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EDITORIAL

University and College teachers define themselves as knowledge-creators and disseminators while school teachers are consumers of knowledge for the purpose of teaching. It is therefore imperative on the part of college and university academics to constantly conduct research and to consistently document their research findings before getting them shared with the international scholarly community. Hence, they require platforms for such scholastic ventures through institutions like conferences and publications. These forums bring together diverse critical thoughts and reflections on various topics from diverse fields. Knowledge in the twenty first century has transcended the man-made disciplinary boundaries and emerged as multi-disciplinary and trans-disciplinary approaches. The present conference is basically multi-disciplinary in nature with teachers from the fields of humanities, arts and science.

We are therefore very much delighted to place in your hands the select conference papers that were presented and deliberated at the 1st Bodhi International Conference on “Humanities, Arts and Science - 2018” (BICOHAS-18) held from 24 to 27 August 2018, jointly organized by the Department of English, Faculty of Modern Languages and Communication, UNIVERSITI PUTRA MALAYSIA (UPM), Malaysia & BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE, India and co-organized by BISHOP HEBER COLLEGE (Autonomous), India. They were further content-edited post-conference. We do hope that this special issue of the journal bearing articles from literatures, language, and cultural studies would provide food for critical thought with thought-provoking views. The second volume would carry articles from Humanities, Arts, and Sciences.

This Journal is a compendium of the thematic definitions and explanations from various sources and resources. It is hoped that the compilation provided contexts for meaningful participation and interaction among the presenters and delegates at the technical sessions. We are indebted to all the Professors, Research scholars, Students and other well-wishers who have contributed their papers and efforts with full commitment and conviction to make this publication meaningfully purposeful and successful with knowledge value and thematic conceptual credit.

At this juncture, we make our sincere thanks to VC, Dean, HOD, and Faculty members of UPM, Malaysia, and Management and Faculty of Bishop Heber College, Trichirappali, India for their collaboration in making this Successful Academic International a Reality.

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Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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CONTENTS

S. No	Title	P. No
1	Should English Class Go Cross-Cultural? <i>Dr.J.John Sekar</i>	1
2	Dynamics of the Study of Dandanāta: A Folk Performing Art in Odishā <i>Bijay Kumar Padhan</i>	6
3	Problems of Teaching Language Skills: A Case Study of Bagalkot District in Karnataka <i>Smt.Sheela Hurali</i>	11
4	A Failed Guide: A Methaphorical Analysis of R.K.Narayan's <i>The Guide</i> <i>Manimangai Mani</i>	16
5	Emergence of Women Writers <i>J.Stella Devi</i>	23
6	The Clash Between Tradition and Modernity in Shashi Deshpande's novel <i>Roots and Shadows</i> <i>Dr.Ajitha R.Nair</i>	29
7	Teaching English in EFL Classroom Raising Cultural Awareness <i>J.JabeelaShirlin & Dr.K.Kaviarasu</i>	32

8	The Aspirations of Younger Generation in Myanmar: Post-Modernism and Democracy in Pascal Khoo Thwe's <i>From the Land of Green Ghosts</i> via Reader Response Nanthini Sathia Moorthy	36	17	Obsolescence of Ethical Egoism and Strive for Biophilia in Cormac McCarthy's <i>Blood Meridian</i> A.Joshua Sundar Raja Dr.K.Kaviarasu	82
9	Comparitive Study of Anita Desai's <i>In Custody</i> and ChetanBhagat's <i>Two States</i> S.P.Shruthi	42	18	Bleeding Mines: A Trail of Blood and Steel from Bellary to Beijing in Madhuri Vijay's <i>Lorry Raja</i> P.R.Bilahari	87
10	Making and Breaking of Boundaries in Farah's <i>Maps</i> M.Athira	46	19	The Importance of Edutainment in Education Dr.R.Malathi	92
11	Reading Kashmir Conflict of 1990s as a State of Exception: Mirza Waheed's <i>The Collaborator</i> " Sujit R.Chandak	50	20	TLT – An Effective Tool for Mixed Ability Classrooms S.Kalaimathi	96
12	Experience Versus Expectation: Superman's Dual Personality Madhurima Nargis	57	21	Dialogic Focalization in Ashwin Sanghi's <i>The Krishna Key</i> Thamer Amer Jubouri Al-ogaili, Dr.Manimangai Mani, Dr.Hardev Kaur & Dr.Mohammad Ewan bin Awang	100
13	Teachings of Guru Nanak: Relevance in Today's World Ankush Mahajan	61	22	Root Smell of Indian Writers in Indian English Novels M.Saranyadevi	107
14	Pre and Post-Colonial Malaysian Community in Samad Said's <i>Salina</i> Zahraa Abdullah Mohan Vishaalenny Subramaniam	65	23	Postcolonial Multiculturalism in K.S.Maniyam's in <i>A Far Country</i> Ain Fatihah Binti Mohd Kasim Manimangai Mani	112
15	Human Greed Against Nature: An Ecocentric Approach to Tim Winton's <i>Shallows</i> E.G.Jithin Jenner & Dr.K.Kaviarasu	72	24	When a Grace Strikes Dr.Sannabasanagouda. G. Dollegoudar (Patil)	118
16	Crisis and Suspense in Ashwin Sanghi's <i>Chanakya's Chant</i> Santini Pathinathan & Manimangai Mani	78	25	"A Pattern that Repeats Throughout History" : An Analysis of Enemy as a Site of Constant Struggle between External Reality and Inner Self Thongbam Saya Devi	122
			26	Indian English Literature Mirrors Human Life G.Mahalakshmi	127
			27	When Spiritual Vibrations Work Prof.B.Shakuntala	131

28	Staying Rooted, Being Cosmopolitan in Shyam Selvadurai's <i>The Hungry Ghosts</i> Shobana Jeyasingam & Manimangai Mani	135	37	Man as the Creator of His own Predicament: A Study of Select Short Stories of Somerset Maugham Ms.Meera S. Menon	178
29	Role of English Teacher in Language Teaching Dr.D. T.Angadi	140	38	The Dilemma of the Indian Characters in K.S.Maniam's <i>In A Far Country</i> GL.Manoshalny Gunasekaran Manimangai Mani	183
30	Magical Realism in Pascal Khoo Thwe's <i>From the Land of Green Ghosts: A Burmese Odyssey</i> Ong Kear Yee & Manimangai Mani	144	39	Zaynab Alkali: A New Face and A Negotiating Matriarch in <i>The Stillborn</i> and <i>The Virtuous Woman</i> Usman Ambu Muhammad Manimangai Mani	191
31	A Case for Domain-Specific English Language Teaching at the Undergraduate Level in Arts and Science Colleges in Tamilnadu Dr.D.E.Benet	150	40	Glitters and Glutters in Sashi Tharoor's <i>Show Business</i> Lt.P.Karthi	195
32	Saul Bellow's <i>Henderson the Rain King</i> : Self-Discovery through an African Safari Dr.Namita Laxmi Jagaddeb	154	41	The Exquisiteness of A Woman as Exemplified in Sri Aurobindo's <i>Savitri</i> Dr.Venkata Kalaiarasy	199
33	Depersonalization and Escaping To Nature: A Comfort Woman's Journey in Therese Park's <i>A Gift of the Emperor</i> Ayaicha Somia, Manimangai Mani Hardev Kaur & Mohamed Ewan Bin Awang	158	42	Untouchable and Serious Men as Literary Chronotopes of Two Indian Epistemic Epochs S. Kannan & Dr.B.J.Geetha	203
34	Homosexuality, Misogyny and Transgender in Shani Mutooo's <i>Cereus Blooms at Night</i> Mohana Kala Murugaiyan	162	43	Exploration in Masculinity Traits in Women by Chimamanda Ngozi Adichie in <i>Purple Hibiscus</i> M.Sangeetha	210
35	Eccentricity of Characters: An Analysis of R.K.Narayan's <i>The Man - Eater of Malgudi</i> Dr.M.R.Kumaraswamy	167	44	Non-Verbal Semiotics in Rape Literature with Special Reference to Nari Dr.Priti Bala Sharma	213
36	Human frailty and Relationships in <i>Abraham's Promise</i> by Philip Jeyaretnam Dr.Manimangai Mani Manar Mohammed Chyad	171	45	The Othering in Yoginder Sikand's <i>Beyond the Border</i> Dr.M.Meena Devi	221
			46	Nature and Environmental Ethics of Barbara Kingsolver's Heroines in <i>Prodigal Summer</i> E.Rajalakshmi	226

47	Rose – Coloured Glasses as the Legacy and a Beacon Light in Danielle Steel’s <i>Winners</i> Dr.Y.Vidya	231	57	Narrow Reading in Developing Vocabulary in Second Language Acquisition A.Jeba Issac Samuel Dr.Suresh Frederick	275
48	<i>Gulliver’s Travels</i> : A War between Reason and Emotion S.M.Paddmavathy	235	58	George Elliott Clarke’s <i>George and Rue</i> : A Multicultural View Hussein Ali Abbas Manimangai Mani	279
49	Male & Female Masculinities in Margaret Laurence’s <i>The Stone Angel</i> and <i>The Diviners</i> Dr.N.Vijayadurai	240	59	Real vs. Reflection: The Conditioned Mindscape on the Unconditioned Landscapes of Malgudi Dr.K.Kaviarasu	287
50	Devi’s Journey towards liberation in Githa Hariharan’s <i>The Thousand Faces of Night</i> Dr.D.Jacqueline Perianayakam	248	60	The Theme of Re-Discovering in Bharati Mukherjee’s <i>Miss New India</i> Dr.K.Kalaiarasi	291
51	Coming to Terms with Life through Detachment! - A Feministic Analysis of Shashi Deshpande’s <i>My Beloved Charioteer</i> Dr.Panchali Mukherjee	252	61	Reflection of Oppression through Imaginary Homeland in Lakshmi Persaud’s <i>Raise the Lanterns High</i> Manimangai Mani & Veeramohan Veeraputhran	294
52	Depiction of Indian Motherhood in Nissim Ezekiel’s “ <i>Night of the Scorpion</i> ” Dr.M.Ananthi	257	62	Machiavellianism in George Orwell’s <i>Burmese Days</i> : An Eco-Critical Perspective Akoijam Rebica	300
53	Portraying the Feelings of Insecurity and Desperation in Vikram Seth’s <i>The Golden Gate</i> Dr.N.Gunasekaran Mrs.K.Mekala	259	63	Indian Ethos Exhibited in Bharati Mukherjee’s <i>Desirable Daughters</i> Ms.T.Karpagam	304
54	Traditionalism Vis a Vis Sensationalism: Rediscovering Fundamental Attributes through Folklore Dr.Divya Joshi	262	64	Kaleidoscopic Panorama in Victoria Holt’s <i>The Queen’s Confession</i> Dr.Narasingaram Jayashree	307
55	Assessing Language Ability in ESL Classrooms: Improvisations and Directions Dr.Sonu Shiva & Manish Maharshi	267	65	The Exemplars of Kerala and West Bengal- Thakazhi Sivasankara Pillai and Amitav Ghosh Dr.S.Karunya	311
56	Ecosophy in the Select Poems of Frederick George Scott Dr.Suresh Frederick	271			

66	An Exploration and Equation of Canadian Prairie Landscape with Metaphorical Wilderness in Aritha Van Herk's <i>No Fixed Address</i> Dr.B.J.Geetha	316
67	Caliban's Rage Inanera of Globalization Prof.Bhalchandra Vijay Shinde	323
68	Margarit Atwood's <i>The Handmaid's Tale</i> - A Feminist Post - Modernist Dystopia - An Overview Prof. Gargi Gohil	331
69	Stereotypical Projection of Christian Minority as The Cultural Other in Bollywood Movies Dr.Devendra Kumar Gora	335

Should English Class Go Cross-Cultural?

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Abstract

An important 21st century competency is cross-cultural knowledge and skills. The world in the 21st century increasingly globalizes, national boundaries slowly disappear culturally, and people are becoming global citizens by appreciating the cultural differences and learning the strengths of each other's culture. The educated employable youths have become globe trotters though majority of them stay home but familiarize themselves with cultural changes that happen globally. Hence, within the academia, students should be prepared for the future life through acquisition of cross-cultural or multicultural knowledge and skills. English language and literature teachers have the coveted role of acquainting students with the spectrum of cross-cultural communication. This paper examines how English can act as a channel for the acquisition of cross-cultural knowledge and skills.

Keywords: multicultural/cross-cultural skills, linguistic determinism, transcultural community, visible/explicit culture, invisible/implicit culture

Background of the Study

Cultural intolerance appears to be inevitable when people receive ethnocentric education. It is quite normal and natural to be proud of one's culture, but it is avoidable to imbue in them cultural superiority or cultural prejudice. Due to globalization, movement/migration of the educated workforce around the world, usually from developing countries to developed countries, has become a perceivable reality. When two people from different cultural backgrounds meet at workplace, communication at times appears to be difficult. It is because two cultures meet. Language through its users carries its culture. In other words, language and culture are organically intertwined. This combination is the backbone of literature as well. In English language and literature classes in India, students and teachers are not familiar with the cultures that literatures in English introduce to them. Non-Indian readers of Indian English literature is naturally confronted with the unfamiliarity of Indian cultures. English language and literature teachers not only need to familiarize themselves with the cultures that are carried by literatures in English that they teach students but also learn several strategies to enable students to overcome barriers in cross-cultural communication. Otherwise, it would lead to cultural misunderstanding and prejudices which are inimical to transnational and transcultural community into which the world is evolving in the twenty first century. Cross-cultural relationships and communication are two important aspects of the newly evolving transcultural society. Many cross-cultural relationships are likely to break down due to failure in communication and cross-cultural communication can also break down due to prejudices in cross-cultural relationships.



Research Design

The present paper is based on the critical evaluation of the theoretical framework on the relationship between language and culture/thought. Cross-cultural communication and relationships require a multi-disciplinary or trans-disciplinary approach from anthropological, linguistic, philosophical, and psychological points of view. It concerns sociology and communication if it approaches from theoretical point of view and when its theory is put into practice, it becomes interdisciplinary with inputs from the disciplines mentioned above.

Linguistics influences communication in the sense that it investigates the relationship between language and thought, and language and culture. Ferdinand de Saussure, the founder of modern linguistics, developed the idea that language is a cultural phenomenon because it produces meaning in a special way. His theory is that language is a system of signs and a sign is a culturally arbitrary union between signifier and signified. While the physical form (written/spoken) is signifier, the mental association it refers to is called the signified. For example, a friend is a person with whom one has a friendly association. It may be the same concept in all cultures and languages. But, a word like 'boyfriend' or 'girlfriend' may signify a person someone is going out with in one culture and with sexual connotation in another culture. Hence, the word 'friend' is a common expression in all languages but it may have different connotations in compound expressions. Cultural study therefore concerns if the same words mean the same in different languages and cultures.

American anthropologists of the mid-nineteenth and early twentieth centuries who investigated the first dying Native American cultures raise the question which came first: language or thought. He approached the question from two opposing angles: Do cultural features give rise to language needed to express them? Or does the language determine how people think about society? If the language came first, then the question is if it limits how people think about society. In other words, language is a determiner of what and how we experience or our experience of the world is a determiner of how we think about it and express it.

Consequently, two great anthropologists-turned-linguists Edward Sapir and his student Benjamin-Lee Whorf developed a theory called 'linguistic determinism.' It is called the Sapir-Whorf Hypothesis. It advanced a proposition that language determines the way we think and speak. People build the real world on their language habits. These habits predispose the member of the community toward certain choices of interpretation. Franz Boas, yet another American anthropologist who was involved in the study of Native American communities, established the link between language and behaviour. He conclusively affirms that "the peculiar characteristics of languages are clearly reflected in the views and customs of the people of the world." (1938: 31) However, Noam Chomsky (1975) rejects the idea of cultural universals even though he supports the existence of linguistic grammar. Steven Pinker resists the idea that language shapes thought. Lena Boroditsky (2001) maintains that language and culture influence each other and that a kind of symbiotic relationship exists between language and the way we think about culture.

Research Questions

The present reflective study focuses its attention on the following questions:

1. What is culture?
2. What is cross-cultural communication?
3. What is the relationship between language and culture?
4. What is the status of English?
5. What are the possible activities that English language and literature teachers can employ to improve cross-cultural communication?

Discussion

Cross-cultural communication examines how people from different cultures communicate when they deal with each other either in person or through literature. When members of society learn language from their community, they learn culture simultaneously. It is for this simultaneous process of acquiring culture and language, the communicative function of language is backgrounded and the socialization purpose is foregrounded. Thus culture is ingrained in members of society and not consciously and deliberately

learnt with any choice. Culture signifies such an abstract, complex idea that it is very often difficult to exclude what culture is not. It appears to include everything that society collectively believes in and therefore follows. It may mean art, literature, music, humour, food, language, attitudes, values, customs, and etiquette. It is something created and followed implicitly by members of society though it cannot be dated. Trompennars (2000: 3) defines culture as “man-made, confirmed by others, conventionalized.... It provides people with a meaningful context in which to meet, to think about themselves and face the other world.” Culture, in fact, dictates what members should pay attention to, how they act and what they value. Members of a community are born into a culture and grow up in it with any choice to make. It appears that there is scope for individuals to modify it. Everyone is implicitly expected to follow it and adhere to it. Each culture has at its core a value system that is commonly and uniformly shared by its members. Hall and Hall (1990: 3) define:

Each cultural world operates according to its own internal dynamics, its own principles and its own laws—written and unwritten. Even time and space are unique to each culture. There are, however, some common threads that run through all cultures.

The value system developed over time may include norms regarding behaviour, beliefs, aesthetic standards, ways of thinking and articulation. Hence, culture is a social construct that individual members imbibe in them. All members learn from experience within the overall context of that culture shared patterns of thinking, feeling and responding. Such cultural learning and thinking is acquired during childhood when children are prone to unconditional learning and assimilating. Hurn and Tomalin (2013: 5) therefore define culture as “a system of shared beliefs and values which are learned rather than inherited. It is composed of those values and beliefs, norms, symbols and ideologies that make up the total way of life of a people.” Language is the medium through such internalization process is at work. It is a kind of ‘mental programming.’ Hofstede (1994: 5) describes culture as “the collective programming of the mind, which distinguishes the members of one group or category of people from another.”

Moreover, culture can be understood at two levels. They are variously labeled as micro and macro, visible and invisible, and implicit and explicit. Oberg

(1960), a Danish writer uses iceberg analogy to make the distinction. Visible/explicit culture means what appears above the waves. Members outside of the particular cultural group with a limited exposure can easily observe it though they may not recognize its significance. On the other hand, implicit/invisible culture is what lies below the waves. It consists of assumptions, values, attitudes toward those in power, risk-taking/avoiding, punctuality, communication patterns, ways of status being defined and power being distributed in community. These are all very difficult to understand. Outside members must be prepared to be sensitive to differences and not to judge them.

Cross-communication takes place between people of different cultures and possible break-downs are in the areas of verbal, non-verbal and written communication. Tomalin and Nicks (2010) have distinguished between two types of communicators to which different cultures possibly belong. These communication features are presented in the following table:

Director Communicators	Indirect Communicators
Details Communicators	Suggestions Communicators
What/why Communicators	Why/what Communicators
Formal Communicators	Informal Communicators
Emotional Communicators	Neutral Communicators
Fast Communicators	Slow Communicators

Direct communicators say clearly and transparently what they want to say and they may even be less sensitive if it causes offence to listeners or readers. North Americans, Scandinavians, Germans and the Dutch believe in direct communication. On the other hand, indirect communicators are concerned about personal dignity to the extent that they do not want to cause any offence in communication. Asian cultures are indirect communicators.

Some cultures like Japanese and Chinese believe in going into details with the intention of making communication clear and unambiguous. Naturally, they may require technical specifications and would ask questions to gain clarification. On the other



hand, suggestions communicators might think that it amounts to waste of time and leads to unnecessary complication. They therefore tend to leave room for interpretation and initiative by being more general and suggestive. Listeners/readers can interpret the message in their contexts.

The what/why communicators say first what they want and then explain why they want it. The North European cultures prefer it to the why/what type. They think that the matter gets priority first and then only contexts and explanations. On the other hand, the why/what communicators first provide the contextual and explanatory details and then the point. Their rationale is that one cannot understand something without the context and background. However, the what/why communicators who pay attention to conciseness think that it is a waste of time in indulging in background information without conveying the message first. Cultural perceptions differ. It is culture that decides who needs patience or deserves straight communication.

Some cultures tend to be formal in communication and communication style exhibits power and status. For instance, high power distance requires more formal language like the use of titles such as Dr. Mr. Prof. or Ms. English does not recognize the distinction between the informal and the formal 'you'! Tamil and most Indian languages have it. Asian cultures prefer the formal way of addressing others and prefer the informal way once they know them very well. On the other hand, the English-speaking countries prefer the more informal style of communication. Being formal and informal is interpreted by these opposing cultures differently. For example, formality is equated with respect and distance in certain cultures whereas informality is understood as lack of respect for age or status. Cross-cultural communication requires strategies to find out the accepted way of addressing and communicating.

Emotional Communicators consider the use of emotions as an important aspect of self-expression and they use their voice, eyes and arms in a way that demonstrates emotions. On the other hand, neutral communicators advocate that one's emotions be controlled by keeping a straight face and restricting the body language. The communicators from these opposing cultures might face barriers in communication if they misunderstand each other's cultures as being either unreliable or dishonest. Latin American cultures are emotional societies while Japanese and Northern Europe communities

are neutral. Those who are new to these cultures should take a cautious approach that is appropriate in communicating with the groups. Some cultures believing talking fast while others slow and they find interruptions offensive. Fast communicators may find slow communicators as shallow.

There are several barriers to effective cross-cultural communication, such as ethnocentrism, cultural diversity, stereotyping, assuming similarities between cultures, and perception. One, human beings have a tendency to see others as we are and not as they are. One evaluates other's cultures on the basis of beliefs, values and traditions of their own group and assumes that their way of life is better than other's group. One very often generalizes unfounded, negative attributes to other cultures even though one is ignorant of the other group's culture in terms of history, religion, art, customs, and values. Two, members of different cultural groups should understand that different cultures have different societal and cultural norms and forms of behaviour. Three, there should not be any assumption that there are similarities between two cultures rather than differences. An attempt should be made to understand the differences. Four, we should not distort the perception of reality by assigning people into an inaccurate category with pre-conceived notions. Stereotype means using a single set of attributes to represent an entire culture. Stereotype helps the classification of people but does not allow space for variation. Usually, stereotypes take two forms: traits that we admire such as ambition, modesty, cleverness, hard work, punctuality, and bravery; traits that we dislike such as laziness, lack of hard work and ambition, stupidity, arrogance, suspicion, and jealousy. Finally, perception lies at the very heart of cross-cultural communication. Cultural differences very often arise due to differences in perception. We make mistakes in perception and it leads to misunderstanding. We should accept the cultural differences, recognize how people are different, and take responsibility for our feelings and assessment.

English has been a world language for the past one and half centuries. It is one of the official languages of the UN. It is used in the Organization of the Petroleum Exporting Countries (OPEC), the North American Free Trade Agreement (NAFTA), the academic world, international trade and business, science and technology, aviation, and popular music and culture. It is the only language that is spoken

and written with differences in terms of grammar, vocabulary, pronunciation, and sentence structure. It is spoken by 350 million people as their mother tongue worldwide and 2 billion people as a second or foreign language. It is the official language of over 50 countries and of over 50% of science research publications. Its expansion is due to its use on the Internet, Facebook, and Whatsapp. It has assimilated several features of several cultures.

Global English has several advantages. Its cosmopolitan vocabulary is adaptable to changes in social styles of communication. This adaptability is its greatest strength. Intrinsically, it has simple inflections. Though it is unphonetic, it is simple in the sense that it has limited tones unlike Chinese or Thai. Difficulties in pronunciation arises in the case of borrowed/loan words. However, it has the elastic and plastic quality to the extent that it assimilates such words either partially or fully. Several English words have become universal in the sense they are used in several languages and transliterated. Literatures in English are produced and consumed all over the world and thus different cultures, values and lifestyles become familiar with are being acquired. Its dominance is reflected in the fact that it is learnt in almost all non-English speaking countries for various purposes.

World literatures are an ideal site for learning, understanding, and evaluating dispassionately the various cultures though films and other media also play a vital role. When world literatures in English or translation are read, readers first understand that they all live in segregated neighborhoods. Knowledge of other cultures helps increase tolerance. Types of diversity can be in terms of gender, culture, ethnic, racial background, language, and mental and physical abilities. Literature portrays diversity in natural ways and in fact it can spark reflection and discussion. Multicultural or cross-cultural literature reflects the multitude of cultural groups in the world. There are literatures that are historically less represented and they are termed minority or parallel literature. They are known so because these cultures are parallel to the mainstream literature: Asian, African-American, Hispanic, and Native American. Students of cross-cultural literature/multicultural literature might raise the following questions:

1. What are the perspectives of the writer: insider or outsider?
2. How is the culture portrayed: uni-dimensionally or multi-dimensionally?

3. Are cultural details naturally woven?
4. How accurate or current are the details of representations?
5. How authentic is the use of language?

Conclusions

Cross-cultural/multicultural knowledge and skills can be imparted within the English academia with a careful selection of materials. Literatures in English that include less represented cultural groups can facilitate students to understand the various cultures and communication patterns through collaborative activities. The 21st century skills of critical thinking, communication, collaboration, and creativity can be targeted. Ethnocentric and stereotyping tendency can be minimized through exposure to multicultural and transcultural literary texts.

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Dynamics of the Study of Dandanāta: A Folk Performing Art in Odishā

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Abstract

This paper is an attempt to study the process of signification of Dandanāta, a ritual performance of folk performing art in Odisha. This deals with the subject matter in two levels: firstly, it brings out an overview of the art form including the mythical historical origin, nature of the performance, rituals, stories and text and participants and performers of it etc; second part raises a few question of the social, economic and political scenario, especially the demonstratable upward movement or mobilization of the lower section of Odishā. Dandanāta, performed as entertainment as well as ritual in the month of Chaitra (March-April), and end in the Pana Sankranti, is related to the worship of Lord Shiva and Shakti. The origin of Dandanāta can be traced to some mythical stories and some historical implications of Odishā. Danda means Pole, a symbolic representation of Lord Shiva, and Nāta means dance or play which is performed to please the Lord. There are thirteen performers who come from lower castes, are called Bhaktās or Bhoktās and their leader is called Pat Bhaktā. Before and during the performance, these thirteen Bhaktas have to undergo long rituals, along with avoidance of wine, women and spicy foods etc to prepare themselves mentally and spiritually. Dandanāta is performed at three stages: Dhuli Danda which starts in the Mid-day; Pani Danda that begins in the late afternoon at the village pond; and Danda Nritya is performed in the evening with the Prabhā. The themes of songs and dance are derived from different mythologies like the Ramayana, the Mahabharata as well as the local incidents happening around. The local vernacular language is generally used during the performance of Dandanāta in which both verbal and non-verbal means of communications are clearly visible. The transmission of messages through the languages of postures, gestures, clothing, costumes and accents etc can be studied along with the stories and myth enacted with it. Along with, Dandanāta as a status sign in the first system (community) becomes a mere signifier (Communitā) in the second. After the twenty one days of performance, the same performers living in the Utopian and imaginary world (Communitā), return to their own primary community and they try to lead a ascetic lives. This tripartite signifying operation of Dandanāta's myth-origin has to be understood to comprehend a larger social implication.

Keywords: dandua, somagupta, rushiputra, tapasya, dhuli, pani, bhokta, pata

Introduction

This is an attempt to study the process of signification or signifying performance of Dandanata, a ritual performance of performing folk art of Odisha with the help of semiotic tools. The concise proposal deals with the subject matter at two levels, the first part tries to bring out an overview of the art form including its historical and mythical origin, nature of the performance, rituals related to it, story or text of the performance, participants or performers of it etc., and in the second part a few questions are raised to show the important objectives of the study and its contemporary significance in the social, economic and political scenario, especially demonstrable upward movement or mobilization of the lower sections of Odisha in the Indian context.

Historical Description of the Dandanāta

Dandanata, performed as entertainment as well as ritual in the month of Chaitra (March-April), especially starts in the Chaitra Purnima (full moon day) and ends in the Pana Sankranti, is related to the worship of Lord Shiva and Shakti. The mythical origin of the Dandanata can be traced from the following story:

A downtrodden boy, who was working as a Brahmin teacher's house where meditation was being taught, developed a great interest and knowledge on meditation by his observation of the practice session. Once he forgot to sweep the house as he was meditating so deeply, and when the teacher and the pupils came and found the house unclean and dirty, he beat him up mercilessly. The boy having understood that the teacher is a heatless selfish man, uttered some mantras and immediately the selfish teacher was engulfed by a fire, but his disciples quickly rescued their teacher. Surprised by the interest and deep knowledge of the 'lesser' origin, they took away that knowledge forcibly from him and concealed him in the cave of Kailash. When Lord Shiva came to know about the cruelty of the teacher, he ordered Nandi (bull) to release the knowledge and introduced it along with Tandava Nritya, another name of Dandanata.

Another explanation on the origin of Dandanata is presumed to a mythological period even though its basic and accurate origin is difficult to find out. Rather, the traditions of songs, dance and dramatic activities have been periodically transferred from the Gurus (teachers) and expert performers (Danduas) of Dandanata. It is heard that in the Tretaya period, fourteen sons were born to Turang Rishi. These children were so rude and cruel that the Devas and even the Asuras could not lead their normal lives. That led them to the homage Of Lord Balmikis (lower caste). With that curse, those thirteen children realized their mistake and they came under the aegis Of Lord Brahma. After being satisfied with their hard Tapasya, Lord Brahma created Brahma from the holy body and ordered them to perform that in the name of Dandayatra. Then will be their vices and curse would be cleansed. Since then, these thirteen sons eventually named as 'Bhoktas' and propagators of Dandanata. It is also said that among these thirteen

Bhoktas were Kapila, Parashara, Sukha, Markanda, bashista, Balmiki and Vedbyasa.

There are two historical explanations of the origin of Dandanata.

The Somagupta period in the Western Odisha, and The time of the dynasty of Kesari in the Eastern Odisha.

According to the first explanation, Buddhism, which rejected caste system and social hierarchy and exposed Brahminical orthodoxy, flourished in the tribal dominated hilly and forested Western Odisha. But the privileged sections like dominant castes and ruling classes, especially the local Hindu rulers of the Somagupta dynasty found an alternative which was socially most desirable and acceptable strategy, especially at the flk level, to promote Shaivism in order to stop the cultural elements of Buddhisim and Hindusim, at this level, resulted in the process of devolution of cultural elements of both of them to take the shape of Dandanata.

The second explanation is given as follows: the kings of Kesari dynasty who ruled over Bhubaneswar (from 5th to 11th century A.D) were great devotees of Lord Shiva. Due to the royal patronage and protection extended to Shaivism by the kings, the dominated Buddhists were forced to worship Shiva for their salvation, but since they were not allowed into the Hindu temples, they worshipped Him once a year in a festival called Dandanata.

In etymological sense Danda means pole, a symbolic representation of Lord Shiva and Nata is dance or play which is performed to please the Lord. In Dandanata performance, there are thirteen performers who come from loer castes and they are called Bhaktas or Rishiputras and their leader is Pat Bhakta. Before the performance the Bhaktas have to undergo a long ritual. During that time they lead an ascetic life for 14 to 21 days, including avoidance of wine, women, spicy foods etc., (which are contrasted with spirituality) to prepare themselves mentally and spiritually for the performers by the village priest by performing a homa.

In the first day of Rishiputras' ascetic life, a flame is lit which is kept alive carefully till the end of 21st day. During this period they carry peacock tail and a flag and march in a row around the villages shouting 'We worship Kala Rudramani' (i.e Lord Shiva)



loudly. The welcoming of the dancers when they visit and go around the village is an interesting affair in which people sweep the verandahs with cow-dung water at the sight of the Bhaktas and sprinkle water before the performers when they arrive, to signify the invitation of the performance.

Phrases of Dandanāta

Dandanata is performed in three stages: a. Dhuli Danda, b. Pani Danda and c. Dandanritya

a. Dhuli Danda which starts in the afternoon in the month of May-June. The Bhoktas roll on the hot sand, dance and sing without showing any pain in their faces. Just immediately after the Puja, loud music through Dhol and other folk musical instruments are played and the Bhoktas dance to its tune. The Patabhokta lead the dancers in their singing-dancing performance and Binakara enter to the stage to mesmerize the audience. The theme of this performance is based on the day-today lives and agricultural activities of the villagers such as ploughing of land, harvesting, sidelining water to the field. Main purpose of this is to draw the attention of Lord Shiva towards the devotees.

b. Pani Danda is the second phrase which begin with the conclusion of Dhuli Danda. This is performed at the village pond for a shorter period in the late afternoon, in which the dancers will portray the various agricultural practices like preparation of the field, cultivation of the land, showing seeds, harvesting of the crops etc. The Bhoktas address a crop named Mahul in their song, its benefits and the prescription of taking it. The importance of Mahul is enacted in humouristic manner. During this phrase, the Danduas consume cucumber, watermelon and other water-based fruits to get rid of tiredness and painfulness.

c. Danda Nritya is the last phrase which is performed in the evening. This can be divided in four stages such as Chhatar Puja, Prabha Nritya, Shiva-Parvati Dance and Binakara Dance. The beginning of the Prabha Nritya in which each and every dancers holds a big Prabha on their back (hence it is called Prabha Nritya). Some scholars interpret this Prabha to be the Kalachakra Gyan of Bhuddhist tradition.

The themes of songs and dance are derived from different mythologies like the Ramayana, the

Mahabharata etc. The main characters in Dandanata are Shiva and Parvati, Ganesha, Kartikeya, Brishava and Binakarini, Diara (brother-in-law) and Bhouja (sister-in-law). Aai (grand-mother) and Nati (grand-son).

Along with wit and satire, themes of sexuality and slangs are being seen in the performance of Dandanata in recent time. Dandanata has also been used as a tool providing educational messages and political propaganda.

Even though Shaivism belongs to the Great Indian Tradition, Dandanata can be confined to a little Indian tradition which has been localized and parochialised from the Hindu tradition. And social and cultural tradition is not permanent, rather changeable and transformed when time passes. So the themes and contents of Dandanata vary depending upon the locality in different parts of Odisha.

It can be incurred that Dandanata stands for a fight against human and social calamities. Without any discrimination against caste, class, creed, religion or region, this folk drama plays a vital role uniting and integrating the people.

Scope and Objectives of the Study

In this semiotic study of Dandanata, an attempt is made to understand various signifying systems of the people, especially their linguistic as well as bodily communication during the performance and in ritual life. It is preceded in our study to understand the role of language in human social conditions in which language's commanding role is considered to be the dominant means of communication for the people. Our consideration of language as a dominant means of communicating cannot be sequestered us from non-verbal or non-linguistic means of communication. This is, the transmission of messages through the languages of gestures, postures, clothing, costumes, hair-style, accent, etc., in the Dandanata, must be studied along with the story or myth which is enacted in it.

Each and every message produced during the performance or total communities is made of signs, so that our interest, in brief, can be focused mainly on those general principles which underlie the structure of all signs, and with the various sign systems, and of the diverse messages using different

kinds of signs. The process of signification of the performance moves on to consider the ways in which its myth which has a complex system of images and brief, is constructed by society in order to sustain and authenticate its sense of own being. i.e. the very fabric of the system of the meaning to signify the society. In the case of Dandanata's origin-myth, it is very necessary to find and understand the tripartite signifying operation to comprehend its second order semiotic system constructed on the basis of semiotic chain which exists before it.

The Dandanata as a status of sign in the first system becomes a mere signifier in the second. When a language provides a model for what we might call primary signification, we have to understand the complex of the model for secondary (mythical) signification. When the myth is shifted from formal system of the first signification, everything happens and we can say that this lateral shift is essential for the analysis of myth. The objectives are summarized as follows:

- Various signifying systems of the people will be analyzed;
- Various dramatic tools such as songs, dances, languages, postures, gestures, dresses, costumes and characters involved in the Dandanata will be studied through semiotic tools;
- Non-linguistic or non-verbal communications of Dandanata will be studied along with verbal or linguistic communication;
- Message produced during the performance or *communitas* and its general principles with their specific sign systems will be focused;
- The tripartite signifying operation of the Dandanata's origin-myth has to be understood to comprehend; and
- The Dandanata as a status of sign in the first system which becomes a mere signifier in the second, attention will be focused on this trilateral shift essentialize the signification of myth and its semiotic study.

Conclusion

Even though Lord Shiva and Goddess Parvati are the principal deities worshipped in Dandanata, other Gods and Goddesses also find place during the

performance. It is true that the desires of folk lives have welcomed other spiritual ideals in it. But the main themes such as social equality, brotherhoodness etc. have remained unchanged. Due to Globalization and modernization, religion has been defined in different ways, this has also affected the performance of Dandanata in different styles with the use of modern popular musical tones in Dandanata songs, modern stage arrangements with glittering light and digital sounds. Even the very name of Dandanata has been changed as Mixture Dand, Rasgulla Dand, Disco Dand etc. It is also true that the broad existence of folk drama has narrowed the popularity of Dandanata in recent times, religion, faithfulness and lifestyles in the folk lives of the common men have continued to embrace the performance as a prominent entertainment medium.

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Problems of Teaching Language Skills: A Case Study of Bagalkot District in Karnataka

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Abstract

By using conventional methods maximum portion of class time will be wasted in exercises and drilling. These methods mostly used to develop skills like Reading and Writing; but listening and speaking skills were neglected as students cannot put their language in practice. In the competitive world, good listening and speaking skills become an absolute necessity. Communicative approach has been totally neglected by teachers and learners which has become a global demand where students are supposed to communicate across the globe. Teachers should act as facilitators, and should observe how well students organize their thoughts while speaking with their fellow members. As language changes geographically due to dialectal variations, the teacher should take adequate steps to teach their student about neutral accent and their importance while communication. Clear pronunciation, not perfect pronunciation, is the goal. To achieve the goals of language learning today every college should be provided with language lab, sophisticated equipment like computers, LCD Projectors. Nowadays, with the advancement of science and technology, English is essential as an international language. Extending the English learning is a prerequisite due to the growing development in the field of science and technology and the need to become aware of them through the mass media. The present case study clearly exposed the need of the special training to the second language teachers to learn how to teach the language.

Keywords: language skills, facilitator, dialect, accent, pronunciation, education, second language, pedagogy, problem, rural students, lingua-franca.

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In this way, dialect learning implies the advancement of abilities which help in the utilization of dialect. It is done through legitimate educating. Abilities assume an essential part in regular day to day existence and dialect isn't a special case. Be that as it may, now-a-days wherever English dialect instructors in country zones are confronting issues in educating English. On the off chance that they are settled in the beginning period, the future age would be better in the utilization of English dialect. Correspondence is exceptionally required in this advanced period of data and innovation and it is just conceivable through dialect abilities. That is the motivation behind why the understudies of rustic regions bomb in relational abilities. They are not legitimately educated at essential, PU or UG levels. Dialect instructing learning is an unpredictable procedure and no exploration has yet possessed the capacity to characterize it. The examination thinks about toward this path have demonstrated that man by birth can talk and without semantic climate, he can't talk. The case is indistinguishable with the educating moreover. So the environment in which man develops is likewise essential in taking in a dialect.



Since taking in a dialect is a mind boggling process, man needs to create in himself fundamental sense, aptitudes to take in a dialect. Especially during the time spent instructing learning English as a second dialect, educators and in addition students ought to get a few aptitudes which are critical in learning English in an efficient way. It should be possible with the assistance of first language too.

A few researchers and scientists are of the supposition that native language dependably meddles in learning English where English is learnt a second dialect. It is valid with the non-local speakers of English. English is learnt as far as native language. What's more, it is troublesome for a second dialect student to learn English as far as English alone.

It is considerably more troublesome for rustic understudies of tertiary level to learn English as a second dialect where native language is the main dialect in their structure of syllabus, and for the individuals who have their essential instruction in native language. This is the thing that made the specialist to pick the point for the examination. There is an immediate impact of essential instruction on PU and UG training.

The greater part of the understudies of this gathering of provincial zones is frail in English dialect learning and it is demonstrated and lime lit by various scientists at various circumstances in numerous events. This is additionally featured in numerous day by day papers and magazines. It is unquestionably a direct result of non-standard English dialect instructing at all levels.

English as a subject in the school educational modules is given awesome unmistakable quality. It is a mandatory subject for everybody. The greater part of the understudies learn it as a second dialect and a not very many as first dialect. There are great numerous instructors of this subject. Yet, it is fairly a grieved situation that there is some kind of problem with the instructing of English.

Despite the fact that there are numerous instructional hubs and colleges like Regional Institute of English, Bangalore and English and Foreign Languages University, Hyderabad, delivering and preparing great number of educators in English, the standard of English is quick decaying. The truth of the matter is that the conditions under

which English is educated are a long way from palatable. The scientist found that the majority of the instructors who show English in country zones are not equipped. They are not all around prepared but rather just degree holders. They have deficient articulation. They have no summon over English. They need dialect aptitudes. They are insufficient in their instructing approach. They have little thought of right utilization of the dialect.

Their vocabulary is particularly restricted similar to their perusing is. Prof. V. K. Gokak in his book English in India, Its Present and Future says, "They neither know enough English nor know about the most recent and sweeping improvements in the instructional method of English". Dialect abilities like tuning in and talking can be obtained by endeavoring persistent endeavors and practice.

Be that as it may, it isn't the condition in rustic zones. It is fairly miserable to take note of that in a large portion of the schools and universities, oral work isn't given much significance in instructing dialect. They lay weight on perusing and composing. It has been a training over numerous decades.

So the students and additionally educators are sufficiently bad at elocution and vocabulary. This is a major boundary in educating learning English. There are such huge numbers of issues instructors look during the time spent showing dialect aptitudes in country territories. They should be gone to and tackled. Showing English as a second dialect in country zones has turned into an issue to the greater part of the instructors of PU and UG.

It is on the grounds that the understudies don't make a big deal about information or learning of the dialect yet try to go the exams through easy routes, and educators are likewise after the pass rate. Another reason is the low quality of dialect aptitudes. The issues fundamentally emerge out of the absence of reason in instructing learning English, broken strategies for educating, packed classrooms, defective exam framework, poor physical condition, bumbling instructors, flawed syllabus and writings, absence of showing helps and absence of research.

To create dialect abilities, there is a need of extraordinary preparing for educators in dialect aptitudes. In finding the answer for the issues of showing English dialect at provincial territories

there is have to discover the disadvantages of the present arrangement of instructing learning and the arrangement of preparing the instructors. At that point an orderly approach should be possible.

Training approach ought to incorporate the dialect abilities which help in educating learning English. The present investigation has the goals like: 1) to break down the issues of showing English dialect, 2) to distinguish the purposes behind the low quality of English dialect instructing, 3) to dissect the explanations behind the absence of dialect abilities in instructors and 4) to look at the methods for creating dialect aptitudes in students. The examination has been made based on both essential and optional information.

The essential information is gathered through polls and meetings by going to the understudies learning at BA/BCOM/BSC to begin with, second and third year in various schools in Bagalkot area. Fifty understudies from every year are counseled for overseeing the polls. Aggregate of 150 understudies are chosen arbitrarily from all the social gatherings with various instructive foundation.

Also, the optional information is gathered from records accessible, books and diaries. The points of interest of information gathered are organized and dissected, and the nearby investigation of the information and its examination has given the discoveries as recorded beneath. Discoveries 01. The vast majority of the guardians begin sending their children to elementary school at 7 years old or 8. 02.

The understudies of all the social gatherings are in the field of training and that too are occupied with learning dialect abilities which shows that they know about aptitudes required for the correspondence to make due in the focused world. 03. The most extreme understudies have farming as the family occupation. Understudies from working class are additionally keen on learning dialect aptitudes. 04. Most extreme understudy respondents originate from joint families.

Just a single understudy is an offspring of single parent. 05. Young ladies are more disposed to consider dialect aptitudes. 06. Understudies have completed their qualifying instruction in country zones. The country understudies think that its hard to comprehend the dialect aptitudes which are educated in the medium of English. 07.

Understudies had their essential, auxiliary and PU instruction in Kannada medium, which is their first language. This is the greatest prevention in their method for comprehension, taking in the UG in English medium. 08. The understudies are contemplating different subjects like History, Economics, Sociology and so forth., in Kannada medium.

Indeed, even educators additionally instruct these subjects in Kannada medium. 09. The greater part of the understudies go for customary Arts subjects as opposed to Commerce or Science. 10. The greater part of the universities don't have offices to give the understudies the learning environment.

11. A large portion of the understudies are putting their endeavors just on composing aptitudes. 12. The medium of direction is Kannada. 13. Understudies are not adequately presented to the English climate. 14. Understudies are getting adequate course materials however not the best possible educating. 15. Instructors contemplated the dialect abilities at their PG examine as it were. 16. They have not experienced any preparation after their arrangement.

To meet the present day-to-day challenges of teaching English language skills, first of all, English should be used commonly in conversation with others. By using conventional methods, maximum of class timing will be wasted in just solving exercises and drilling related with grammar and composition. These help to develop basic skills of Reading, and Writing, but by following these methods listening and speaking skills were neglected as students cannot put their language in practice. In the era of competitive world, listening and speaking skills have become an absolute need.

In rural areas communicative approach is completely neglected by teachers and learners is a global demand. Language teachers as their first duty should act as facilitators, and should observe the students organize their thoughts at the time of speaking in English with others. In this matter, teachers should take necessary steps at teaching of native accent and its importance in communication.

Clear pronunciation should be the goal. Now-a-days students have software facilities for practicing pronunciation. To achieve the goals of language learning today every college should be provided with



language lab, language softwares and equipments like computers and LCD Projectors. In connection with this our faculty can update their knowledge of skills to meet the demands of globalization since English has become the lingua franca in this globalized world.

If the latest teaching aids and support of technology, are provided a teacher can teach the language effectively and motivate the students towards language learning. These problems are not new to the non-native speakers. Teachers all over the world face the same hurdles, but any teacher who has overcome these difficulties makes speaking easier.

Conclusion

Without language civilization will be destroyed; thus teaching and learning language is a priority in the field of education. So in this millennium, language is the guiding factor for all most all the walks of life, for trading, politics, economy, science and technology. Extending the English language learning is a prerequisite due to the growing development in the field of science and technology and there is a need to be aware of them. This will be achieved by the development of English language teaching in a principled manner. And it is very important that the second language teachers need special training to learn how to teach the language.

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A Failed Guide: A Methaphorical Analysis of R.K.Narayan's *The Guide*

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Abstract

R.K. Narayan is a well known South Indian writer whose novels depict the simple lives of people living in a small fictional town, Malgudi with compassion and humour. Narayan is often regarded as one of the three leading English language Indian fiction writers, along with Raja Rao and Mulk Raj Anand. The Guide (1958) which won the Sahitya Akademi Award in 1958 is a novel that is set in Malgudi where it focuses on the protagonist, Raju, a corrupt tour guide who transforms into a holy man after he is released from the prison. Most researches focus on the role of Raju but this research will be focusing on the character of Rosie who is the key factor for the transformation of Raju. This research aims to show that Rosie is not just another character brought forth by Narayan to colour the existence of Raju. I believe the author, being a profound thinker and a social analyst, has deep rooted and well camouflaged message for the readers through this character. This paper will show how Narayan is prompting us to dwell deeper into the heart of Indian culture and the behaviour of its people by understanding their shortcomings. Further explanation will be given on the people who failed to play their roles as guides to the desperate and desolate.

Keywords: Devadasi, the guide, courtesan, R.K.Narayan, social analyst

Introduction

R.K. Narayan (1906-2001) is a well known South Indian writer, who was born in Madras, British India. He is one notable writer who won numerous awards and was nominated multiple times for Nobel Prize in Literature but never won the honour. Narayan is often regarded as one of the three leading English language Indian fiction writers, along with Raja Rao and Mulk Raj Anand. His novels are often set in a fictional South Indian town known as Malgudi. This town was first introduced in his novel *Swami and Friends* (1952) which is from his semi-autobiographical trilogy. Most of his novels depict the simple lives of people living in this small town with compassion and humour. One can only write best in what is clearly understood by them. It is imperative that one should understand the novelist's background which is that he was born into an orthodox and well-read Brahmin family. R.K Narayan has always been a realist. His characters, even though fictional, always portray the element of realism (Mani,2014:59). In her article, "Purification of Soul in R. K. Narayan's, *The Guide*," Mani clearly states that "a writer is usually shaped by his surroundings. Therefore, a writer's thoughts are often moulded by his culture, religion and the society that he lives in" (Mani, 2014:54). Just like many other stories based on the Indian life, *The Guide* also depicts the complex fabric of the society with its various traditions, belief system and people of different classes. It is amazing to see how Narayan has deftly woven the traditions and cultures of the typical Indian society into the text.

The Guide (1958) won the Sahitya Akademi Award in 1958 which was his first major award. It is to be noted that this novel was written while Narayan was visiting the United States in 1956 on the Rockefeller Fellowship. When this novel was made into a film, Narayan received the Filmfare Award for the best story. This novel is set in Malgudi where it focuses on the protagonist, Raju who is a corrupt tour guide and his transformation into a holy man. It depicts Raju's relationship with Rosie, the wife of Marco, an archeologist who is in Malgudi for a research. Raju falls in love with Rosie and she decides to leave her husband and live with Raju. Raju exploits Rosie's talent in dance and makes her into a famous dancer. Raju uses the wealth obtained through Rosie's performances lavishly until he is convicted for forgery. But it will be a grave mistake to limit any of R.K. Narayanan's work as a mere fiction with the purpose of entertaining the masses. A social scientist he is, his work is always capable of becoming a case study to understand the many social phenomenon of the society and to decode the many mysterious behaviours of the Indians. Many works have been done on The Guide. Hundreds of articles have been written dissecting its content, themes and characters. But most of the researches only focused on the main character, Raju. The Guide is Raju and Raju is The Guide. All the other characters are seen in the light of giving life, propelling and mobilizing the development of Raju. But in this research I will be focusing on the character of Rosie. Rosie who is the key factor for the transformation of Raju which is not much studied. I refuse to believe that Rosie is just another character brought forth by Narayan to colour the existence of Raju. I believe the author, being a profound thinker and a social analyst, has a deep rooted and well camouflaged message to send through this character to his readers.

The Failed Guide

According to Webster (1997), literature has arguably tended to subordinate or marginalize the position of women. Women are usually given less significant roles compared to men. However, looking in to The Guide, I believe Narayan's main focus is the female character. Though Narayan narrates this story with full of humour, but a deeper analysis will uproot lots

of philosophy and message to the readers. Analysing the female protagonist character Rosie will open a new horizon on the status of the female characters especially women from the devadasi clan in the Indian society.

Lakshmi Vishwanathan in her book titled Women of Pride: The Devadasi Heritage calls the devadasi as the "proverbial dancing girl of India" (Vishwanathan 2008:1). The term devadasi means slave to the god. However, she says that "the persona of god changed over time" from the Supreme Being to the King who "demanded divine rights" (Vishwanathan 2008: 1). Looking back into history, these women were considered as the only "educated" women in the society as they were experts in music, dance and arts along with their own dance teachers and musicians. Their chief patrons were always the kings. These women were regarded as auspicious women who were married to god and were destined to serve the king and the subjects.

In the Vedic times, one popular character of such is Menaka who seduced the sage Viswamitra and similar characters have recurred in epics and stories. There was Urvashi who is said to have landed on earth and became the first "slave of god" or devadasi. This character is mentioned in the epic Ramayana. Another notable character is Madhavi, a very good dancer in the famous epic Silappathikaram who later became Kovalan's lover. Kovalan was a merchant who was married to Kannagi. According to Vishwanathan again, "Madhavi is seen as precursor of the modern independent educated woman who held a special status in the South Indian society" (Vishwanathan 2008: 29). The most interesting part in Madhavi's life is her expertise in dance and music. As time passed, these women became unacceptable to the modern society. With the decline of royal dynasties losing their power, these women lost their patrons. The temples could not support these women. Thus, these well trained artistic courtesans of India were dumped into the trade of flesh. The modern society saw them just as cheap entertainers and prostitutes. Their skill in dance is no longer admired.

Taking a closer look at the character of Rosie in The Guide, one cannot help to compare the artistic, educated Rosie with Madhavi who was also the reason for Kovalan's downfall. Why did Narayan



give the name “Rosie” to this female character? When Raju started narrating his story to Velan, he wonders why this woman is given the name “Rosie” as she did not come from a foreign land.

She was just an Indian, who should have done well with Devi, Meena, Lalitha, or any one of the thousand names we have in our country. She chose to call herself Rosie. (Narayan, 1988:7)

Narayan’s use of this name is to bring the reader’s focus to this female character. While all the researches were conducted on the role and the transformation of the male character Raju, little attention was paid on this character despite having an unusual name. Insensitive readers will only look at Rosie as a character that is influenced by her devadasi upbringing and tradition. Her actions are often justified as the inborn characteristics of her clan. She can be educated, well groomed and cultured but the remnants of the class she came from still emerged and that justifies her actions and behaviors that is against the norms of the Indian culture. Her background is exposed to the readers when she confesses to Raju after having a fight with her husband, Marco. She tells him that she belonged to a family traditionally dedicated to the temples as dancers.

“I belong to a family traditionally dedicated to the temples as dancers; my mother, grandmother, and, before her, her mother. Even as a young girl, I danced in our village temple. You know how our caste is viewed?” (Narayan, 1988:73).

However, Raju who is attracted to Rosie claims that “it’s the noblest caste on earth”. Rosie further explains to him how she and the people of her caste are viewed by the society. She tells him that they “are viewed as public women” and that they “are not considered respectable” and civilized by the society (Narayan, 1988:73). Raju who hears this news is thrilled (Narayan, 1988:73) because this confession gives him more liability to move freely with Rosie. Unlike other women in her clan, Rosie is educated and holds a Master’s degree in Economics. She responded to Marco’s matrimonial advertisement who was looking for “an educated, good-looking girl” with “no caste restrictions” (Narayan, 1988:74).

She further explains how Marco examined her and her certificate before getting married in front of a registrar. When Raju asks her if she liked Marco, Rosie replies that she had to decide if it would be good to marry someone above her class and wealth and she had succumbed to it. The women in her family were excited that such a man like Marco agreed to marry her and it was worth sacrificing their traditional art. Marco is a rich man with high social standing and lived alone outside Madras. Raju realizes that Rosie is trapped in a passionless marriage when she replied to his question about not having a mother-in-law, that she would have preferred any kind of mother-in-law “if it had meant one real, live husband” (Narayan, 1988:74). This gives more advantage to Raju who feels that he can dwell freely with her even though she is married. Instead of advising her on her marital problem, Raju decided to take advantage of her situation and feelings.

Raju first starts to fall for Rosie the night she asks him accompany her to watch the animals from the Peak House’s glass veranda. The next day, he gets upset when Marco says that she has started sulking again and asks Raju to take him to the caves. He gets upset with Marco for not appreciating Rosie.

“...Oh, monster, what do you do to her that makes her sulk like this on rising? What a treasure you have in your hand, without realizing its worth- like a monkey picking up a rose garland!” (Narayan, 1988:69).

In another occasion, while they were alone in the Peak House, Raju takes advantage of this situation and advances physically towards Rosie, placing his hand on her shoulder, gently stroking her. When she did not push his hand away, he let it travel and felt the softness of her ear and pushed his “fingers through the locks of her hair” (Narayan, 1988:74). He further manipulates her with his words:

“I am really unhappy to think of you, such a gem lost to the world. In his place I would have made you a queen of the world”. (Narayan, 1988:74)

These words are enough for a woman who is trapped in a loveless marriage to fall for Raju. Raju is very manipulative with his words whenever he speaks to her. While praising her talent in dancing, he also subtly declares his interest in her.

“What a glorious snake dance! Oh, I keep thinking of you all night. World’s artist number one! Don’t you see how I am pinning for you every hour!” (Narayan, 1988:73).

The irony is, in the beginning, Rosie addressed him as “brother” then she started giving him the detailed accounts of her quarrel with her husband. She becomes close with Raju who seemed to be a sympathetic listener. He takes her everywhere and shows her all the places of interest. When Gaffur, the car driver and good friend of Raju warns him against his relationship with Rosie, Raju dismisses him by saying that Rosie is like a sister to him. Here again, Narayan plays the role of a social critic where he exposes how Raju failed to guide this lost woman in a brotherly manner. She related all her problems of having a cold husband.

She said, “You are a brother to me” (“Oh, no,” I wanted to cry), “and I’ll tell you what happens.” She gave me an account of their daily quarrels. (Narayan, 1988:73)

Instead of helping her, one evening, Raju who took her to the cinema and brought her back to the hotel room tries his luck on her. She asks Raju to leave but he gently enters the room. And off course it was not a brother-sister relationship that blossomed after that:

“No, no. Go away,” she said. But on an impulse I gently pushed her out of the way, and stepped in and locked the door on the world. (Narayan, 1988:77).

It is ironic on how she succumbed to Raju whom she first addressed him as her brother. She falls into Raju’s seduction. Narayan here pictures Rosie as a character with flaws as she is in need of a guide. Raju who is from a better caste should have played the role as a guide to this helpless woman who hails from the devdasi clan, who has no idea of what marriage is all about.

Even Raju’s mother warns him when he relates the visit to the snake-charmer and how well Rosie could dance. She warns him to be careful.

“Oh, dancer! Maybe; but don’t have anything to do with these dancing women. They are all a bad sort” (Narayan, 1988: 59).

Raju takes no heed of his mother’s advice. Here, Narayan exposes the perception that the society has on dancers.

Another person who failed to guide Rosie is her husband, Marco. He is a learned man who does not believe in caste and the background of the woman whom he had married. He is a cold academic who is only interested in cold and old, lifeless objects by the author. He should have showed some passion towards his wife. He tends to forget the existence of his wife when he is engrossed in his work. When Raju took Marco to the caves in the Mempi Hills, he realized that he knew more than Raju about everything:

He went on talking. Dead and decaying things seemed to unloosen his tongue and fire his imagination, rather than things that lived and moved and swung their limbs. I had little to do as a guide; he knew so much more of everything! (Narayan, 1988:71).

Marco and Rosie stayed over a month in the Peak House and Gaffur’s car was permanently engaged as they used to make at least one trip to town every day. In Marco’s absence, Raju and Rosie’s relationship blossomed. With the absence of her husband and the interest that Raju showed in dance made her keen in pursuing this art, which had been her family tradition. She started studying “ancient works on the art, Natya Shastra of Bharat Muni, a thousand years old, and various other books, because without a proper study of the ancient methods it would be impossible to keep the purity of the classical forms”(Narayan, 1988:107). This shows her seriousness in the art of dancing.

As the subtle affair was going on between them, Marco and Rosie started to have another squabble. Raju then leaves both of them on the hill and returns to his home. Gaffur tells Raju that this is the best thing he has ever done. Then, Raju carried on with his chores as a tourist guide half heartedly, missing Rosie’s presence for about a month. Then, one fine evening, after “the Madras Mail at four-thirty” left, Raju’s mother brings in news saying that someone is looking for him (Narayan, 1988:123). Raju is stunned to see Rosie with her trunk in front of his house. He introduces Rosie to his mother and told her that Rosie is not married. Later, Raju takes her out and she relates to him what had transpired between her and Marco. She wanted to dance and Marco forbid her calling the dancing as “street- acrobatics” which in return angered Rosie.



“...An acrobat on a trapeze goes on doing the same thing all his life. We watch a monkey perform, not because it is artistic but because it is a monkey that is doing it” (Narayan, 1988:130).

Rosie tried to dance in front of Marco and show her talent but he refused to compliment her saying:

“Rosie, you must understand, this is not art. You have not sufficient training. Leave the thing alone” (Narayan, 1988:131).

When Rosie blurts out that Raju liked her dancing, Marco started to interrogate her and Rosie confessed to Marco. He became cold towards her as days passed. He scolds her saying that she is no longer his wife:

“You are here because I’m not a ruffian. But you are not my wife. You are a woman who will go to bed with anyone that flatters your antics. That’s all. I don’t, don’t want you here, but if you are going to be here, don’t talk. That is all”. (Narayan, 1988:69).

If her husband Marco had given her some attention and encouraged her talent in dance, Rosie would not have gone in the wrong path.

Living in Raju’s house, Rosie practices dancing every morning and then helps Raju’s mother with the household chores until his mother started complaining about the opinions of the people in the neighbourhood. She asked Raju to ask Rosie to return to her husband and ask for forgiveness. She was further accused by Raju’s mother as a ‘serpent girl’ who created chaos in their life. She further appealed to Raju saying that “she is another man’s wife” and that she must go back to him (Narayan, 1988:151). Raju refused to listen to his mother. Then, Raju’s uncle comes to put some sense into Raju and starts insulting Rosie. Narayan portrays the public disapproval on this character through the words of Raju’s uncle. He calls her a wench and asks her to leave the house.

“You should not be seducing young fools, deserting your husband. Do you follow? (Narayan, 1988:149).

Raju is told to leave by his uncle if he wanted “enjoyment with dancing girls”(Narayan, 1988:149). Raju’s mother further blurts out insults towards Rosie.

“Are you now satisfied with your handiwork, you she-devil, you demon. Where have you dropped on us from? Everything was so good and quiet-until you came; you came like a viper. Bah! I have never seen anyone work such havoc on a young fool! The moment he set his eyes on you, he was gone. (Narayan, 1988:149)

Raju’s mother represents the classic example of a South Indian woman in the society and how they perceive a woman who is from this clan. Narayan shows how this character has created chaos in a household. Even as his mother pleaded to him, Raju paid no attention. She told him that Rosie is another man’s wife and she must go back to him (Narayan, 1988: 151). This did not bring any remorse to both Raju and Rosie. Narayan here plays the role of a social critic where he exposes certain shortcomings that exist in the society. Rosie should have been advised to return to her husband politely instead of calling her names. They should sympathize with her as she comes from a clan that does not practice marriages. Therefore, one cannot expect Rosie to understand the seriousness of a marriage. Instead, Raju took more advantage of the situation once his angry mother left the house to live with her brother. Raju strikes up plans to make Rosie dance and decides to change her name to Nalini. There is an occasion where Raju had responded to Gaffur’s advice saying that Rosie is a gold-mine.

“If I had money to start her with-oh!” My visions soared. ...”You know Bharat Natvam is really the greatest art business today. There is such a craze for it that people will pay anything to see the best”. (Narayan, 1988:143).

Raju’s nature of exploiting Rosie is clear in these lines. As dreamed by Raju, Rosie became a popular dancer and he became her sole manager. When they could afford, they moved out to stylish house at New Extension, keeping up with their status. They had a large staff of servants comprising of cooks, gardeners, a driver and a Gurkha sentry.

Rosie was a dedicated artist. She spent many hours with the musicians. Raju felt that he “had a monopoly of her and nobody had anything to do with her”. The idea that she was her property slowly

started rooting in him. (Narayan, 1988:167). She accumulated many musicians and actor friends who spent many hours in the house with her and this made Raju very uneasy. She dismissed his disapprovals by saying “they are people with blessings of Goddess Saraswathi on them, and they are good people. I like to talk to them” (Narayan, 1988:168). With her circle widening, Raju realised that she is slowly slipping away from his grip. He turned off many of her admirers whenever it was possible. He demanded the highest fee and got her programs set all over India. Then, came a time when she started to complain about her hectic schedule and both of them started arguing. Whenever Rosie showed her weariness, he would prick her pride and ask her if her legs are aching. In this way, he was earning a lot of money and was having an extravaganza life. When her husband’s research book is sent to her and Raju hides it from her and she becomes angry with him. She was still interested to know his progress and she responded to Raju saying “after all, he is my husband”.

This statement puzzled Raju and he started to wonder if brought all the charges against her husband just to seduce him. Here, Narayan exposes that Rosie who was married to Marco became vulnerable due to lack of attention. Raju could not understand her sudden affection towards her husband. When a letter from Marco’s lawyer arrive requesting Rosie’s signature to redeem her jewelry box, Raju hides the letter. After reading the contents, he forges Rosie’s signature. Then, one fine evening during one of Rosie’s performances, Raju’s one of card-playing mates, the District Superintendent arrives in plain clothes to take him into custody. Upon hearing the case, Raju pleaded to him to allow him to let Rosie know about it. When he told her about him signing on behalf of her, she merely says:

“I felt all along you were not doing right things. This is karma. What can we do?”(Narayan, 1988:192).

The officer explains to her that it is a non-bailable warrant and he has to take Raju into custody. He was locked up for several days and Rosie struggled to find money to bail him. He confesses:

If I had lived as a normal man of common sense, it would not have been difficult to find

the amount. ...I had spent in showy living, including the advances taken for future engagements. (Narayan, 1988:193).

After Rosie scraped together all her resources to bail him out, she became cold towards him. She started to put up a “businesslike manner” towards Raju. Narayan portrays her as a typical devdasi woman here.

She had a tray of betel leaves by her side on the sofa. I pushed it off and dared to seat myself by her side. Her lips were reddened with betel juice. Her face was flushed with the tingling effect of betel leaves. She looked at me imperiously and asked, “Now, what is it?” (Narayan, 1988:194).

Raju realized that she is the master of the house now. She wanted to return all the advances taken for the dance programs and stop dancing. When he asks her why she wanted to stop, she said that she wanted to return to Marco. Rosie went on with her life independently with some help from Mani, the clerk. At one point, Raju who observes Rosie managing her shows independently with some help from Mani had this heinous thought of warning Mani:

“Be careful. She’ll lead you on before you know where you are, and then you will find yourself in my shoes all of a sudden! Beware the snake woman!” (Narayan, 1988:198).

Narayan exposes the feeling of prejudice that Raju had developed towards Rosie based on her background. After the court case, Raju was imprisoned for two years. Finally, Rosie returns to Madras.

Through his work Narayan is prompting us to dwell deeper into the heart of Indian culture and the behaviour of its people. Through a simple depiction of fictitious characters, the author is throwing heart piercing questions that we need to ask ourselves. Is it true that Rosie’s action is propelled by the influence of the culture, tradition and way of life inherent among devadasis? Or is it the result of the continuous emotional pressure that was created by those surrounding her? Would she had turn to Raju if her husband had been more accommodating to her inner feelings? Or would her fate been different if Raju did not play with her sentiments?



But sadly they all did. She was cornered from every angle and was not given the space to live her life to the fullest. And the reason is rather simple. Knowing her caste's background, nobody deemed her fit for a better treatment. Her husband, Marco looked at her as someone who is not worthy of his time and Raju viewed her as an object to satiate his lust. Trapped in every way possible she finally succumbs to the tune which was orchestrated by her surroundings.

Conclusion

This study goes a long way in proving that an author is never born out of a vacuum. Instead, he is shaped by his society. He is the embodiment of his society's world view, the creation of its feelings and most of the time the torch bearer of its cultural beliefs. But at the same time it is true that writers are also the greatest of all social reformists. Using their pens as the tool and their sensitivity towards the social phenomenon as their armors, writers like Narayan never fail to wage war on the many shortcomings that are prevalent among their people. *The Guide* is a classic example of such a work. Deep beneath the melancholic epics of love and pain, a sensitive reader will be able to see the subtle social criticism which is carefully woven by the writer. India and the Indians can never be detached from the influence of caste and class. While it has been convenient to point fingers to all the negative acts of one who belongs to a lower caste as the trademark of the caste, Narayan begs to differ and puts forth a cynical question and a case that need to be pondered. More often than not, isn't it the act of the so called higher caste that prompt the people who belong to a down trodden class to act in such a way? Isn't it Marco and Raju who dug the pit to bury Rosie?

The Guide is actually a metaphorical satire in a true sense. As a matter of fact, its metaphorical element is prevalent in the title itself. Narayan surely realises the demonic features of caste system and its impact on the lives of his people. It is a social evil that need to be warred by every individual who believes in upholding social justice and dharma. But the real burden to eliminate this evil lay more on the shoulders of the people belonging to the higher caste. People like Raju and Marco. They should be the guide to souls like Rosie. But instead, it is Raju who misguided her. Truly, *The Guide* is a lamentation of a social thinker who sympathises with the members of the lower caste and cry for the failure of the members of the higher caste who failed in their duty – TO GUIDE.

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Emergence of Women Writers

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Abstract

Elaine Showalter pursued an academic career against the wishes of her parents. Showalter is the founder of the feminist criticism in the United States, developing the concept of gynocriticism. Feminist criticism may be broadly defined as reading was a woman and responding to the way woman is presented in literature. In a world that is generally male-dominated, it has been possible for a woman to read a woman. It is abundantly clear that women may present more authentically their ideas on feminist creativity, the problems of a female language. The feminist criticism questions the male-centred view of life and the male-dominated language forms. It is as much a modern critical consciousness as a deconstruction. It has many facets, sociological, anthropological, psychological, textual and ideological. Feminist criticism can be divided into two varieties: Woman as the reader and woman as the consumer of produced literature. It is concerned with feminist critique is that it is male-dominated. We have learning what women have felt and experienced but on the other hand we are trying to learn what men have thought what women should be, we have to reconstruct literature of women and to rediscover the women novelists. Feminist criticism has attempted a variety of theoretical approaches. J.S. Mill said, 'women's literature must emancipate itself from the influence of accepted models and guided itself by own impulses'. One such novelist in the recent times in India is Anita Desai. She has been described as a novelist influenced by psychological and sociological problems faced by Indian women. India has been described as a land of snack charmers, hooka smokers with a lots of caste and religious feelings and related sociological problems. The impact of Varnas, Brahma Dharma has created a lot of cleavages. Women should not be given education, her world is her home and her duty is to look after her children and old people in her family. Opportunities were not given to her to make any opinion on any matter. With the declaration of independence a different class of women was identified. Education was thrown open to women. They enjoyed a limited freedom. During this period only novelists like Anita Desai were identified. She has been described as the stream of consciousness and an experimental novelist. She is a novelist of women sensibilities and their problems. She treats women's conditions in the society move in its man-woman relationship than domestic interactions, domestic disharmony, temperamental incompatibility, conjugal dysfunction and marital discord are the themes of Anita Desai's creativity. K.R.S. Ayengar has studied the evolution of themes Indian women novelists. Feminist is an aggressive attack by the aggrieved women who are convinced that their solid state of existence is not due to mainly but the male-dominated society that is incapable of empathizing with women. Feminist writers agree that the difference between male and female species ends with biological specification and the rest of it are conducted by men designating women as the fairer sex that leads to sexual exploitation and the weaker sex leading to the domination in the name of projection.

Keywords: feminist criticism, psychological novelist, theme of alienation, severed marriages

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Literature is a faithful mirror that reflects life as it is. Life is often described as a dome of many coloured glass. For every single individual in society, life is full of adventures, problems, difficulties. In a country like India, Indian Culture, religion, castes, creeds play a very important role for its citizens. The lives of people in India are shaped by various factors, taboos, customs and beliefs. The Varnasrama Dharma, the beliefs of the Vedic age continues to haunt the Indian society.

Women, the worst society face, innumerable, immeasurable and indescribable problems at every stage of their lives. They were not given education. Rights to properties were denied to them. Their main activities included working, taking care of children and old people and be a slave to men satisfying all their physical needs. It is unfortunate that till at a particular point of time, no writer men or women as ready to echo the difficulties of women and project them and draw the attention of the authorities.

Even in western countries it was almost the same. It is quite strange that the thinkers, psychologists, sociologists or politicians never felt that women need to be treated equally. The point that draws our attention is that no woman came forward to put forth the sad state of Indian woman, particularly in pre-Independent India.

Elaine Showalter born in the US in 1941 a postgraduate from Brandels University was the founder of feminist criticism in the US. She developed what came to be known as gynocriticism. Gynocriticism is Feminist criticism. Feminist criticism can be defined as a reading woman or the way woman is presented in literature. In the male dominated world women were not able to ready woman as woman. If more woman critics came forward they may present their problems and difficulties authentically. Feminist criticism or their writings may be concerned with the history, genres and structure of literature.

Female criticism questions phallogocentrism and phallogocentrism. This means feminist criticism questions, the male dominated language forms or discourse. It has many facets; sociological, anthropological, psycho-analytical and ideological. Among women writers in India, Anita Desai occupies a place par excellence. Only in the post-independent

India, we see many women writers coming forward and they succeeded in bringing out the trials and tribulations experienced by women. Anita Desai has been described as psychological novelists as a stream of consciousness novelist, an experimental novelist and so on and so forth. In short she can be described as a novelist of women's sensibilities and their problems. It must be clearly understood that the term 'womanist' is a compromise between feminist and the woman novelist. She is a womanist on the lines of Afro-American women writers. Anita Desai treats a whole spectrum of the woman's condition more in its man-woman condition relationship than the domestic interactions. Domestic disharmony, temperamental incompatibility and conjugal dysfunction as well as marital discord are the main themes of Anita Desai.

As mentioned by KRS Iyengar, women novelists have a strain of female sensibilities running through the entire gamut. The themes that are autobiographical and personal moved on to the social and domestic after the second world war. The growth of the theme of the Indian woman novelists in English can be studied from Toru Dutt of the late 19th century to the late 20th century. P.F. Patil in his essay on the theme of marital harmony in the novels of Anita Desai prefixes a sonnet from Shakespeare:

"Let me not to the marriage of true minds
admit impediment. Love is
Not love which alters when it alteration finds
or bends with the remover
to remover to remove Oh, no !it is an ever
fixed mark That looks on
Tempest and is never shaken It is the star to
every wandering bark whose
Worth's unknown, although his height be
taken". (William Shakespeare-Sonnet 116)

Through this, Patil illustrates the literary analysis of love between man and wife. On the contrary, the novels of Anita Desai do not display and tenacity. The dichotomy he means man's desire to autonomy and man's desire to dictatorship are in concrete and what could be a feminist narrative becomes a woman's narrative. In the feminist, there is antagonism, revolt and revolution for immediate reversal of roles. Feminism, in the novels of Anita Desai is violently revolutionary and does not stop with a passive narrative on diagnostic discourse.

Feminism is aggressive attack by the aggrieved women who are convinced that their solid state of existence is due not mainly to but only a male-dominated society that is incapable of empathising with women. It is not biological determinism but inhuman derecognition of the equal half of the species. What began as a biological necessity attained to the hard fixation in society, resulting in the domination of the women by men? Feminists agree that the difference between the male and female of the species ends with the biological and the rest of it are concocted by men designating women as the fairer sex which leads to sexual exploitation and the weaker sex leading to the domination in the name of projection. Polygamy is granted but polyandry is prohibited. Chastity is attributed to women and not men.

The theoretical foundations of women novelists must be examined against some of the Indian women novelist in English - Bharati Mukherjee, Nayantara Shegal, Shashi Deshpande and Kamala Markandaya. Mukherjee's novel *wife* is transparent even in its title. It records the sufferings of a woman as wife. Dimple and her husband Amit Basu have difficulty in communication and this inability hinders their attempts to closeness. The lack of communication prevents her coming to terms with realities not to speak of understanding the realities. Dimple is the name that is symbolic. It means a slight surface depression on the cheek at one level, it symbolises youth and beauty but at the other level it symbolises shallowness. This causes disappointment in her life. She wanted to live a comfortable life. Her desire was to marry a neurone-surgeon but married an engineer. He relocated to the US. She was happy. Calcutta, a city of drab poverty was forsaken in the hope of different kind of life in US. But the reality totally disappointed her and life was uphill task and struggle. The environment was hostile in the US. She became physically and psychologically disturbed. Depression is a serious mental disorder. Disenchantment, frustration, neurosis and mental tension cut her off from the reality.

Nayantara Sehgal considers women as being entrapped and their sufferings as mostly restricted to the middle classes. Nayantara's novel is a woman's novel. But she speaks of novel hypocrisy. Kamala

Markandeya's Nectar in the Sieve takes the scene of action from the strictly domestic to remote, rural setting where industrialisation had begun to alter both land and people. Though the novel may appear to be a novel of social change, actually it studies the transactions of domestic life. In the novels of Anita Desai there is an acceptance of status of women but no concerted effort towards its realisation. Murder, Suicide, Divorce and escape are only passive and negative efforts of women characters. Though they resent their relational identity, they don't assert their resentment that is why, the women characters of these women novelists do not border upon either womanism or feminism. These novels portray the distortion of human values and the consequent dehumanisation if the women have grown more sensitive, man has grown more mechanical. The conflict is aggravated by not only the lack of understanding but even by more the lack of communication.

One interesting feature in the narrative technique of Indian women novelists is their prudishness and inhibition while writing about the women characters in their novels. The plot and the characters interact in such a way that they mutually strengthen themselves. Anita Desai uses this technique to perfection and experiments with the Zizzag pattern of the narrative defying the chronology of narrative in order to achieve a holistic effect. Past, Present and future are not jumbled or gobbled up but follow up a stream of consciousness technique which is neither logical nor chronological but psychological. The point that strikes the reader most, is how Anita Desai manipulates herself into her characters to provide an internal view of them. Marriage as a sacred union and a sexual equation has both the obverse and reverse of the man-woman relationship. There is no conscious effort at being logical because emotive relationship and hereditary practices coupled with domestic tradition decide the course of the novel. Anita Desai is almost symbolic in choosing the "*Cry the Peacock*". Normally women are compared to the peacock for their physical charms. It is however difficult to think of the peacock as it is masculine and the peahen has no flashy feathers. So the peacock in the novel is the woman as a decorative and ornamental aspect of the woman in her domestic role as a home maker. The title itself forcefully symbolises both the roles of



the woman as captive peacock crying its heart out to no avail. The peacock is celebrated in literature as a bird that dances at the appearance of the clouds promising rain. The woman enters wedded life with all splendour dancing as it were at the promise that marriage holds out the external climate makes it dance but the woman is tortured by the husband by the internal climate.

The point to be noted here is that KRS.Iyengar speaks about the sensibility and the suggestiveness of her style but the significance of the titular reference to the peacock has more of that sensibility and suggestion. The novel is not blind to either the external realities of the internal mindscape. The plot, characterisation, the language and more than all the title clearly fixes the theme of the novel as an exploration of the feminine sensibility to the domestic transactions of marriage and its inevitable link with the conjugality of the enterprise.

Anita Desai's *Voices in the City* is a novel structured on very literary and psychological foundations. Symbols and stereotypes dominate the whole narrative. Though there two literary techniques distance the events of the novel, it does not lack the realism that has always marked Anita Desai's style. The implication of the difference between rural right and urban right is also at the fore. Rural right though not romantically presented, still persists in showing superiority over urban life. Anita Desai uses rather a strong expression when she describes the urban culture as decadent and does not forget to notice that the adolescent mind is attracted by their negative attitudes of urban ethos. The author's consummate manipulation of her metaphoric style illumines the human experience that she seeks to portray is often described as literary stereography and that is why metaphor states more by suggestion and extension than by lexical content. Desai's style focuses on significant experiences and the metaphoric quality not only states but also structures. Though it may be an exaggeration to call the characters as variegated that the story is painted on a huge canvas cannot be gain said. The voice of the characters is not the voice of the individuals but a consolidated voice of different classes of characters. The novel is a fest for reality not isolated or philosophical but the existential, the contemporary and experimental.

Further the quest is for an inner reality as well as an outer objective common reality. The paradoxical fact about the novel is that the communication is almost catastrophic. There is communication but the loneliness of the characters. There is unmistakable, technically brilliant, the novel is a structured contemporary social transaction. The narrative gives on through sections and the sections are named after the characters. The first is NIRODE, the second is MONISHA the third is AMLA and the fourth to MOTHER. The characters are mostly the month pieces of the author masquerading as an observer at times as the first person as others but always omniscient, in the narrative. Each section is linked with the other and takes the story forward and the progress of the soul towards a live reality of the here and now.

Anita Desai adopts the stream of consciousness technique. Song of Cecilia famously described by T.S.Eliot as neither logical nor chronological but only psychological, gives the novelists a free hand to break the borders of time and wander through Psychological reality and the temporal moment frozen in the timeless experience of mankind. Her title of the novel is revealing because the voices are not those of common man and woman whose transactions exemplify the nature of life in the crowded city of Calcutta, not always complemented but condescending describe as the city concentrating on the day-to-day transaction. Is the city rich of cultural history is a question that is ambivalently answered. The voices make cacophony. The events are pandemonic and narrated more spatially than linearly. More than telling a story, Anita Desai employs an arbitrary arrangement which makes it appear artificial. The reader has to fix the characters into the pattern of the novel and reckon a design. It may be difficult for the reader to read a well structured plot but Anita Desai cleverly manipulates her language and makes a success of the narrative by her harmonious development of the story. We speak of structure and texture as two elements, the structure being the plot and the texture being the narrative. In Anita Desai, the two are inexplicably blended. Even K.R.S. Iyengar observes that Anita Desai has raised the Indian Fiction in English to a higher level of artistic success. Her gift as an

observer and thinker and her ability to modulate them into the story makes the novels a rich tapestry of an embroidered or brocaded piece of verbal linen. On occasions, the tragic predominates and the author lapses into a style, to disturb the reader, captures the romantic realism of poetry. In these contexts, Anita Desai's prose shapelessness and meaninglessness of life are perceived by the existential philosopher.

Anita Desai weaves so much of philosophy into her narrative that the events in the novel fall into place as existential inescapability. Philosophy does not obtrude over the story and the story does not smudge or drown the philosophy. She consciously engages herself in the exploration of the woman's predicament without branding it either feminism or existentialism. Anita Desai is essentially a woman's novelist. Her concerns are those of women of the educated Indian middle class. The middle class typifies a large section of the Indian society. Aristocrats belong to the upper stratum and could be the right subject for novelist like Jane Austen. The lower poor classes have their own brand of economic and social status and their own morals and ethics. Neither in the upper class nor in the lower class are there such social tensions or domestic conflicts as you find in the middle class. They consider themselves guardians of ethics, moralities and domestic values. The upper classes have no time for such luxuries. Hence Anita Desai takes up the middle class. There again they are tyrannised by outdated traditional customs and values. The spirit of age makes the women conscious of the rights and aware of the new social dynamics. They are educated and more often than not they are employed. Anita Desai's style is highly symbolic and supply the plank for understanding the implications of the unrevelment of the plot. In voices in the city they are equally dominant.

Anita Desai continues the theme of alienation in *Where Shall We Go This Summer*. The novel provides a passionate commentary on the fall out of spiritual maladjustment between the couple. It is an ironical commentary that Anita Desai chooses Rama and Sita as the names of the characters. In the epic wherefrom the names haven been borrowed, is the story of the mutually sacrificing husband and wife. Rama of the epic allows himself to be lured away by the false

appeal of the dying deer Maricha. Many of the epic is a devoted wife but in her anxiety oversteps her limits. Whatever be the reason a momentary incompatibility precipitates a crisis of unprecedented intensity. This is not a case of unprecedented intensity. This is not a case of misunderstanding or a cultural disjuncture. It cannot even be explained through the ideas of psychological alienation. Anita Desai carefully chooses the names as she wants to communicate the idea that Rama and Sita of the novel are real man and wife without aura of either divinity or royalty. Sita's condition is that of lovely woman as other as wife and as a woman. Her loveliness is conditioned more by the society than by her own predilections.

Anita Desai continues the theme of alienation in *Where Shall We Go This Summer*. The novel provides a passionate commentary on the fall out of spiritual maladjustment between the couple. It is an ironical commentary that Anita Desai chooses Rama and Sita as the names of the characters. In the epic from where the names have been borrowed in the story of the mutually sacrificing husband and wife. Rama of the epic allows himself to be lured away by the false appeal of the dying dear Maricha. Sita of the epic is a devoted wife but in here anxiety oversteps her limits. Whatever be the reason, a momentary incompatibility precipitates a crisis of unprecedented intensity.

Anita Desai cautiously chooses the names as she wants to communicate the idea that Rama and Sita of the novel, are real man and wife without the aura of either divinity or royalty. In a scintillating introduction to *In Custody* Salman Rushdie, makes an incisive observation that this, remarkable piece of work, where Anita Desai writes 'Not of solitude but of friendship of the perils and responsibilities of joining ones elf to others rather than holding oneself apart'. The story is actually a study in contrast between the slow death of false friendship and a painful birth of a true one. The paper presented, has studied the psychological and sociological aspects of the women characters whose idiosyncrasies had made and marred the fate of several marriages and severed relationship in the novels.

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The Clash Between Tradition and Modernity in Shashi Deshpande's novel *Roots and Shadows*

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Abstract

Shashi Deshpande's Roots & Shadows reflects on Indian Women, their conflicts and plight against the contemporary India. Her novel focuses on a perception of femininity. She has dealt with the problems that challenge a middle class educated woman in the patriarchal Hindu Society. Her works attempt to throw light on the feminist discourse and particular features of womanhood and patriarchy.

Keywords: conflict, womanhood, patriarchy, femininity

Shashi Deshpande born in 1938 in Karnataka, was the daughter of a distinguished Kannada writer and scholar. After her early education in Dharwad, she moved to Bombay where she took a degree in Economics from Elphinstone College. Later she took degrees in law, and English besides a diploma in journalism. While a student she won two gold medals for academic achievements. But it was only after her marriage and two sons were born to her, that she took up a career in journalism. Her short articles were written while she was in London with her husband, which was published in "Deccan Herald". Later she worked for the journal "Onlooker". Subsequently, she wrote simple stories on adventure and crime. Her first novel *The Dark Holds No Terrors* presents an unusual character, Sarita who defies her mother to become a doctor, and her caste to, marry outside. It was followed by "If I Die Today". "Come up and bedead", "Roots and Shadows", "That Long Silence", "The binding Vine", "A Matter of Time" and "Small Remedies". She has received several literary awards like Sahitya Academy Award, which was given for her novel *That Long Silence*. *Roots and Shadows* tells us of complicated relationships in a traditional joint family. The story is narrated from the perspective of Indu, a character in the story. She calls to mind the saga of three generations of her joint family presided over by the dominating aunt Akka, who is her grandfather's younger sister. She leaves her ancestral home and returns after several years when Akka, the tyrant, is on deathbed. Meanwhile she has married Jayant who belongs to a different caste and even speaks a different language. Akka has not acknowledged the match. Now she is accompanied by him, who is visiting her house for the first time since they were married three years ago.



Shashi Deshpande's novel *Roots and Shadows* portrays the clash between tradition and modernity often seen in Brahmin families. The narrator Indu has been brought to her ancestral home by her uncle whom she calls Akka, when she was fifteen-days old. Her mother had passed away and her father, Govind, a photo-journalist too busy to look after his motherless daughter. Indu grows up among the uncles, aunts and cousins in the large joint family.

Very early in life Indu displays signs of rebellion. While in school she happened to talk to a boy in the library, for which Akka, the ruler of the family, abuses her. She does not, however, submit to Akka's norms and rules passively. She argues that she is not on the wrong track by merely exchanging a few words with a boy. Subsequently, Akka refers to her late mother who, in the old woman's view, had trapped her father, who is a Brahmin. This unreasonable accusation dampens Indu's spirit, and she leaves the home to stay in others house, anyone of a different caste, but a girl with modern views can hardly accept the belief. Years roll by and Indu takes up a job to be independent. This again is another step she takes by violating the age-old traditions in Brahmin families. Her aunt Saroja in the family has drawn towards music, but the very idea of a woman singing before men is unbearable in a traditional family. She has to be, therefore, content by singing devotional songs. In her marriage also Indu adopts a modern view. She proposes to Jayanth who kindles a flame in her heart, though the tradition is for the man to propose to the woman. Again it is an inter-caste marriage, for Jayanth belongs to the another caste.

Again caste speaks a different language. Only Indu's father and Kaka attend the marriage. Ten years click by before Jayanth steps into Indu's ancestral home.

The members are against the couple, who have no children, for traditionally a woman is supposed to bear a child within a year after the marriage. On hearing Indu call Jayant by his name, and her aunt Sunanda raises her eye-brows. They believe that it shortens the husband's life and shows disrespect too.

Traditionally the sacred thread worn by the Brahmins is a sign of their caste, but in the modern world it is a marker between the generations, for the younger men who attended the funeral of Akka never

wore it. Still Vithal, an orphan boy brought home by Kaka, is received with no objection merely because he has the sacred thread indicating his caste. Annant's unexpected encounter with a few sophisticated ladies is enlightening. They stare at his bare feet while their midriffs are bare and their navel showing. These are signs of modern women, who look down upon bare feet. In the traditional world, getting married, bearing children and having grandchildren are the only success a woman could have. Regarding Indu the modern woman, she has been chasing an alter ego and believed that she could find it in chasing an alter ego and believed that she could find it in Jayanth. She considered complete when she married him. But by degrees, she felt incomplete, not as a woman, but as a person. She expected total understanding and perfect communication from Jayanth, but soon learnt that it was an illusion. The words they often flung at each other were requesting each other not to judge them or criticize them, but to appreciate them, seeing only their virtues and strength, not their vices and weakness. This is called perfect understanding in modern society. In the traditional way, once a man and woman are married, none of his flaws matters.

In large families like the one portrayed in the novel, the members are entangled with one another. If one moves one hurts another. There are many diverse pulls and many conflict feelings. But generally there is a lack of the sense of 'yours' and 'mine'. Modern age on the other hand, tells everyone, "assert yourself, don't suppress it, never mind how many things are destroyed and in the bargain". In the traditional way, a female by adapting herself to the circumstances, grows cunning, greedy and unscrupulous as seen when Akka's jewels are to be divided in Indu's family. Indu, the modern woman, stands still as an Egyptian mummy on seeing the amazing fascination that the jewel held for women. The modern men and women consider love a big fraud, a hoax, while it is the greatest thing, the only thing in the life of traditional folks. Indu, a married woman, does not hesitate to have sexual relationship with Naren. It admits that she loves her husband passionately, and in his presence she is passive and unresponsive as he expects her to be. The status of women in the society is thus badly in need of a change for the better.

Another unpleasant fact is need of extinction of casteism. The reader gets a vivid and realistic picture of orthodox Brahmin society clinging to its past, cultural and social roots. Indu and Naren in the novel are in complete defiance of all social taboos though Akka reacts very sharply to it. Even when Akka is in the last ditch in her fight for survival, she refuses to be hospitalized, saying that the doctors and nurses may not be Brahmins. As the narrator says, "We the Indians can never expect from a carcass to be disposed off without any mumbo jumbo. Men without shirts and with sacred threads marking their caste perform elaborate rituals believing that death is the beginning of something else. But the narrator observed that the younger generation among the Brahmins gave mostly discarded the sacred threads. Sumitra-Kaki prefers to do the washing of clothes by herself because she cannot bear her clothes getting mixed up with everyone else's. When Krishna, a boy in the family failed SSC by a few marks, the other member's attribute it to the sins of the ancestors. A Brahmin, they say, have to suffer for the sins of the ancestors and, therefore, they are refused jobs, promotions and admissions. Another tradition that has to be got rid of is the custom of leaving girls to their mothers. A daughter is regarded as the mother's business. Madhav-kaka in the family

described in the novel, never knew in which classes his daughters were studying. But his son Sunil's education is scrupulously supervised by him. When Vinayak-kaka, being extremely fond of his youngest daughter, started to plait her hair, the women in the family disapproved of this deviation from the normal Hindu male role. They throw the blame on his wife.

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Teaching English in EFL Classroom Raising Cultural Awareness

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Abstract

Culture is associated with components like food, music, cloths, literature and art. Also, culture is connected with values, attitudes, ideas and social interaction patterns. Culture is a part and parcel of human entity. Language and culture cannot be separated they go hand in hand with one another. It is the duty of the teacher to identify the cultural phenomenon that can be engaged in effective teaching of English language. Culture is considered to be a prominent aspect of learning language. Micheal Paige says that culture is learned acquiring general knowledge culturally. Also, for effective communication and interaction, skills and attitude are required. Culture learning is an ongoing process which employs the learner cognitively, affectively and behaviorally. He categorizes the culture learning like the self as cultural, the elements of culture, intercultural phenomena, particular culture and acquiring strategies for culture learning. This paper aims in raising the cultural awareness in the language class room to create a pleasant rapport with the target culture and language.

Keywords: EFL classroom, cultural awareness, Micheal Paige, intercultural phenomena.

Introduction

In foreign language teaching and learning studies, culture has taken a major place. Culture is expressed as a usage of cultural language as a central medium. Culture awareness begins with sensitivity and understanding of students' attitude and values. It promotes positive learning for the students. Kramsch says like culture is always in the background to discompose the language learnings when they expect minimal to make the world sensible. Foreign language is thought not on learning new vocabularies and syntactic expressions. It is largely thought incorporating a shift in attitude concerning one's own culture. Teaching sound language is imprecise and partial without the study of culture. Language is considered to be social and cultural sensation. The learners be in want of learning the target culture not outside the syllabus in the EFL classroom.

Culture is a way of life (Brown 1994:163). It is the context in a period where people exist, think, feel and relate others. It is the 'glue' that binds a group of people together. Culture can be defined as a prototype that guides the performance of people in family and community. It hegemonizes the performance in group not to live up to their expectation.

Teaching Culture Through Language in EFL Classroom

Teaching EFL in classroom in the form of address, greetings, formulas, gestures, body movements, distance maintained by the speaker presents cultural knowledge. There is a shortfall of solidarity on introducing the cultural elements into the lessons. Most of EFL teachers had no official guidance in integrating the cultural elements. There is no comprehensive criteria for teachers. It is essential to incorporate socio cultural factors into EFL classroom.

It is every teacher's responsibility to make student aware of cultural difference. The Cultural differences should be understood both by the teachers and the learners. Language is deeply rooted in culture, so both are inseparable. Cultural elements can be introduced into the classroom through listening to the verbalization of native speakers and by reading the actual texts. Understanding a foreign culture is learned with the help of students of other language who use words and expressions more accurately and legitimately. Culture is thought to highlight the relationship between the members in student's family, between families and between cultures. Learners get sociable with target culture-based activities in the classroom. Themes like temperature, attire, food, scandal, education, history, money, population, transportation, vacation etc. can be presented within the course of syllabus.

By doing these activities students' awareness towards the target culture gets increased. Thus, it helps to make comparisons among cultures.

Categories of culture learning:

Micheal Paige classifies cultural learning into distinct categories like:

1. The self as cultural
2. The elements of culture
3. Intercultural phenomena
4. Particular culture
5. Acquiring strategies for culture learning

Teachers can help students associate to the target culture by exploring these categories. The intercultural communicative competence will also be improved for the students.

The self as Culture

Each person is connected to one culture. Culture affects how one person thinks, interacts, communicates and transmits intelligence from one formation to another. Culture is based on the ability to ask and answer questions. Students must be aware of the important elements of their own culture and they should realize how their culture has shaped them. Kramsch calls this learning process as "sphere of inter culturalty" Defining culture by the teacher to the students can employ in reciprocal cultural discussions. John H Bodley (1994, 22) saw culture as a socially transmitted set of human society.

Students are made to think and discuss the action that reflect our culture by the teacher. These conversations can promote an ambience that strengthen EFL students to study their own culture.

The Elements of Culture

Belief, values, customs and products declare the elements of culture. Brooks (1968) composes a contrast between formal and deep culture. The formal culture import literature, fine arts, history etc. and the elements are detectable across the culture. The deep culture imports the motif of social communication, values and attitude and the elements are challenging to identify.

To help EFL students to learn the elements of culture, Edward T. Hall (1976) founded an Ice berg analogy to make students to think in a fun way. Also he classified the components of culture in three labels. They are surface culture, sub-culture and deep culture. The components of surface culture are food, costumes, literature, dance etc. The components of sub-surface culture are kinesics, expression, emotive, eye contact, facial expression and conversations. Teachers can take examples from Englishspeaking cultures and contrast with the students' own culture. The deep culture creates unconscious values and attitudes. Students find it difficult to identify this culture. Students should conceptualize the illustrations from their own culture after identifying the elements of culture.

Intercultural Phenomena

Students should face challenges which they encounter where English is spoken. It is the duty of EFL teachers



to prepare each student in this way. Intercultural phenomena include culture shock, culture adaptation and culture adjustment. Challenges are encountered by students who get into new culture. Culture shock is an involvement a person may have when one shift to a cultural environment which is distinctive from one's own. Culture shock involves individuals in a foreign environment. In cultural adaptation, individuals participate fully and in the host culture. In cultural adjustment, students start to develop their problem-solving skills that deals with the culture.

Particular Cultures

Particular culture is essential while defining the specific cultural communities. The element of particular culture is history, geography etc. Communication breaks down when people from peculiar backgrounds interact. Hall's theory of high-context and low-context cultures are used to illustrate cultural distinction between societies. High context identifies to societies or groups where people have convenient relations over a distant future of time. Societies in which people tend to have more network in short duration is known as low context. Culture has its high and low aspects in every situation. Hall says that message carry implicit meanings when it gets exchanged in high context culture and the messages that have clear meaning lurking beyond the words used in low context culture.

Acquiring Strategies for Culture Learning

Students get opportunities to explore and observe the cultural variations by establishing their attention by their own. To build a culture friendly classroom, students can become interculturally competent. For learning culture, acquiring strategies like cultural collections, web quests, vocabulary building, role plays and cultural journals are essential. Establishing a collection of cultural information cultivate eagerness and acceptance to English-speaking culture. These constitutes films, music, currency, toys, musical instruments, magazine etc. Helping students to understand the reality of life is essential. Students need to be aware of bringing authentic materials to the class. Then they have to express the materials that represent their own culture. It is the duty of a teacher to diagnose the goals when assimilating the

culture into the curriculum and to create distinct less plan to accomplish their objectives.

A web quest is a better way to promote cultural awareness through internet connection and access to computers. Students to be given assignments on the topics like health, nutrition, attire, culture, friendship, travel etc. Designing questions will direct students to various web sites. To gather information effectively students must do group work. It is essential to demonstrate the cultural aspect using power point or video clips. Making postures or collages demonstrating the aspects of the target culture is essential. Through these tasks, students get enough opportunities to develop their language skills. Skills like skimming, scanning, note-making and summarizing is mandatory for every student to develop their vocabulary skills.

The method of inviting native and non-native speakers of English to the class and delivering the concept of culture can be ingrained. Students watching culture-based interviews and reading culture-oriented news provides a massive knowledge in their studies. Also, students getting along with other students of different culture gets more benefitted in acquiring culture.

Role play is yet another strategy in developing cultural observation skills for students. Students must be ready to relate their own experiences with the culture. Roleplay is one of the best strategy to make students interactive and get involved with the members of other cultures. Other strategies like giving opinions, persuading, every day's speech can be introduced by teachers. Group discussion plays a vital role in developing the cultural elements. Students need to work in groups and discuss each other in different roles. Students can give presentation to the class by comparing and contrasting the images from their own culture. 'Culture journal' is yet another strategy that grant students to discuss and experience in class. The journal helps the students to reflect on their growth culturally.

Conclusion

Culture should be totally implemented as an essential component of learning language. Teachers should identify the cultural elements in every aspect of their teaching. Cultural elements should be implemented

as a part of their curriculum so that students can speak second language successfully. Studying English culture is a necessary activity for ELT students. Cultural awareness can be developed thorough distinguishing the habits, believes, and cultural criterion. In EFL classroom, teachers should make students understand the social aspects of the culture introducing tradition, food, religion, health etc. Students get opportunity to speak English with both native and non-native speakers of English. The world becomes more interconnected and students need to activate their “cultural antennas” to understand their culture and the other cultures. Thus, implementing all such strategies as discussed in this paper helps students to become more aware culturally.

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The Aspirations of Younger Generation in Myanmar: Post-Modernism and Democracy in Pascal Khoo Thwe's *From the Land of Green Ghosts* via Reader Response

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Abstract

The iconic memoir by Pascal Khoo Thew, From the Land of Green Ghosts is but a glimpse into Myanmar's political situation and the state of its nation during the author's childhood and early adulthood as a young boy growing into a youthful man. This paper aims to highlight further the aspiration of a younger generation of Myanmar, blooming into citizens who are more and more convinced of freeing their land from its regimented military rule to continually build on the foundations of democracy. This paper will extensively review the author's perspectives in the memoir and his point of views from having written and published such a poignant piece of work up to his most recent opinions published in interviews, to further strengthen its aim of acknowledging the political maturity experienced by the younger generation of Myanmar. To comprehend this arduous yet mechanical change that Myanmar has experienced, this paper will also be bridging the gaps of politics and economy using the theoretical understanding of post-modernism and its role in restructuring the current Myanmar. At the same time, the paper will also discuss on the subject of culture and traditions under the post-modernism context to further solidify the importance of nation building as aspired by the younger generation in a brand new era. This paper is also set to argue that culture and tradition should not dread the philosophic ideals of post-modernism and instead harmonise the coherence it contains in the dawn of a new political era. It is important to come into acceptance that democracy will essentially aid the science of politics which then translates into positive economic and societal change.

Introduction

From the Land of Green Ghosts is a memoir that begins with resplendent memories of a man, revisiting his childhood and from the village he was raised in. It offers the reader a sense of belonging and connectedness from the beginning and one can hardly miss the eclectic content of the memoir that is written in between the beauties of poetry and artistry. Pascal Khoo's craftsmanship of the memoir is set in stone from the very first lines, 'When I was young I used to watch the rising sun with amazement. There is a long lake on the east side of my home town which cuts through the blue range of mountains that skirts the lake, and seems to disappear over the south-east horizon.' (Pg.1) and the poetic clarity continues as he describes some of his earliest memories as a child and brilliantly gives a prelude of Myanmar before modernity came about through the subtle inceptions of mentioning the two main religions of the country. 'I used to watch the sun emerging from the blue misty mountain, and saw it as a boy climbing out of bed. Then I would gaze at the lake below the mountain where fishing boats were crossing water golden in the first light.'

The bells of the pagoda could be heard from the top of the hill as the Buddhist monks chanted their sutras. Immediately afterwards the angelus bell rang from the belfry of the Christian side of town.’ (Pg.1) I’m particularly compelled to bring forth the notions of religion that the author has described in these opening lines as I believe it is important to understand the aesthetics of religion in modern Myanmar, which is closely interlinked with the enriched culture, tradition and colonial history of this wonderful nation.

The memoir is also enveloped by illustrations of family portraits and the traditional values of the Padaung tribe from whom the author belonged from, as well as a foreword by Dr. John Casey who was the figure who had discovered Pascal Khoo when he was visiting Myanmar, which was then known as Burma. Dr. Casey writes, ‘Pascal left Burma without any papers or records, for they had all been seized during the fighting in the jungle. Gradually, as his English improved, and memories came back to him, he assembled an enormous manuscript. He showed a genius for remembering. He also mastered an objective style that communicates intense feeling in a way that can properly be described as poetic.’ (Foreword, xv)

Dr. John Casey has evidently played a pivotal role as the person who aided Pascal Khoo especially with regards to pursuing his education. Khoo, born in 1967, in the Shan State of the then, Burma, studied English Literature in Cambridge. He withdrew and escaped from the jungles where he and other students were fighting Burmese soldiers for independence. Recalling in his memoir about earlier political turmoil, Khoo writes, ‘In February 1962, Ne Win, claiming that the unity of the country was in danger, seized power in an almost bloodless coup. In July of that year soldiers massacred hundreds of students who were protesting against the new regime on the campus of Rangoon University, and later dynamited the student union building. The soldiers were commanded by one Sein Lwin. Over the next few years Ne Win overthrew the parliamentary system and established a military government, gradually concentrating all power in his own hands.’ (Pg. 15) This vivid description of the nation, gives a reader clarity of the country’s political unrest even in just

a single paragraph. Therefore, by extracting such textual evidences from the memoir, this paper will take its stance in championing the human rights of a current young generation in Myanmar and specifically advocate the significance of education in a democratic constitution. This will in turn and hopefully translate not only the author’s aspiration of his homeland but also the aspirations of younger generations to consistently exercise critical thinking and knowledgeable pursuance. By taking this stance, the prominence of economy and society as two components of a past history can be deconstructed and a much more abreast synchronicity of the said components can support the democracy of nation building for a newer, younger and seasoned generation.

Postmodernism and a Democratic Philosophy

Despite postmodernism being usually classified to be rather fragmented in its nature, this paper aims to explore the skeletal appreciation that postmodernism upholds to bridge the paradox of democracy and culture in a country that is enriched with traditions and principals held by the older generation. In this memoir, Khoo speaks extensively about the ancestral values throughout his upbringing and intercepts it with such delicate wisdom that a reader cannot help but absorb. Indirectly, as the author, he is offering an absolutely remarkable opportunity for a person who does not hail from Myanmar to immerse in its beauty and magnificence. The paradox that will be bridged is focused on bringing a parallel understanding of how postmodernism and democracy can walk hand in hand in order to provide the younger generation of Myanmar the chance to upgrade their lives, more so by empowering them with education.

The regimented military rule that the country has by far seen, caused the precious lives of a thriving student society. In chapter 4 of the memoir, Khoo writes under the title, A Portrait of the Artist as a Young Padaung, ‘by the early 1970s every commodity in Burma began to have two prices – the official, government-controlled price, and the black-market one. The regime had introduced government stores and had forbidden any private buying and selling. The result was that all goods became scarce and often unobtainable, while outside the government



shops there was a flourishing black market. So the great majority of people could barely afford even the necessities of life, while the rich provided amply for themselves.’ (Pg.51). This excerpt clearly portrays how a regime orientated military rule had been oppressive to the development of the country. Evidently the poverty gap was widening and day to day life of the common citizens was cemented in hardship. Khoo also writes, ‘The poor became ever worse off, as did government employees such as my father. Contrary to the official philosophy of the Burma Socialist Programme Party, with its claim to end (in General Ne Win’s own words) ‘the exploitation of man by man’, being poor meant that you were exploited by many – by corrupt officials, black marketeers and all who themselves exploited the system they had set up – and casually despised by your rulers. Because the system’s greatest claim was that poverty was being eliminated, those whose experience was the contrary directed all their anger at the system itself and the false hope it offered.’ (Pg. 51).

Undoubtedly, there had been an obvious loophole in the management of Myanmar as a nation. It is important to comprehend that the notion ‘poverty can be eliminated’ in itself has its flaws. There is a possibility for poverty to be diminished and this is where democracy plays an unbelievably important role. It is in the hands of the people that the choice must be given, to decide how they want to be governed, which system they wish to choose and on what basis they make their decision. However, without the fluidity of flexible governance, corruption takes the center stage and forsakes the people. This in turn, creates rage in the hearts and minds of the masses which makes them direct their anger at the system as Khoo has sagaciously described in this memoir.

Power that is vested in people instead of a group of people in absolute control, such as the military regulated governance, can raise a generation who will be able to critically think and subsequently make wise choices for the future. This choice is to be best believed as a solution to also aid the minorities who are more often than not, even more oppressed. The ripple effect that democracy could provide but had been confined by the military regimes has

undeniably oppressed the people. Not only did it magnify oppression but it also subsequently, leads the way to rising tension and when pragmatically deciphered, governance and control should essentially be the pathway towards harmony.

In *Democracy and Development*, Axel Hadenius expresses, ‘the majority rule has traditionally been regarded as the most natural for decisions; sometimes it is even represented as an essential characteristic of democracy. Yet the arguments in favour of this method has varied. Giovanni Sartori is here the most pragmatic. He holds that the choice of decision rule should primarily be seen as a technical problem, as a convention which we apply in order to resolve conflicts smoothly.’ (Hadenius, 1992). It is witnessed in this excerpt that technicality of power is an important model to be looked into because without a proper process, the repeated results of a frail socioeconomic structure is regularly in conflict.

Hadenius further writes, ‘The majority rule then has an advantage purely in terms of efficiency; since it only requires that half of the votes plus one of those cast support a proposal it is fairly easy to reach a decision.’ (Hadenius, 1992). This showcases that it is under the umbrella of efficiency that a plausibly fair and just method of decision-making can be achieved without causing enormous drawbacks. In a new era for the younger generation, a system is merely renewed to keep abreast with external advancements. Therefore, postmodernism in this context for the younger masses will be able to thrive and conceive in fragments rather than in fragility. This could also open better ways to communicate about ideas of freedom instead of being solely concentrated on movements of change.

Society, economy and culture

A nation at its core has a backbone and two hands. Society in this sense is the spine that keeps a particular system intact. Whereas economy and culture, are the two hands helping each other forward. Adam Przeworski in his book writes, ‘Even such a rough measure as income can tell us whether or not people are materially deprived. A life without adequate food and shelter, threatened by disease, condemned to ignorance, is a life of destitution: The most subjectivist economist needs but a few hours

to determine what a poor village needs is clean water and a school.’ (Przeworski, 2000). In this context, it is definitely comprehensible that a regimented military is possibly more disruptive than efficient, chaotic instead of peaceful and in fact fragile rather than fiercely stable in order to protect and preserve its nation and the valuable diversity of the people. This is to say, a military rule is confined to a straight line when it is about time to realize the dimensional functions of society, economy and culture as a body of refined lines.

The younger generations in this context aspire to become the veins that run as the nation’s pride and accomplishments. This will then translate to the actual establishment that Myanmar requires. Khoo writes in his memoir, ‘Although the university – in common with Rangoon University and all the schools – had been closed a term and a half before the end of the academic year, I went on working in the restaurant so that I could remain in Mandalay and watch the great events unfold. It was rumoured that monks were going to lead the popular movement in Mandalay – which meant that an immensely respected and influential group would give order and coherence to what so far was a vast but uncoordinated uprising of public feeling.’ (Pg. 157). This documentation of Khoo’s reminiscence dates back to March 1988, during the period whereby student movements were largely organized primarily against the military junta, as a means to save the country out of a severely impoverished situation. In this scenario, it becomes apparent that the young generations are a pool of people who are critically aware. They courageously move forward but the dilemma is in the pattern of a totalitarian one-party state, which was headed by General Ne Win since 1962.

In fact, even when the National League of Democracy won 80% of the seats in 1990’s election, the military junta refused to recognize the victory and continued ruling the country. In his memoir, Khoo also writes in chapter 14, *The Whirlwind: Moe’s Fate*, ‘Moe had neither morbidity nor sentimentality in matters of life and death, and her account of what had happened to her was starkly factual: “They hit me about the head with sticks, and whipped me with canes. Before they let me go, three officers came into my cell and kicked me about like a football, from

three sides. I was semi-conscious when they all raped me in turn. They laughed, and said: “Remember, this is what you will get if you ask for ‘democracy’ and fucking freedom.” (Pg. 157-158).

Life and death, from the perspective of Khoo that reflects Moe in this excerpt, gives a reader full-access about the devastation of Myanmar. The struggles of emotions were declared devoid, unrecognized, stripped and quite possibly why the memoir is entitled, *From the Land of Green Ghosts*. People simply became insignificant and empty.

The Arts, Education and Freedom of Speech

In a recent article, *Interview with Pascal Khoo Thwe*, renowned and celebrated Burmese author by Penelope Edwards, Khoo was asked whether life was dangerous in any way when he was growing up in the village to which he answered, ‘Dangers were mainly man-made such as planting landmines near electric pylons by the army. The jungles were full of dangerous animals but local people manage to cope with them’, and it is this sort of genuineness from Khoo that not only makes him a masterful author but also a voice for a multi-ethnic society in Myanmar. It is his lyrical writing technique that draws a reader to have a true experience of Myanmar and, this in one way or another invites inquisition, empathy and a common passion for the younger generation of Myanmar. All of which, the most significant ingredients for creativity as a whole.

The arts, education and freedom of speech in Myanmar become a crucial subject of discussion especially due to its struggle of military ruling. The nation which had previously known freedom of expression, association and press before the parliamentary of democracy was fully demolished had to go through a long and grueling battle towards its reformation and now, could arguably be one the most prominent time to have a discourse about the younger generations’ aspiration of a Myanmar that they want to live in and treasure living in. Khoo also says in the interview, ‘My involvement with the political changes is mainly on grassroots level since my return to Burma in 2012. Before that I was involved with exile broadcasting called *Democratic Voice of Burma (DVB)* based in Oslo. I worked as a producer especially on educational programmes. The



future of the country is going to be tough but there is hope in the new generation of political activists. Although inexperienced, they are determined enough to help the people.' Determination to help the people, as Khoo puts it, is at the core of a recuperating nation and it is in this stance that matters of arts, education and freedom of speech should be seen as driving force for the society and economy.

This can also lead to the shift of mindsets that was held by Khoo's elders, who advised him as a young child to never argue with the military although they may be as ignorant as peasants because they have the guns. An entire generation's arena of emotions that cowered with fear under the military regime can now be slowly eliminated to make way for the young and determined political activists who are rising in Myanmar.

It is also important to highlight that postmodernism in the context of art and culture can be a source of support for education in Myanmar. A huge portion of Khoo's memoir is rooted in culture instead of religion and it takes inspection to understand that association with literary subjectivity complemented with immeasurable aspects of experience is the foundation of determination instead of destruction. As a matter of fact, Khoo himself is an exemplary figure of how one can view alternatives and stay on thriving under extreme duress. This is the theoretical postmodernism framework that has to be seen, where it does not only concentrate on fragmentation but it takes an in-depth emotional and mental understanding to rise from the fragmentation and re-build with a fresher perspective, clear perceptions and most importantly the will to move forward.

In Khoo's own words in the memoir, he says to his fellow comrade Edward who expresses that the western world is 'soft', 'I will be able to let people outside know what is happening to us. If I get an education I will be able to write about it in a way that will move people.' (Pg.235). These words weren't uttered because Khoo had been deterring in wanting to save his country but he came into a state of self-realization about the ugly truth of power struggle.

The western world as Khoo comes to experience later on in the memoir was not 'soft' the way Edward had perceived. It was rather competitive, thrives on individualism and as an alternative for Khoo,

helped him rebuild his self-esteem, to mend again his disappearing will and emerge back on track by getting an education and write as he had perceived, as well as, to help the people, as he had wished.

Therefore, it is vital to address the arts, education and freedom of speech particularly as a way to look at postmodernism as a means of recreating oneself when in a situation of risk, confusion and great danger. As a means to save the nation, it is perhaps safe to say that through this memoir, a land such as Myanmar can aspire to coordinate and restructure itself by raising inspirational younger generations who will in return be moved to do the same for their upcoming generation.

Conclusion

In a nutshell, *From the Land of Green Ghosts* is a text enriched of experience and ordeals yet powerful in every sense of its word. The author has taken full accountability of serving his nation by recollecting such vivid memories and delivering it with utmost transparency as an eye-opening treat for its readers. Khoo is definitely a testament of strength and he evidently achieved this through his ordeals to obtain an education. He governed himself in the best possible ways even when he had to face some of the greatest pressure life could throw at a man and stands as a role model to the younger generation of Myanmar and their political consciousness today. These are all the ingredients of democracy displayed by one single man who wrote his memoir with such grace and pain, to truly serve his people.

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Comparitive Study of Anita Desai's In Custody and Chetan Bhagat's *Two States*

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Abstract

Indian writing narrates only the stories of common people in a informal way and they get indigenouse place among the hearts of the readers. There at present we have drastic change in the style of writing ,contents and narration is observed in the Indian scenario. The article compares the two novels briefly- "In Custody" & "Two States" with their content, characterization style and language. Anita Desai has projected her characters that are searching for their identity. Her thematic considerations focus the variety of identity such as Diasporaic identity, cultural identity, national identity and subaltern identity. The characters of her novels rounded the theme of alienation, struggle for existence and dilemma of dual identity. Bhagat, in his novel Two states, the protagonist of the novel and his companion lead to a close observation on two things. The former adapts the northern culture and the later is from the southern culture. Also, this paper looks at the relation between the reflection of Literature in the society.

Keywords: characterization, writing, identity.

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Many novels portray different varieties of theme and also possess different kinds of structure. They mainly bring lot of impact among the readers and it creates drastic influence among the people. For example, when the form of 'novel' came into the literary canon in the eighteenth century, it wasn't just the form which emerged but it represented a whole. Many people thought that the protagonist in the novel was 'realistic'. There was a great change in Britain as the writers stopped the epic verse and started publishing novels. This gradually increased the number of readers in the society . Even women in that surroundings started developing their crave in reading the novels. These created a change in the economic status of the country where all the goods were started being available in the market. This mainly symbolizes that women got luxurious time in the society where they didn't have to produce any goods at home.

"Reading makes a full man; conference a ready man; writing an exact man"

- Francis Bacon

Reading became important in their society. It was mainly considered as a precious one to show their wealth. The Men in society gave women lot of free time to make them spend time on reading. It slowly became the essential part of their life. When women and other class people started reading the novels the writers gave simple portrayal that influence much in their life. They mainly considered the novels to be compared with their own mother tongue ie, vernacular language which was very useful for them to compare

and understand the meaning. They expected only the simple and informal language from the writers as they couldn't understand the tough techniques that are in the language. These changes resulted in the change in political and social conditions of the novel. The novel thus had written with simplistic techniques and approaches where it mainly consist of the daily life's of the people. Considering the example from the novel *The Life and Opinions of Tristram Shandy, Gentleman* which was written during eighteenth century was the fascinating one which depicts about the change in the lives of every individual. It was one of the olden classic European text where the life is made up of full of adventures rather than opinions. This is one of the notable changes that promoted important role and shows all the experiences that are faced by a normal man rather than pictorially representing the adventures of a famous person. In the same eighteenth century 'Gulliver's Travels' narrates about the travel and also satirically represents the theory of reason. The critiques points about the rationality and politics. The narration was mainly based on the common man's view. The same pattern is traced in the Indian writings context also. The writings of Indian writers mainly witness Indian society and the real happenings that are take place in real life of Indians.

Anita Desai's *In Custody* is one of the Indian novel that describes how the novels' faces all the challenges in the real life. It is a realistic novel that explores the life of a writer. The novel became most successful and very popular. This novel has won The Booker's prize and was taken as a bollywood movie. This novel deals with the story of every man where he tackles all his challenges in the real life. The main character Deven mainly becomes a contrasting character and are designed as a protagonist who is completely different from the main stream. While mentioning about a 'protagonist', automatically the reaction from the people usually are the person who posses good personality, heroism and with smartness etc. But this novel is completely a contrasting one with different idea. Deven, a male character who analyze himself as a person who is bound of misery world with no other possibilities. From a moderate quality lecturer to a man craving opportunities through Nur's life, he is abide. However, this novel portrays

the female character that is much worth talking. Anita Desai has intelligently molded the character of women in order to explain the real part of the society. This novel reaches even the common class and is above all a masterpiece when the character Deven's miserable life is narrated. The novel as already said is a masterpiece which touches the heat of the reader when they reads the sorrowful life of Deven. Anita Desai has shaped the character with all her brilliant intellect and are shaped . However a essential shift could be analyzed in the past few years.

In the modern era India is emerging with many young talents. The writing of the daily event and the monotonous lifestyles seems to be the new trend in the Indian writing in English. One of the most eminent authors to write such a novel is Chetan Bhagat. In his works *Five point someone, One night at the call centre, Two states, Three mistakes of my life and Half Girlfriend* there is common theme prevailing in the novel. In all these novel the story mainly rotates among the main common characters. The character of Krish in the novel *Two states*, The character Ishaan in *Three mistakes of my life*, The characters itself narrates the story which is even most populous among the readers. It is not mandatory to have a strong command over the language. He writes in a simple English which is even understood by the common people rather simplistic language without any tedious words or complicated sentences. This is one of the newest traditions that are considered in the Indian Writing in English. The college life moments are taken which mainly express the real love stories and mainly keeping them with simplistic conversation is one of the main new trend in the writing industry. The changes that are accompanied in the literary genre are the changes in the way how the society thinks. If we compare the character of Deven from *In Custody* and the character of Krish in *Two states*, it is shown crystal clear that the society has now broad point of view and has moved into a world which is filled with opportunities. We can see the character of Deven who is caught in the society where there are no opportunities to lead a good life but in the character of Krish we can see him pursuing his higher studies who is in an open world which consists of wide oppotunities.

The most essential comparison is the idea of writing and poetry in the both novels. The character



Nur in *In Custody* is a well known poet but he is now well paid for his works. But however Krish in 'Two States' is paid in millions and has earned much. At the end of the novel Krish publishes his books which describes about becoming a writer.

Chetan Bhagat has brilliantly portrays that every writer needs patience and calm character in order to succeed in writing industry. He should grab all the chances when it is hid them. The character tried publishing his work many times because of his turbulent mind he kept a pause every time. Nur is a character which seeks no opportunity in the world where as the character Krish is just an contrasting one. This incidents also refers to the Indian publishing Industry where it consists of many young writers where they jot all their writings and thoughts where fortunately get opportunities too. The other most important change that are indeed to be noted is the characterization of women. The books, media ,films and daily papers have been showing the thoughts of women as the submissive one. In case of Anita Desai's *In Custody* we find the character of women are the one who is portrayed as a strong and courageous one than the character of Deven. Deven character is mainly a pitiable one. The character Nur's wife also seeks all her rights to get respect but we never find the character of Deven is doing so. Thus this is an main attempt to show that the female characters are the one who are against the pre conceived notions of all the women mentioned by Anita Desai.

These ideas are similar in the novel *Two States* too. The female protagonist of the novel Ananya, a strong South Indian woman who is a broad minded and a courageous independent woman. Even the northern states movies consists of Women as their central character which eventually becomes the blockbuster one. The society has a greater impact over the movie character and women are very well motivated from these incidents. They have more influence in the society. Slowly day by day in the modern world women's status in the society has got much higher heights and they deserve their own independent rights. The evidences are even clearly explained in this novel. Not only women writers men also pave way for the independence of women in all aspects and novel writings are having much

influence over their empowerment in the society. Lot of conferences and power packed talks were given to the women and are very well motivated in all aspects. Considering Indian writing in English there are many changes that are made which eventually created the drastic changes in the Indian Publishing. The E-books plays eminent role which encouraged young authors to write .They have made stories available even in smart phone to make them encourage to read. Another technical aspects is that books were made available at a cheaper rate and at affordable rates which is one of the greatest reason for the people to buy and read them. This can also be related with the incident when Britain introduced the availability of pocket size books. To conclude my article I would like to encourage that the Indian Writing in English has got considerable change from olden to modern days. The comparison made above, Anita Desai's writing and Bhagat's writing today have a lot of changes in its styles, technique, approaches etc. Their language and usage of words differs amid their character portrayal are different. This shows that Indian Writing is a rising one in the pedestal.

Conclusion

The writings of Indian tradition has gradually got a change in vast change and while we compare the two eminent authors- Chetan Bhagat and Anita Desai there prevails no comparison but their writings Literary Tradition in India has seen a gradual change. While we compare the two eminent writers- Chetan Bhagat and Anita Desai; critically, there is no comparison. Both of the writers have made their own trademark in their writings in English. It is normally natural to compare the novels of both the writers with the bollywood statistics. Many critics may have criticized the film but it won its place in box office. Same on the other hand Bhagat has his own standards of readership which emancipate the novel readers to have much interest in reading all his novels. The fact that couldn't be denied is that Bhagat has made Indian youngsters to read all his writings in an fascinating manner. From the bus stops even at the airports people used to have his book and read them keenly though the touch of English and writing cannot be compared to Anita Desai. She shapes all

her novels in a firm style of writing and in a brilliant touch. Both novelists are essential in Indian Writing In English as they conceive different trends in their writing.

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Making and Breaking of Boundaries in Farah's *Maps*

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Abstract

My paper attempts to concentrate on the idea of boundaries- both geographical and metaphorical in Nuruddin Farah's novel Maps. The novel explores the identity crisis of a seventeen-year-old protagonist named Askar, who lives in colonised Somalia. He is fascinated with the idea of maps, with which he measures the terrestrial distances and that between people and relationships. Askar's identity crisis revolves around his inability to fix boundaries. He develops an unusually close relationship with his foster mother, Misra, one in which "it was impossible to tell who was whom" (Maps, Farah). The physical boundaries in this case are fluid, especially during his infant stage, when he imagines himself to be her third breast. He even panics when he discovers blood between his thighs, and takes it to be menstruation, while it was a mere case of urinary infection. Here, the boundaries of gender are also found to be blurred. The only boundaries that he can identify are geographical ones, though they are maligned by the political atmosphere in Somalia then. He develops a fascination for maps, as they help him make sense of the world. My paper would focus on how, in this novel largely narrated in a stream of consciousness, is all about making and breaking boundaries, both geographical and metaphorical.

Keywords: maps, Nuruddin Farah, boundaries, post-colonial, identity, third world, borderlands.

"The pain and joy of the borderlands- perhaps no greater and lesser than the emotions stirred by living anywhere contradictions abound, cultures clash and meld, and life is lived on an edge—come from a wound that will not heal and yet, is forever healing. These lands have always been here, the river of people have flowed for centuries. It is only the designation border that is relatively new, and along with the term, comes the life that one lives in this "in-between" world that makes us the other, the marginalized..." (Norma ECantu) Nuruddin Farah, in his novel Maps, carefully maps the scars left on human beings, through de-territorialisation of their geographical and physical boundaries. His characters are vestiges of numerous forages into other selves. Forages for love, companionship, often having to return scarred and scathed.

Maps- Absence of Solid Borders

The protagonist Askar had his parents dead when he was born, and he was found beside his dead mother by Misra, an Ethiopian woman, who lives the life of an outcast in Somalia. He is a child of the war ravaged Ogaden, a piece of land claimed by Somalia and Ethiopia. His parents died in their struggle to release Ogaden from the Ethiopian clutches, and ironically he was raised by an Ethiopian slave. The difference in their political and social identities do not affect them in initial years, when they live as a single identity and two bodies, but in the later years, the fact of their dissimilar identities create

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borders between them, both literal and metaphorical. It is detrimental to observe that the borders created between people hold strong parallels to the one existing between geographical terrains, and is strongly associated to the concepts of nationalism, patriotism and the like, which have always relegated the other to a periphery.

Maps is conspicuously devoid of sharp, solid boundaries that usually define characters and places in narratives. Here, people and places seep into each other, and makes the reading a unique affair.

The relationship between Askar and Misra, for instance, is a web of complicated emotions. Misra is described by Askar to have had little bit of “milk of motherhood” in her, as she tries to breast feed him, for she had lost her baby around the time Askar was discovered. But many a times, Misra sees an authoritative figure in Askar and imagines him to take up a role similar to that of a father figure. “At times she saw you reproduce a look which she associated with what she could remember of her own father, and at others, she saw another which she identified as her son’s- before he was taken ill and died.” (p.10)

“Not only did she see her father in you, but also the child in herself: she saw a different terrain of land, and she heard a different language spoken and she watched, on the screen of her past, a number of pictures replayed as though they were real and as painful as yesterday.” (p.7)

Askar also recounts various instances where Misra had addressed him as “my man”, an endearment he had heard her addressing her lovers. Askar is extremely jealous of the presence of other men in Misra’s life, and this makes their relationship fluid and complex.

The novel makes a tedious read because of several factors- one being the continuous shifts of the narrator angles- alternating among the first, second and third person- which gives the reader a feeling of being trapped in a void. There are no visible or organized borders between temporal or spatial zones. As Derek Wright expertly offers,

“The post-colonial writer must constantly struggle to de-scribe space as the other of colonialism.”²

The borders between their physical selves were almost non-existent, as Askar recalls in this line.

“She smelled of your urine precisely in the same

way you smelled of her sweat: upon your body were printed impressions of her fingerprints, the previous night’s moisture. Yours and hers.”(p.10)

Askar considers himself as a shadow of Misra, as he says, “I was part of the shadow she cast- in a sense, I was her extended self. I was, as you might even say, the space surrounding the geography of her body.”(p.78) Ironically, the name Misra translates to ‘Earth’ in English.

The first section of novel begins with a Dickensian epigraph, “No children for me, give me grown-ups.” This being a section relating Askar’s childhood, this might come as an apparent contradiction, which explains itself in the course of the narrative. At every stage of his life, Askar remains an outcast. He admires the boys and girls of his age from a distance, the girls who argue with the boys and the boys who are smart with their catapults. But Askar gets tired with their childish ways and complains to Misra, in his words, he is an adult trapped in a child’s body. He was born an adult. In fact, this happens to be a narrative of adults with practically no childhood. Misra was abducted by an Amhara warrior and was rescued and reared by a Muslim who makes her his wife later, and as a young wife, she kills her husband and runs away. Farah’s protagonists do not go through carefully marked and divided phases of time and development.

Askar finds it difficult to come to terms with his sexuality- as he feels himself to be an organic part of Misra, and imagines himself to be her “third breast” or “third leg”. He panics when he sees blood between his thighs, thinking that he was menstruating when it was just a case of an urinary infection. Though Askar seems aghast at the prospect of himself turning to be a woman, one notices that there was a tone of relief when he thought he was menstruating, at the prospect of a connecting link with his surrogate mother, at the possibility that he would find himself belonging to a community.

“To re-map is to re-border, and certainly borders are at the heart of Maps. The text demonstrates the drive and desire for, as well as the inefficacy of borders-whether linguistic, temporal, corporeal or psychic.” (Wright, Derek)²

Farah has carefully juxtaposed the literal and metaphorical borders throughout the novel. The



characters cannot place themselves in any fixed plane. The whole concepts of gender, race, and nationality are fluid, and at times, blurred. Askar tries to make sense of the bizarre world around him through maps, through the lines that seem to divide territories, and fails to make sense of himself, his identity.

Mapping of Nation and Nationhood

Askar's birth is something which has no witnesses, no proof or data to go back to. He was found and reared by Misra, who takes up the role of his foster mother. He says,

"I had made myself- As though I was my own creation... A creature given birth to by notions formulated in heads, a creature brought into being by ideas." (p.23)

Similarly, the territory of his birth has no solid proof of its nationhood. It was created- by a group of men, a product of their ideas.

Young Askar is seen to be asking Misra, "Where is Somalia?". The question reverberates through out the text. The novel being set in a war-ravaged Somalia, troubled by external and internal wars, the sense of Somalia's nationhood is as ambiguous as the identities of the characters. Misra, an outsider in Somalia, begins to realize the existence of a palpable border between Askar and herself. Frantz Fanon has famously said,

"National consciousness which is not nationalism, is the only thing that will give us an international dimension. It is at the heart of national consciousness that international consciousness grows and grows."⁴

Emmanuel Yaweh argues that " Farah's Maps transgresses all kinds of boundaries- gender, social, generational, identity and geographical- to show the idea of nation as having a shifting and unstable significance."⁵ The characters are in fact an allegory to represent the shifting idea of the nation.

Maps as a narrative abounds in bodily images, that of blood being an important element with its pervasive presence throughout the novel. Menstrual blood is an important image, and Misra has, thanks to her Amharic roots, a skill of predicting future by looking at the bloody entrails of animals. It holds a comparison to how the land of Ogaden is cut and mutilated as a result of the war and reflects the horde of people who look at the earth for a future.

Critics like Derek Wright have gone at lengths to explain how the novel works as an allegory for national identity. The work teems with fables relating to the same, in which one goes like this. Somalia is described to be a beautiful woman who accepted five suitors, of which five offspring are born to her. Three of them turn out to be miscarriages, one of which is Ogaden region of Ethiopia, which continues to lie outside the Somalia Republic. Similarly, Misra, her identity a complex web, is not a Somali woman as she is of a mixed Oromo and Amhara descent, but she rears a Somali child, teaches him his language and culture, works as a maid at a Somali household, is violated by Somali men, and towards the end of the novel, is murdered by them in the suspicion that she has helped Ethiopia, in the Ogaden war. Her life is also punctuated by the presence of five men- the Amhara man who kidnaps her as a child, her foster father Abdullah who later makes her his wife, the priest Aw-Adan, Askar's uncle Qorrax, and the Ethiopian officer with whom she falls in love. In the words of Wright,

"If Misra fails as an image of a free Somalia, it is not because she is a foreigner of mixed Amhara and Oromo descent, but because no woman in the horn of Africa can serve as a signifying system which indulges in the cliched gendering of the national freedom in falsely heroic and idealized terms... Independence and reunification of its territories cannot make a nation free if half of its population are still slaves."³

It is truly remarkable how Farah has drawn parallels between the way women and minorities are treated in a territory and how a territory grapples with its concepts about a unified nation and its identity. In Maps, Misra tells Askar how the poets of their country see it as a woman who has made it her habit to betray her man. His friends tell him, "Why, if she isn't your sister, your mother, or your wife, she is a whore." (p.54)

Mutilation is another theme that grows throughout the novel- again with borders alluding to the territorial ones. It is interesting to observe that the people who have had taken up the roles of guardians in Askar's life had undergone mutilations in the course of the narrative. Misra removes her breast due to cancer, and is eventually murdered,

Uncle Hilaal and Aunt Salaado have undergone vasectomy and hysterectomy, Aw Adan, his Koran teacher has his leg amputated, and Uncle Qorrax has had his blood let. These mutilations bear a strong parallel to the war-ravaged Ogaden which has been mutilated for years. The borders between physical and geographical are yet again being blurred.

In a most crucial line in the novel, Askar says to Misra, “Tolive,Iwillhavetokillyou”(p.59). There can be various explanations for this outburst of his, but the most valid ones would point out to his yearning for an independent self, or in other words to kill the ‘other’ in him. It can also be a way in which he would be asserting his Somali identity, viewing Misra as the enemy who should be killed. Askar has to leave Ogaden when the war flares up, and he leaves for Mogadiscio, to his maternal uncle Hilaal. His personal journey of self-discovery and independence is pitched against the backdrop of his motherland fighting for her independence. Askar continues to be indifferent to Misra all his life and suspects her of being a traitor to Somalia. He digs up her past, judges her for killing her foster father who made her his wife, and asks to prove her innocence. “We are not asking her to play the heroine in a tragic farce, we are not. We are asking her to prove that she didn’t give away an essential secret. Prove”(p.195). What Misra had long feared comes true, as she had said. “One day, you will identify yourself with your people, and identify me out of your community.”(p.99)

Charles Sugnet says, “the sacred text that Maps most scandalously violates is the text of nationalism, with its mobilization of subjects for a triumphal linear progress toward national consolidation.”⁶ In other words, Maps looks into how nationalism makes and unmakes relationships, individuals and identities.

Gloria Anzaldua, while speaking about the US-Mexican border had opined, “The third world grates

against the first and bleeds. The lifeblood of the two worlds merge to form a third country- a border culture.”⁷ One can witness the contours of the above said border culture in Maps, not just in the terrain, but also in the bodies of the characters.

Conclusion

Any nationalism focuses on territorialisation and it does not focus on multi ethnic or multi-cultural spaces. To assert nationalism, one looks for commonalities, not differences. It is here, Farah brings his diverse characters, with their beautiful variations. Misra was singled out and was suspected to have been a traitor because of her differences. Farah’s narrative of a colonial nation and its struggle to come to terms with itself is beautifully portrayed by a fluid, boundary-less territory and its people.

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Reading Kashmir Conflict of 1990s as a State of Exception: Mirza Waheed's *The Collaborator*

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Abstract

'State of Exception', a concept in the legal theory of Carl Schmitt, has been elaborated upon by Giorgio Agamben post the 9/11 attack in the USA, wherein fundamental human rights were severely curtailed in a country where liberty of the individual was/is sacrosanct. State of Exception is akin to a constitutionally provided emergency situation but is more than that as in it the sovereign has the ability to move beyond what is the law, which also contains provisions and conditions for declaration of emergency; sovereign places himself out of the rule of law and even above it. In it the sovereign exceeds its powers and outstrips the rule of law, ascribing all of it to the greater public good. It is a sign of dictatorial practices within the democratic set up. The Kashmir conflict has been a conundrum and it has been a huge human tragedy in South Asia. Kashmir valley and its politics have had a tumultuous relationship with the Indian government. The high presence of the Military as also armed insurgents /terrorists have made Kashmir one of the biggest militarized zones in the world. Life in the militarized conditions has been difficult; rights and liberty of the common people have been severely curtailed. Mirza Waheed's novel 'The Collaborator' foregrounds the militarized conditions of life in the Kashmir Valley in the years of the insurgency of 1989-90s in Kashmir. This paper through a literary analysis of the novel reads into the way the extra-legal powers claimed and vested into the army and the security apparatus have created a State of Exception in the Kashmir Valley. It brings to the fore how the various postcolonial developmental ideas do not find a place in Kashmir.

Keywords: Kashmir, insurgency, exception, Waheed, Agamben

Introduction

The Kashmir question is the most vexatious and distressing issue that has continued to plague the Indian subcontinent since the withdrawal of the colonial powers. It has been a cause of worry for others but for those in the Kashmir valley it has meant living through hellish conditions for the large part of the post-colonial times. It cannot be denied that in the colonial era and before that as well, there have been problems between the rulers and the ruled in the valley. However, post-partition and independence for the two nation states of India and Pakistan, Kashmir and the Kashmiris have lost a lot by way of lives, hopes, livelihood, identity, popular sentiments and aspirations. To understand the margins is of greater significance than to understand the mainstream; the mainstream may not contain in itself the margin, but the margin contains and has an understanding of the mainstream. For those in the mainstream and in agreement with the ideas such as the sovereign power resting in the hands of the Indian people, non-religious character of the State, Equality, social justice, identity of the Indian Nation it becomes difficult to think about the deviation from

such ideas. But the dissenting voice from the margin is of importance not just for it to be heard for its own sake but for the understanding and well-being of the general as well. Hence, it is necessary that Kashmir features more often in the political, cultural and literary discourses in India.

Kashmir has been a conundrum which has persisted through-out the post independence era of Indian history; indeed it is an important part of this history. History is regularly evoked in this conflict always with some distortions, and the attendant misinterpretations which are engineered to suit one or the other section of those involved. Independence did not mean the same thing to all in British India; when it was achieved it did not bring same results for all. The promises that an independent country envisaged did not come to all people equally. Hence, this paper will argue and point out from an analysis of the narrative world of the novel that to people in such parts (such as Kashmir) post-colonial ideas such as freedom, national identity, nationalism and democracy are not available and have not yielded any value.

Giorgio Agamben, the Italian philosopher, in his book *State of Exception* analyzes how in modern democracies laws made for emergency situations override the general legal positions, provisions and considerations, making the state apparatus, the executive, all powerful and not answerable, thereby dismantling the concept of democracy itself and leading to totalitarian state or near totalitarian power in the hands of the executive. (Agamben) This is a fact in Kashmir, which is one of the most densely militarized territories all across the world. The Armed Forces Special Powers Act, the high presence of paramilitary forces CRPF & the BSF even for normal patrolling duty in Kashmir are proof of the extent of force being used by the central government; such a presence of the security forces in the daily life-worlds breeds an atmosphere of fear, as the security forces have an impunity from the normal civil laws of the land. This paper will use the digetic world of the novel to argue how Kashmir could be categorized as what Agamben calls a state of exception.

The Collaborator: Narrating Brutality, Horror and Impunity

The Collaborator tells the story of a Muslim village located very near to the LOC; It is predominantly the story of a 18 year old young man, the son of the village headman and his friends told in the backdrop of the insurgency; it is about the call for Azadi, the infiltrations, making of a Mujahedin as also of the actions of Pakistani and Indian Military. The chief narrative world in this story (the story of the young man, his friends and their village) is presented as an embedded or meta narrative which has a Frame narrative in the form of the story of the Indian Army captain and the protagonist and his visits to the valley on the LOC to bring back i-cards, guns, from the scattered dead bodies of infiltrators shot by the Indian Army; his worst fears is one of his friends may be lying somewhere there among these bodies. This novel, although a work of fiction presenting a diegesis world, has a point to make, a position to take regarding the Kashmir Conflict/Insurgency and how it is perceived by others, it's reception by the world at large.

Cartographic Narrative in *The Collaborator*

The first page in *The Collaborator* presents to us a map of India which points out really how the Indian Geography is with the LOC being the border. Even such a simple thing seeks from the reader an attention and screams out against the status-Quist understanding. It is a deliberate choice of the author to have this map printed in the novel; it tells the reader, more the Indian reader how the boundaries are; it seeks to dispel the map present in the mind of such readers and present them the real picture. The imagination of India and the corresponding national identity, present in the minds of the populace of mainland India, is not just challenged, but also sought to be dispelled by this cartographic narrative at the beginning of the novel.

Innovative Narrative practices in *The Collaborator*

The distinction between the plot and the story is immediately apparent in the way the events in the novel are related to us in two distinctly separate 'blocks', throughout the novel. The first block relates



to us the events in which Captain Kadian of Indian Army recruits the protagonist to go into the Valley where the bodies of the infiltrators shot by Indian Army are lying and collect i-cards, guns etc. from these dead bodies. This Collaborative work between the two ends at the end of the Novel Captain Kadian is preparing to leave and the Protagonist burns these heaps of dead bodies lying in the valley of his village. The second block of events presented to us are about the lives of the protagonist, his friends and their village and how everything turned upside down when the air of change and the slogan of Azadi reached their village quickly followed by raids and curfew by the Army, finally resulting in establishment of an army unit and fleeing of each and every one from their village some in search of Azadi and everybody else in search of life and running away from death, till finally the protagonist's family, whose father is the headman of the village is the only one left in the village.

Gerald Genette in his 'Narrative Discourse: An Essay in method' has given a comprehensive systematic theory to look at the structure of narratives. (Genette, 1980) To Follow Genette's terminology, the first block is the 'frame' narrative and the second block is the 'embedded' or Meta narrative. The frame narrative in the novel is double-ended meaning that the novel ends not at the end of the embedded tale but we revert back to the frame narrative. Further this double-ended frame narrative is also (very) intrusive, meaning that the embedded story is interrupted to revert to the frame situation. *The Collaborator* is divided into three books significantly titled 'Now and then', 'Then', and 'Now'. This is the innovation that the author makes to bring in a Frame Narrative in the form of 'Now'. The first book- 'Now and then'- containing 13 chapters, alternates between 'Now' and 'then'. By dividing the narrative time in such a manner the author is able to revisit many of the important events and open-up another aspect of the same event; what has happened in the past is being seen by the protagonist in the light of the newer understanding of the present; past is changed by the present. The second book- 'Then'- seeks to tell the past events; the leisurely, careless and beautiful time that the protagonist and his friend spent. The third book- 'Now'- returns to the brutal

present, where life has changed; the paradise is lost. Such an alternation in the narrative time makes for the author a space where he is able to present the dissenting position that he would like to take. This division of the narrative time works like an 'intrusive' frame narrative and compels the reader to take a break and may be question/reflect.

The Antagonism between the Armed Forces and the Common Kashmiri

It is quite clear that Captain Kadian represents the Indian State; he in many ways also is a representative of the notions of Kashmir valley that the common people of rest of India have. Whereas the protagonist, his father the village headman and the villagers represent the common Kashmiri populace, who are caught between ideological propaganda from across the border, their own attempts at preserving their unique identity and way of life and their deep suspicion regarding the various action taken by the Indian state and its motives which are read by them from the cruelty, aggressiveness, human rights violation propagated by the paramilitary and other forces of the Indian State. Throughout 'The Collaborator', the Indian and Kashmir voices are presented as two binary opposites. Captain Kadian whose language is full of abuses narrates proudly and all the time abusing the Kashmiris the story of one Hizbul Mujahidin commanders surrender:

"Oh, yes, Zulfiqar! That's what I'm talking about, that one. He had been a divisional commander of HM, and was among the first to surrender before the Army. It was all televised, huh ha.... So you see, we knew Zulfiqar would die some day anyway, because you know, the longest a guerrilla fighter can expect to live is around half a dozen years, right...? So we shoot him dead along with three other men. Just some random guys...we drove them around sixty kilometres to the border and shot them. Do you know why? Can you tell me fucking why?...No, your whining sissies, poor lying Kashmiris can't tell me! Saala garib Kashmiri, fucking pests, all they do is complain; you take all the aid and money from India to fuck yourselves with truckloads of rice and mutton but you still fucking complain all the time"(Waheed 94)

The story of Zulfiqar, is not what is sought to be projected at all, although the protagonist of the novel is patiently hearing this to know about Zulfiqar; what is fore grounded throughout in the novel through the voices of the army and those of the central government administrators is the mentality and attitude of the people in power; Kadian is not just dismissive of the Kashmiris but he suspects all of them all the time to be the enemy. Hence Kashmiris who are made to feel like alien in their own land can in no way identify with the imagination of India. This antagonism is present in the Kashmiri mind as well. It is a foregone conclusion that the Kashmiris do not admire, nor ever had a condition or chance to admire the Indian armed forces. This novel showcases the Indian army through the perspectives of the people in Kashmir; the huge military presence and the impunity enjoyed by the army has meant that the common Kashmiri is deeply suspicious of the Indian army and looks at it as an oppressive element.

State of Exception

Giorgio Agamben, the Italian philosopher, in his book 'State of Exception', which is the first book to theorize the state of exception in historical and philosophical context, analyzes how in modern democracies laws made for emergency situations override the general legal positions, provisions and consideration and make state apparatus, the executive, all powerful and not answerable, thereby dismantling the concept of democracy itself and leading to totalitarian state or near totalitarian power in the hands of the executive. Apart from a large number of examples from western nation states, Giorgio Agamben uses the post 9/11 legal response of the U.S. federal government to build his case:

"...the state of exception as the original structure in which law encompasses living beings by means of its own suspension emerges clearly in the "military order" issued by the president of the United States on November 13, 2001, which authorized the "indefinite detention" and trial by "military commissions"... What is new about President Bush's order is that it radically erases any legal status of the individual, thus producing a legally unnameable and unclassifiable being. Not only do the Taliban captured in Afghanistan not enjoy the status of POWs as defined by the Geneva Convention, they do not even have

the status of persons charged with a crime according to American laws. Neither prisoners nor persons accused, but simply "detainees," they are the object of a pure de facto rule,..." (Agamben 3-4)

The situation in Kashmir with legal provisions of AFSPA and various strategies employed at different times in dealing with the insurgency is nothing short of a 'state of exception'. When the military and paramilitary forces are given a 'free hand' in normal policing duties, they are not bound by the civil laws only. The digetic world of the novel presents many instances which show that the 'rule of law' as understood generally, which includes the rights of citizens is not what operates in Kashmir; it is the 'orders', which are extra-legal which work there. In such a situation the citizen is robbed of his rights, and identity as part of the human world. This is the time when anyone can be picked up by the armed forces only on the basis of suspicion.

The Crackdown

One of the instances of a state of exception and a total lawlessness by the state itself comes in the form of what people of Kashmir came to call and the novels also describe as a 'crackdown'. In a crackdown residents of an entire village or area of a town were asked to assemble in a ground and then their houses were searched. Such searches used to start in the morning and end only in the evening, and could continue for 2-3 days at a stretch or even more. Such an activity is not even sanctioned by any of the special laws enacted for the troubled areas such as Kashmir; this comes as there is sanction of unlimited authority on the ground being given by the government of the day. Moreover all of this happen is in the name of security of the Kashmiri. In The Collaborator there are two 'crackdown', one in which the protagonist is detained and the other where he is unwillingly a part of the captain Kadian's team which is conducting the crackdown. The first one, which lasts three days is announced in this fashion from the loudspeakers of the village mosque:

"Ladies and Gentlemen, attention, attention... Due to security arrangements there will be a search operation in this area. All the men must assemble in the open field at the end of the street outside your village... anyone found hiding in their houses will be dealt with strictly. This is an army order.



That was it: We were in a crackdown.” (Waheed 217)

When the crackdown happens in the village and on the third day, which also happens to be 26th January, the Indian Republic day, the newly appointed governor “sent by the centre to fix the Kashmir problem”, one “who is without a surname” has come to deliver a speech to a captive audience, one which has been silenced, humiliated in their own village. An old lady, who is usually not hysteric and loud seems to speak for all other:

“Curse on your ugly eyes, hayya shaitaana, oh devil, who cannot see us in our state,’ Lassa Kaka’s saintly old mother cried and spat on the ground.” (Waheed 293)

This epitomizes the insensitiveness of the administration and the representative of the central government. People have been forced to sit throughout the day for 3 days in continuation in their own village ground in the severe cold of January, and here is the governor with ministers and media teams from New Delhi making a long sermon regarding the great Indian nation and the blaming the hands of ‘external forces’ for the insurgency in the valley. The governor claims that this crackdown is for the security of the villagers. Further at the end each one of them is given a gift, which they have no choice but to accept. The patronizing after the sermon is shameful, painful and aims at belittling their identity. Certainly, this operates as binary opposites for the army it is ‘you’, the Kashmiri and ‘we’ the great Indian nation and for the Kashmiri it is ‘you’, the brutal, insensitive Indian state and administration and ‘we’ the hapless Kashmiri. The words such as freedom or the Indian nationhood and identification with it are meaningless in such a context.

In the second time a crackdown is depicted the protagonist sits inside a vehicle, along with other informers and after the crackdown the men of one village are being asked to walk in front of these vehicles. If any informer identifies a person he is immediately detained:

“Soldiers are hauling up men from their seats on the ground and lining them to walk. (My buttocks itch, from a not so distant memory)...At the fourth or the fifth vehicle there is a commotion, crying too, and now soldiers drag a man out of the ID parade...

an informer has ID’d someone and they have grabbed him by the scruff of his neck and hauled him away.” (Waheed 274)

Other Instances of the Impunity

Extra-legal killing are seen by captain Kadian as normal and the right way of dealing with this situation. Even if we were to discount a part of it as bravado and loud mouthing still the following account is chilling and speaks volumes:

“Besides, as I have told you before, I don’t do mass graves, my dear. I don’t believe in them. You see, by burying them somewhere secretly you’re inviting scandal, you are inviting discovery. You’re asking for an ‘uncovering’, you’re making news... But by leaving them like this, I have already made them acceptable, you see, it’s all open, kind of common, may be a bit ugly, but normal. There is no sensational disclosure happening here. No one’s going to be doing any digging, or any – how do they say? - exhuming here...” (Waheed 293)

Many such instances are depicted in the novel of the impunity that the army practices while fighting the insurgents in the valley. The army has the powers to pick up anyone and even if they kill some random guys they have an impunity derived from the ‘executive orders’ and standard operation practices, which in these times of a ‘state of exception’ are above the law as well as even the special laws such as the AFSPA.

Role of Media

The mainstream media, the so called ‘fourth estate’ of democracy also plays and acts as per the orders of the executive in a ‘state of exception’; it is subdued to a large extent. Media, more specifically the electronic media, is found to be looking at the situation and reporting from what is being presented to it by the military and executive; it is not probing, as it usually does in normal situations. In fact captain Kadian all the times mocks at the media and calls them names for the way they function. The mainstream Indian media particularly stands exposed in the numerous times Kadian talks about how he creates news and the media guys lap up whatever news that he supplies them. This is what Kadian thinks of the media in his language, which is full of abuses:

“Well, we have this **** TV crew coming from Delhi, ... so we will do something... The stupid hack want to film foreign militants – how the **** do they know I am not lying?... The dead don’t speak remember, and I still have plenty of old photos and clothes.” (Waheed, 2011, p. 9)

Although captain Kadian narrates these incidences with a sense of pride and even boastfully, this is not an exaggerated account as it becomes clear when in the ‘crackdown’ the media team which comes is like a tourist and it completely is under the control of the army, choosing not to look at, understand or talk to the hapless victim of the three day long ‘crackdown’ in the village of Nowgam. The mainstream media, the so called ‘fourth estate’ of democracy plays and acts as per the orders of the executive

The Unavailability of the Post-colonial Rights

In matters of religion the Pandits have been the sufferer of the ethnic cleansing which happened post-1989 in the Kashmir Valley. However, even the reasonable and common Muslim of Kashmir is not free to live life in his own terms; because if he does so he is at a danger of being labelled someone against the fight for azadi. Freedom of choosing the way one practices one’s religion is not available. At some point of time the struggle for Azadi and the Kashmiri Muslims unique identity of practicing a liberal form of Islam has been a casualty; what usurped its place was fundamentalist Islam; the demon of fundamentalism once awakened demands its due in the form of promoting a monolithic model of daily life and activities; the struggle for Azadi, after 1990s had taken up the form of jihad. Ramachandra Guha writes about this:

“The fundamentalists also came down hard on the pleasures of the people. Cinema halls and video parlours were closed, drinking and smoking banned. Militants groups...ordering women to cover themselves in...burqa. The burqa was contrary to Kashmiri custom...by 1995 or thereabouts, there were only two functioning institution in Kashmir – the Indian army on one side and the network of jihadi groups on the other.” (Guha 653)

The ability to choose accompanied by availability of choices is what defines the liberal post-colonial, modern world. The Post colonial world brought

choice to its citizens. In this novel it is quite evident that the characters in this digetic world do not have any choices; the lack of choices defines that there is no democracy, no nationalism (as it is a voluntary feeling), and a severe crisis of identity. If Post-colonial ideas and ideals are meant to empowerment of the common masses, here we find that the common masses have no choice whatsoever; these ideals have not much of a meaning left any more for the common Kashmiri.

Conclusion

The Collaborator written by someone who grew up at the time of the insurgency in the valley present to us the picture of not just the 1990s insurgency of Kashmir, but at the centre of it one can see the tragedy of the populace of the Kashmir valley; their longing and desires for leading a life with simple freedom, identity, aspirations and dreams. This paper has pointed out how a ‘State of Exception’, which places the executive and its orders above the rule of law, creates possibilities where the citizens are disenfranchised from their basic liberty and human rights. It provides an impunity to the armed forces which veers towards dictatorial practices of governance. This leads to, this paper has argued an unavailability of the basic freedom and other developmental agendas of a post-colonial society.

The recent troubles since 2016 in the Valley have again shown that this part of India is in turmoil and seeks from the rest of the country and the world a way of coming to peace and normality. Writing in the frontline, a leading magazine of India, A. G. Noorani termed the current situation as the ‘third Kashmir crisis’. (Noorani) The second one was the 1990s insurgency which is represented in the two novels discussed in this paper. More investment of thought and attention from the mainstream Indian nation will play an essential part in restoring peace, life, happiness, freedom and the lost identity of the people of Kashmir Valley.

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Experience Versus Expectation: Superman's Dual Personality

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Abstract

Ever since the invention of the superhero comics in the United States of America in 1938, the appeal of the superheroes has not only persisted through wars, global crisis and shifting social values, but it has also flourished. The world's inaugural superhero is Superman, also known as Clark Kent. He was the brainchild of two shy, bespectacled teenagers Jerry Siegel and Joe Shuster. Nevertheless, his creators attempted to break down the American myth of the nerd by making Superman the most powerful man on Earth, even though he is an outsider and an immigrant. The icon 'Superman' evolved during the post-war era. Superman's human avatar in the form of Clark Kent helped people relate themselves to his mediocre self, while Superman, the super human self of the same inevitably became a major part of their fantasy. In the post-war American society, people on the one hand, identified themselves with the nine-to-five corporate man while on the other hand mourned the passing away of the conquering individualist self. Superman in one body incorporated two different identities—one real, the other fantasy. In simple ways, Superman's dual personality is an extension of both social and cultural crisis. The present paper would try to probe the following questions: Is Superman a product of war? Is post-war hollowness the reason that conceived the idea of a god like saviour like Superman? Does Superman being an immigrant fit into the American society? The paper discusses the factors leading to the evolution of Superman in America and comes out with certain findings.

Keywords: superman comics, great Depression, American dream, Americanization of the immigrants.

Introduction

Faster than a speeding bullet. More powerful than a locomotive...it's Superman, strange visitor from another planet who came to earth with powers and abilities far beyond those of mortal men. Superman...who fights a never ending battle for truth, justice, and the American way!

- The Adventures of Superman, 1952.

The 'American way' of life is believed to be humanitarian, forward-looking and optimistic. At the center of this American way is the 'American Dream' that forced Americans and perhaps non-Americans to believe that they can rise upward and gain success through dedication and hard work. As Benjamin Franklin himself stated "to a group of immigrants that even if many arrived in America as servants or Journeyman...if they are sober, industrious, and frugal, they will soon become masters, establish themselves in Business, marry, raise families, and become a respectable citizen" (531).

Quite ironically, the American Dream shattered into pieces as a severe economic depression began in the United States after a major fall in stock price, known as the infamous Great Depression which had

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its impact worldwide. As the Great Depression stretched in the United States of America during the 1930s, the idea of success and a happy life took a drastic turn and tended to become more personal and individualistic. The definition of success changed inevitably and people sought for their own means of survival. However, amidst this conflict and changing values of the American Dream, the fictional character of Superman was conceived by two kids who were themselves immigrants and wished to cherish this elusive Dream like any other American. Superman was immediately, hugely popular and was projected as the beacon of hope and truth in a country that was suffering both from the post-war numbness and the disillusionment of the American Dream.

Nevertheless, some intriguing questions that haunt the readers are: How can be an alien trusted to serve the humankind? Why should Superman be hailed as the torchbearer of truth and justice? What are his purposes on earth? Is Superman really selfless?

Since the very beginning of its creation, Superman as a character has undergone various changes and his stories took several turns. Therefore it is time to pay attention to some burning issues inextricably interlinked with the Superman comics. The present paper would try to probe the following questions: Is Superman a product of war? Does he remind commoners of their powerlessness amidst disaster and destruction? Is post-war hollowness the reason that conceived the idea of a god like saviour like Superman? Why does Superman need his alter-ego? Does Superman being an immigrant fit into the American society? The paper discusses the factors leading to the evolution of Superman in the promised land of America and comes out with certain findings.

The Creators of Superman

Jerry Siegel, the youngest of six children born in Cleveland to Jewish Lithuanian immigrants, was an active science fiction fan and worked at the student paper. Joe Shuster, an artist, had come to Cleveland from Toronto with his own Jewish immigrant family. In 1932, Siegel's father died when his second hand-clothes store in Cleveland was robbed at night. In the following year, Siegel and Shuster collaborated in their fan magazine or 'zine', which for the first

time explored the idea of a superhuman power. It is said that Superman's invincibility to guns and the loss of his own people and homeland Krypton resonate directly with Siegel's experience of losing his father. The writer Brad Meltzer in his novel *The Book of Lies* writes "think about it. Your father dies in a robbery, and you invent a bulletproof man who becomes the world's greatest hero". This quite well resembles the conflict of experience and expectation. Superman was a product of fantasy and common people expected him to rise above commonalities that they themselves experience in their own lives.

Superman as the Messiah

In 1933, Franklin D. Roosevelt in his inaugural speech addressed the issue of American unity and said, "we now realize as we have never realized before our independence to each other; that we can not merely take but we must give as well;... we must move as a trained and loyal army willing to sacrifice for the good of common discipline... We are, I know ready and willing to submit our lives and property to such discipline, because it makes possible a leadership which aims at a larger good" (Roosevelt paragraph 17). Roosevelt's speech hailed mutual success over individual gain to sustain people's belief in the American Dream of 'common discipline' and 'larger good'. Nevertheless, a growing distrust and disillusion emerged in the wake of the Great Depression for those who achieved success without paying heed to Roosevelt's belief in the notion of 'interdependence to each other'. This is why in the same year when Roosevelt gave his speech on fraternity and betterment of American society, Siegel and Shuster created the character of Superman, the invulnerable superhuman that the immigrant children of America can look forward to. He became the fictional messiah having the power of resolving any problem that might come in his way.

Hilary Chute in her book *Why Comics?* writes that Siegel and Shuster cast him as a 'champion of the oppressed'—he has often been called a junior New Dealer. According to Arthur Ekirch, "The New Deal was the symbol and act of the end of laissez-faire individualism, and the rise of a social democracy where poverty and unemployment were no longer accepted" (Ekirch 107-8). Superman fought for

this ideology and believed in helping others and confronted people who acted illegally and were obsessed with their own profit at the cost of others. In his first storyline, for instance, Superman saves an innocent man who has been unjustly accused as a prisoner from getting lynched by a furious mob. In other stories, he does things like demolish an unsafe housing project and destroy a car factory that uses cheap and dangerous materials. In another story he frees an innocent woman from death row and defends a woman about to be abused by her husband.

During the period of post-Depression two types of fiction emerged after the fall of the stock market. The first promoted and established readers' belief in the fictional messiah who can make things better. However, contrary to these happy ending tales the second form reflected the dark and despairing sides of the Great Depression that do not necessarily deal with hope. But as Charles Hearn writes in his book *The American Dream in the Great Depression*, that "these Depression-era American Dream stories required a happy ending, and the stories usually progressed toward some kind of accomplishment or reward for the hero" (Hearn, 119). This was the major reason that the success of superhero tales proliferated.

Superman's Alter-ego

Superman had an alternate identity in the form of the diffident newspaper reporter, Clark Kent. Les Daniels, one of the eminent comic book scholars, notes that "if Superman was a character of ideals and wishful thinking, his creators clearly patterned [Clark Kent] after themselves, almost masochistically making him timid, myopic, working class and socially maladroit" (Superman, 19). Deliberate or not, the tale of timid and demure reporter during the time of the Great Depression who in reality is the possessor of immense power and an agent of justice is something that the era expected the most.

However, critics like Heinz Politzer described his dual personality as "the schema of Dr. Jekyll and Mr. Hyde—a pattern bordering on that of the pathological swindler and criminal" (353). In R.L. Stevenson's story, "Strange Case of Dr. Jekyll and Mr. Hyde", Dr. Jekyll appears as a kindhearted and compassionate man while Mr. Hyde, his other self, is

quite his opposite. Their names speak up for the two different selves of the same person where one allies with the good while the other ends up reflecting evil. Interestingly, this psychological duality has been seen in the theoretical works of both Sigmund Freud and Carl G. Jung. According to Larry Kreitzer, "the former saw the conflict between the id and ego and id can be symbolically traced in Stevenson's story, the latter spoke similarly of the shadow of one's personality, those inferior traits of character which are denied in life and which become contrary tendencies in the unconscious" (Kreitzer, 1). Relying on their theories Politzer further writes that "Superman slips from the civilian clothes of his everyday life into the ceremonial garb of his miraculous deeds and back again; he is a quick-change artist, and even more amazing than the ease of his metamorphoses are his trifling reasons for undertaking them". As a toy and a puppet, Superman is a monstrous carnival figure combined of wishful dreams and present anxieties, of sensationalism and abused enthusiasm. To play with him is to play with the dynamite that can explode anytime.

Quite contrary to the notion of imagining Superman as a threat it should be kept in mind although he was an alien he was raised by his American parents who taught him to do good to mankind. This is an example of the Americanization of the immigrants that forces every American to serve for the betterment of the country. Superman's creation as the flag bearer of the American way is nothing but a part of the American immigrant policy.

Superman as an Immigrant

Superman's adoptive father advised him to hide his power from people or they will be scared of him while his adoptive mother Martha exhorted that "but when the proper time comes, you must use it to assist humanity". Believing on his earthly parents Clark grows to understand his identity and decides to use his unique gifts to help humanity. The influence of the Kents on their son, allows the reader to understand Clark's motives behind his decision to use his powers for good, the reason behind this wisdom is the way, the American way in which he was raised. Grover G. Huebner in his essay "The Americanization of the Immigrant" writes



that ‘Americanization is assimilation in the United States’. He also adds that “it is a process by which immigrants are transformed into Americans. It is not merely an adoption of the American citizenship, but is the prime motto to raise the immigrants to the American economic, social and moral standard of life. An immigrant can only be called Americanized when his mind and will have been united with the mind and will of the American so that the two can think and act together” (Huebner, 1). Interestingly, as found in the first publication of the Superman series Siegel and Shuster portray him as the ‘ultimate immigrant’. He is the perfect replica of the ultimate American in the ‘Land of Opportunity’ and he is also in many ways the backbone of the American Dream. If he were to stay in Krypton probably he could be treated as any other Kryptonian with no distinguished power, hence ordinary. However, it is only after his arrival in America as an immigrant he gets a chance to ‘think and act’ and achieve extraordinary success by helping others who are less fortunate. Siegel and Shuster’s ultimate aim to create this man with superhuman power was to affect children the most. Amidst the Great Depression, immigrant children in America not only tried to relate themselves to the immigrant identity of Superman, but also believed in him and desired a better future that was yet to come.

Conclusion

Whether super power like Superman, or just a regular human, like the superrich and super fit Batman, the figure of the superhero has become a deep and integral feature of the American culture. But the question that haunts us the most is: Does Superman really provide a real-life situation? He doesn’t. Superman himself in a collection of 9/11 stories, speaks directly to readers and says, “the one thing I cannot do...is break free from the fictional pages where I live and breathe...become real during times of crisis”. In the post-war era in the wake of 9/11 attacks, it was people’s fear that made people expect, rather fantasize a god-like superhero never experiencing the pangs of reality as they do. Fantasy took over when reality left off. However, to discuss the future of the superhero comics, one important aspect that needs to be kept in mind is that even this fictional, happy ending genre of comics is predicated on disaster. Disaster undergirds the entire enterprise of superhero comics, from front to back. Superman

comes with an origin story about the total destruction of his planet. Origin stories for superheroes are about collective, or at the least personal, disaster, whether is an exploding planet or a young Bruce Wayne witnessing the murder of his parents and henceforth vowing to fight crime as Batman. Henceforth, I would like to conclude by saying that in the genre of superhero comics there will be always endless plots to destroy cities, planets and the universe because disaster is foundational to comics and the readers would definitely look up in the sky and cheerfully say, “Look! Up in the sky! It’s a bird! It’s a plane! It’s Superman!” Superman would always find a way in his colorful fictional pages to flourish and evolve as the man of tomorrow, a man of hope and a better future.

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Teachings of Guru Nanak: Relevance in Today's World

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Abstract

While the western world was being influenced by philosophers like Martin Luther, John Knox and John Wesley in the fifteenth century, Guru Nanak dev Ji, the founder of Sikhism 'the world's youngest religion' was quietly preaching a gospel in the Indian subcontinent that was new, unique and inspiring. Amazingly, much of what Guru Nanak said is totally relevant to present-day, contemporary society. Today, the world is acknowledging his wisdom, sagacity and gospel as not being merely divine, but also performing the function of a beacon, a guiding light. One can now measure how effectively his words and actions have shaped thinking and viewpoints of many people, and how important they are in today's turbulent global situation.

Keywords: western, gospel, subcontinent, contemporary, sagacity, global

Introduction

The birth of Guru Nanak Dev ji is a blessing to the world. Guru Sahib came to the Earth to dispel the darkness of Falsehood and guide mankind towards the light of Truth. He taught that world is full of suffering, which can only be dispelled by following the light of Truth.

The 1st Guru of the Sikhism, Guru Nanak Dev ji was born in Punjab, now known as Nankana Sahib, situated in modern (Pakistan). From a young age, he meditated a lot and in adulthood he set out to fulfill his purpose on Earth. Already trained as a trader, he travelled and traded, all the while spreading the Essential Teachings. Those who pay attention to the process of Life, realize that everyone suffers in this process.

Life is full of Meaningless Suffering

Guru Nanak Dev ji taught that Liberation from Suffering can only happen when one becomes Truthful. When one realizes the Truth and speaks it and acts on it. In Jap ji Sahib, Guru ji says that in order to speak and embody the Truth, one must learn to walk in the way of The Order of God. By walking in the way of God's Order, one learns about the Truth and gains the strength to act out the Truth. The Truth is that the World is Impermanent, it is constantly changing. Our environment constantly changes from moment to moment. Now we might be faced with the birth of a new baby, in the next moment we might be faced with the death of a loved one. Our emotions constantly change. One moment we are working seriously. Then we are laughing uncontrollably. Within seconds, our state can change and we can become very sad. Our self, who we think we are, constantly changes from moment to moment. With some people we behave one way, with other we behave in a different way.

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Guru Nanak Dev ji taught that those who cling to things that change all the time, they suffer meaninglessly. Clinging to our Worldly Identity, the story of our lives is the cause of our Meaningless Suffering.

Rise Above Worldly Identities

When Guru Nanak Dev ji emerged from the river and claimed “na koi hindu, na koi musalman”, that no one is a Hindu nor a Muslim, he wanted us to rise to the eternal Truth. He wanted us to recognize that the True Self transcends the Worldly Identities.

The world is a play of God

He has created it so that the mind creates Identities for itself and other minds, for many reasons. We identify ourselves through relationships, such as mother, father, sister, brother. We identify ourselves through our profession, such as Doctor, Lawyer, Plumber, Driver. We also identify ourselves as the Sikhs of Guru Nanak Dev ji.

These Identities are very helpful in a practical way. However we must also follow Guru Sahib’s teaching and transcend these Worldly Identities and realize the eternal Truth, which is beyond identification.

Teachings of Guru Nanak Dev Ji

Surrender to the Will of God

Guru Nanak Dev ji’s message of “Hukam Rajayee Chalna Nanak Likheya Naal.” Guru Nanak Dev ji says, everything happens with God’s Grace, so Rest assured that God knows better what is right or wrong for us. We should, therefore, accept His decisions without any grudge or question.

There is One God

Guru Nanak Dev ji said, “I am neither Hindu nor Muslim, I am a follower of god”, which actually tells about his staunch belief in one god. In Sikhism, the god is one which is regarded as omnipresent, shapeless, timeless, and sightless.

Sikhism lays stress on, before the actual creation there was God, and because of His will, the Illusion came into being.

The God in Sikhism is not gender determined, it can only be seen with inward eye. Guru Nanak Dev ji

explained that there is only One God who gives birth to everyone and everything we should never forget to Him. The Guru laid stress on the issue that full knowledge of god is impossible.

Utilitarianism – Good for All

Guru Nanak dev ji gave the message of Universal brotherhood. He said that religion is not only word but actually it looks all men and women equally. Universal brotherhood is a vital aspect in Gurbani.

In our prayer, we say this line –

“Nanak Naam Chardi Kala Tere Bhane Sarbat da bhala”, which can be translated as “Nanak asks for ,Naam” (name of God) which brings wellbeing, happiness and positive spirit and with your blessings, Lord may everyone in the world prosper and stay happy “or can be said as as: Nanak, With Naam comes Chardi Kala and with your grace, may there be peace for all. We pray Him for the welfare of the entire humanity and not just for our community or our family at all.

Truth is God and God is Truth – “SACH SUNAISI SACH KEE BELA” – (to speak the truth)

Guru Nanak Dev Ji said in front of Mughal King Babar “You are not Babar but JABAR”. We should always move on the path of truth and speak the truth without any fear. According to the Guru’s doctrine, the victory of truth is not dependent on ending or suppressing falsehood but in standing firmly by truth. That is why Guru Nanak Dev ji exhorts that to stick to truth and to remain on the side of truth when it is necessary is very essential –

SACH KI BANİ NANAK AAKHAI SACH
SUNAISI SACH KI BELA

I HAVE RELATED THE TRUE WORD OF
THE TRUE LORD AS PER HIS WILL.

Sewa and Simran

Guru Nanak says that no one can save anybody else. It is only Guru who guides us to safety, and to be saved, one have to follow the right path of SEWA and SIMRAN told by him. Further the Guru is not to be found in big palaces, he lives with poor. Let us love the poor, God will bless us. If we recite Gurbani with love, we will find the Guru is speaking to us. We have been reminded of his observations many times

in our life. When we barely make both ends meet, we are usually sincerely devoted to GURBANI and the Sikh way of life. But when we have excess money to spend on worldly pleasures we follow vices and ignore the real mission of human life. DHARAM is usually the first casualty when we become rich. About SEWA Gurbani explains: (In the midst of this world, do SEWA and you shall be given a place of honour in the Court of the Lord)

The Three Principals

Vand Chako: Sharing with others, helping those with less who are in need

Kirat Karo: Earning/making a living honestly, without exploitation or fraud

Naam Japna: Chanting the Holy Name and thus remembering God at all times (ceaseless devotion to God)

Shun Five Evils

GuruNanak Dev Ji asked his followers to shun five evils which leads to illusion (maya) which eventually acts as roadblock towards attainment of salvation. The five evils are- Ego, Anger, Greed, Attachment and Lust.

Importance of Guru

Guru Nanak Dev ji laid great emphasis on having the importance of Guru in one's life. He told that salvation cannot be possible from pilgrimage or rites etc, but through heart, spirit, soul and purity of mind. For this urge of knowledge must take place which is dependent upon one's guru. Guru is the voice of the god in the terminology of Guru Ji, He is the true source of knowledge and salvation.

Discrimination Not Permissible

Guru Nanak Dev ji was against discrimination, both in the words and deeds. He told that the caste of a person is based on what he does not with what he is. His idea of a caste-free society is also carried forward in concepts of Sangat and Pangat.

False Rituals & Superstitions Not Allowed

Guru Nanak Dev Ji was strictly against the superstitions, false rituals, worship of demi-gods and goddesses. He lays stressed that only One God, that

is Formless, is to be glorified and worshipped. In this way, he showed the path of truth and enlightenment. Removing all obstacles of falsehood.

Relevance of Guru Nanak Dev ji's teachings in present time More than five centuries after passing of Guru Nanak Dev Ji, his words are still rendered with his followers. Teachings that make sense in present Scenario.

Not forget the Needy And Poor

These themes were prominent in 1500 when there was no concept of poverty and depravity, and still required now, because poverty hasn't left the world. When Nanak was 12, his father gave him twenty rupees to set up a new business. Nanak bought food for those twenty rupees and gave it away to the sadhu's. When his father asked him about the money, Nanak told him it was a "true business". Today, a Gurudwara named Sacha Sauda (true business) exists, where Guru Nanak fed the poor and needy people.

One god – "Ek Omkar"

Using religion to create distinctions among the people in categories is awful. In the Guru Ji's own words, "There is neither Hindu nor Muslim." On his visit to Haridwar, he saw some people offering the water of the Ganges towards the sun in the east, as an offering to their ancestors in heaven. He began to throw water towards the West. When others ridiculed him, he said: "If Ganges water will reach your ancestors in heaven, why should the water I throw not reach my fields in the Punjab, which are far less distant?" this question shocks the world and one God became prominent and belief against false rituals diminished.

Equality of Women

At the time women were not allowed in the religious sacraments, mandir and no women in the mosque, he allowed women to come in religious gatherings, sacraments, places and sing openly their praises of God.

Going to the forest will not serve you with Enlightenment.

"The essence of religion is meekness and sympathy but a life of goodness and purity amid



the world's temptations..." (Guru Nanak Dev Ji) Maybe one could achieve enlightenment in forests centuries ago, but we're not capable of that today. And Guru Nanak doesn't even require you to do that. He believed that living as a householder was better than going away for a divine truth. Nanak himself was a farmer even after achieving enlightenment.

These five evils are probably ruining your life.

a. Ego b. Anger c. Greed d. Attachment and e. Lust. Most, if not all, suffering of big city life comes from these five evils.

Be Selfless

The Punjab Golden Temple feeds over a 100,000 people of all religions every single day. Not because there is some divine gain, but because it is a sacred duty. For Nanak, the concept of selfless service was a way of life.

Fight Superstition of Any Kind

Devoted his life to attacking formal rituals, caste, and practices that didn't make any sense. This is the simplest way you can find meaning and purpose in your own life – cutting out the clutter of what society dictates you should do.

Simplicity is Beautiful

Simplicity of human nature can enhance humanity. For humanity, everybody should be free from artificial beauty. To give enrichment of the soul man should follow bridging humanity.

Guru Nanak in 15th century lighted the torch of his thoughts, which illuminates or radiates the heart of everyone even today. Guru Nanak perhaps is the only poet of the world who by the power of his poetry gave birth to a brave race in India.

He brought about a strong rebellion, which took firm determination to uproot tyranny and oppression from whole of the country.

Guru Nanak gave us a unique philosophy that is scientifically and logically sounds having universal acceptability. Guru Nanak his nine successors worked to redefine the religions, political and social values for mankind.

Conclusion

Modern age has created such problem that needs immediate solution. In this context Guru Nanak's message is relevant to play creative role. So man needs to have a fresh look at the whole situation. It is the dire need of the hour to understand and implement the philosophy of Guru Nanak. This is the only way to save humanity from degeneration.

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Pre and Post-Colonial Malaysian Community in Samad Said's *Salina*

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Abstract

*Literature has a historical base and literary works are not the products of a single consciousness but by countless social and cultural forces. In order to understand literature one has to take recourse to both culture and society that gave rise to it in the first place. The process of commemorating the history and deciphering memory in fiction gives a colossal territory of talk in the literary field. The aim of this paper is to examine post-colonization as depicted in *Salina*, a verifiable fiction of the 21st century which appropriates the historical backdrop of colonisation in Malaya. Despite the ambitious content, Samad Said had never burrows deep enough into his characters, or far enough into the social complexity of the times and the historical aspect which setback readers from different social background to comprehend the story. This study will examine the pre and post-colonial community to unwind the significance of the content by considering the work within the framework of prevailing ideas and assumptions in its historical era. With respect to these relations, in this study textuality, intertextuality, historicity and contextuality have been attempted to be put forth to interpret the connection between these writings and author history which they were composed. In this exploration, I will likewise utilize this masterpiece to highlight the ways in which the history colonisers in Malaya is being represented through the lens of social memory to show how a contemporary Malaysian writer still remembers afresh the traumatic memory of our war in our history.*

Keywords: post- colonization, pre- colonization, historicity, contextuality, intertextuality

Introduction

Literature has a historical base and literary works are not the products of a single consciousness but by countless social and cultural forces. In order to understand literature one has to take recourse to both culture and society that gave rise to it in the first place. A literary work which use retrospection as an insightful contraption, the conduct by which an occasion is recalled, perceived or retold, named as a recurring re-visioning, voice, space and rights to the untold testimonies while maintaining up the functions of history, as an knowledgeable facts of the request of the event in history. As per literature critic Hayden White perceived:

Historical narratives are not only model of past events and processes, but also metaphorical statements which suggest a relation of similitude between such events and processes and the story types that we conventionally use to endow the events of our lives with culturally sanctioned meaning. (White, 2002)



Malaysia is a rich country with its plural ethnic background taking baby steps into the literacy world. Malaysia is made up of the Malay Peninsula, known prior to 1963 as Malaya, and the two states Sabah and Sarawak on the Borneo Island. 'Malaysia', an independent constitutional monarchy, was established on September 16, 1963 when, Malaya united with Singapore, Sarawak and Sabah. In 1965 Singapore withdrew from Malaysia and became a separate state. In 1966 Sarawak and Sabah were, designated East Malaysia and former Malaya was named West Malaysia.

In 1972, West Malaysia was renamed Peninsular Malaysia and East Malaysia became Sarawak and Sabah. The Malay Peninsula and the islands surrounding it, did receive sporadic attention in some writings by the colonialists, namely the British. Many who served in Malaya's administrative services wrote of the adventures and misadventures in the jungles of Malaya and Borneo.

Summary of Salina

This powerful and moving novel revolves around generations of women who encounter love, war, duty and hope. A beautifully-woven novel that portrays an intense feminine figure that holds the cradle of life in her hands through its story title; this already forecasts to us that the story will primarily revolve around the courage of the women who handles life's shortcomings in time periods.

Salina is a beautiful piece by A.Samad Said which shows the short coming of a society who just got their independence after a terrorising colonisation. Siti Salina is a lady who lost everything in the war and forced to become prostitute. She is a woman with money who is kind and generous and quick to help. She has a lover, Abdul Fakar who is a womanizer and glad to live off Salina. He mistreats Salina who genuinely loves him.

Salina finally frees herself from Abdul Fakar's ungrateful clutches and starts a new life. Sunarto is a trishaw-puller, and out of gratitude to his late adopted father, he supports the dead man's off springs Mansur and Nahidah, along with their avaricious step-mother, Zarina who finds fault with the family, frustrated with the little income Sunarto brings in and she forces her step-daughter Nahidah to

become a waitress. Nahidah is raped, and, unable to live with her disgrace in the village, she run away to Penang. Hilmy went looking for Salina but she had moved away, until he finally finds her and discovers that Salina is in love with him

The setting of the story spans through the post Japanese Occupation period, around the year 1947 to the year 1957, in Malaya, currently known as Malaysia. A crucial yet colourful period of the Malayan history, the author has chosen a very appealing setting in which he exploited to his advantage.

Literature Review

Malaysia had witness restorative, social, political, religious change near to its great nature and homes the nation over. Before the division Malaysia was joined as one country under one nationality. All the assorted ethnic had lived under toluene course of action with each other, such multicultural occasions could make their own national identity inside a comparable country.

At the start Malaysia or more customarily ensured as Malaya is driven by Sultanate. In the pre-colonial period, Malaya was isolated into little districts which were represented by different Sultanates in perspective of their vitality. The chronicled setting of Malaya in a general sense begin with Malacca which was gold cost of Asia. Malaccan Sultanate set up his inheritance and extend his regime over the land with port of Malacca on the west cost of Malay Peninsula which turned into the start of Malaya and besides the beginning of colonizers' favorable position.

The pre-colonised Malay was about profound quality, confidence, and craftsmanship. The degree and nature of the progression of articulations of the human experience, especially in model and configuration had said to be the most brilliant and supernatural and ever been found. Pre-colonised Malay society was dealt with essentially around agrarian age. The Malays were indeed accomplished seafarers and this is reflected in their certainty adrift as the transportation at the time are huge boats which may not ready to achieve the port without appropriate guidance and navigation aid. It is similarly a likelihood that the typical geographical territory of the land pull in dealers and merchandisers all around the world.

All of the Malay custom and norms are the formal structure of the state have their beginnings in fifteenth-century Malacca. Indeed, the political structure was designed according to the fifteenth century Malacca Sultanate. Malacca additionally added to the dissemination of Islam in the entire locale. The Malay History “Sejarah Melayu” sees the acknowledgment of Islam as a motivated occasion which affirmed the kingdom’s predominant status. Malacca also contributed the clothing regulation, music, dance and diversions and empowered the far-reaching utilization of Malay as a dialect of various courts. It set extraordinary accentuation on correct behavior, fitting discourse and learning of Malay custom or ‘adat’.

However, as the well-developed Malaya opens up for more opportunity, the colonisers slowly stake their claim in Malaya. The claim of Malacca by the Portuguese flagged the start of Western impact. Pioneer arrive enactment which brought the land under state or private control demonstrated a major hit to moving development and obviously made the conditions for landlordism and laborer tenure. The best land came to be utilized for British business and other entrepreneur interests. However, when the Japanese came and claimed control of Malaya from the British, it turned into a period of incredible hardship and terror for Malaysians. The Occupation upset the intensely trade arranged Malayan economy and tossed the firmly requested, racially compartmentalized frontier business framework into chaos.

Colonialism got imbalances terms of riches, ethnic foundation and class. Malays were limited to the country regions, where they worked in the fields and were limped by neediness, while the individuals from the exchanging class, who were to a great extent Indians, Arabs, Persians, Europeans and Chinese, lived sumptuous lives. Disparity was an installed highlight of that framework. The interest for work in the Malaysian domains expanded significantly in the mid-twentieth century when world markets requested gigantic supplies of tin and rubber for the car and other motorized businesses. Empowered by British colonialism, mass relocation of Chinese and Indians occurred in the mid-nineteenth century. These settler were permitted to enter the nation’s assets. They came as a substantial work power to

make every necessary step the Malays couldn’t do. The Indian relocation of fundamentally incompetent workers, who were from the low stations in southern India, was arranged and coordinated by the colonisers and turned into the principle ranch for rubber and palm oil work compel. Indians from different parts of India came as agents and semi-skilled laborers and to work in paramilitary administrations. They carried alongside them their religion, traditions and dialects. The ethno-etymological structure of the Indian populace is exceptionally mind-boggling.

Chinese relocation, on the other hand, was colossal. The agitated conditions in southern China and the incident of the Taiping resistance in 1852 went about as a boost to Chinese movement. Some paid their own entries, subsequent to bribing neighborhood authorities to get a leeway. Numerous went under the credit-ticket framework where the sinkeh or ‘new man’ bound himself to a Chinese boss as a by-product of his section from China. The business acquired full ideal to his work for a specific timeframe amid which the sinkeh was sustained, dressed, housed and given a little stipend.

Nineteenth century British approach had changed Malaysia from a gathering of Malay states into a plural, multi-ethnic culture. The unhindered movement of Chinese and Indian labour for the tin-mines and rubber estates had proceeded with until 1921, however by then they as of now dwarfed the indigenous Muslim Malays. The British colonisers, for the most part, respected the Chinese and Indian migrants as workers who, generally, had little goal of making a home in Malaya. Evidently, war and the Japanese occupation (1942-1945) changed the whole concept with the outcome that the non-Malay people group moved toward becoming pilgrims.

Educated Malays from a non-elite foundation, especially the individuals who had been chosen as educators, were profoundly frustrated by the state of rustic Malays whom they saw as in reverse and mistreated. They were concerned additionally that the next generation of Malay’s, the customary gentry whom the British had kept up as leaders of the peninsular states and were instructing at the prestige Malay College to keep on ruling the Malays, appeared to be nearer to the British than to their own particular individuals.



At that point, Malays trusted British approaches had added to the destitution and backwardness of the Malays and they faulted the vast scale movement of Chinese and Indian laborers into the nation for taking occupations from the nearby populace. They didn't take note of a further actuality which ended up evident just considerably later that by urging Malays to cultivate rice and farming as a job, the British were confining them to the minimum lucrative of interests and one which fixing them to a rustic and limited financial presence.

The statistic prove added to the uneasiness of the individuals who were stressed over the situation of the Malays. The statistics figures for 1921 uncovered that together, Chinese and Indians topped Malays population. The first speculation of British that Chinese and Indian immigrants would return to their homeland was undermined by the way that expanding numbers were changing their occupations as workers start to wind up retailers, assistants, and little scale lenders, with resources that were not promptly versatile. It illustrates a clear picture that they were making their homes in the towns of the Peninsula and their kids were being ingested into the lower levels of the colonial organization.

Malay's who turned out to be exceptionally stressed over their situation in a multi-racial nation requested that the Malay dialect ought to be the National dialect of the nation. The financial success of the Chinese caused the Malays to request certain assurances as to keep up their political and social position after Independence and the formal amazingness of their dialect was one intends to accomplish this. The economical setting of the ten years after independence saw no different between racial grinding, aside from incidental Malay daily paper reactions of Chinese and Indian migration and the developing monetary inconsistencies amongst Malays and non-Malays. However, in the election of 1969, an upheaval of ethnic and racial brutality stunned the country and detonating the myth of Malaya as an amicable plural society is broken. The uproars began between the Malays and Chinese however included every other gathering all the while. The pre-and post-May 1969 decades were two noteworthy times of national improvement following Malaysia's autonomy in 1957.

In 1969, a terror and violent riot broke out and shook the peace and harmony that develop over years. Despite the fact that the event has not been given a place in the official rendition of national history, the pressures which prompted them have formed the government's political, social and economic strategies right up until the present time. An immediate aftereffect of the uproars was a noteworthy program to devise a national belief system of unity. It was trusted that if the Malaysian felt they had a common ground and past and a stake in a future together, at that point the ethnic strains which had fuelled the riot would be reduced.

Prime factor affecting the portrayal of national history is the colonial experience of British run and the accentuation on patriotism. While perceiving the provincial past, a country wishing to stress its freedom needed to build up its own particular style. The act of building a multi-racial society into one nation society. It has been seen that the 'upkeep of divisions in a society is to a great extent because of collective instability', which result from a feeling of continual exploitation or the threat of exploitation. It is just when this sentiment of danger is evacuated that between ethnic will supplant strain and viciousness. Occupation by the British, intrusion by the Japanese, reoccupation by the British lastly, freedom from British lead, achieved real changes in the lives and world perspective of the considerable number of groups in Malaysia.

The Malaysian Community in Salina

Samad Said's Salina is regarded as one of the best Malaysian literary works for its detailed description regarding the statue of the Malaysian society in the pre and post-colonial periods; Samad Said utilization of various literary techniques to create his vision of Malaysia and his dream for a superior and positive future. This part will be divided into two main sections: the pre-colonial Malaysian society regarding their education, social and political perspective and the post-colonial Malaysian society which will be focused on the traumatic experiences of death, lost, social corruption, and the moral decay.

As it was mentioned earlier that the literary text is focusing on different people from different backgrounds and ethnic groups existing in the same

building Kampung Kambing; initially, the story starts with the post-Japanese occupation time where the people at Kampung Kambing display their suffering and hardship after losing everything they possess. The story begins with two new people moving to the building (Hilmy and his Mother Katija) and the people at Kampung Kambing were displeased at first for their arrival as their identity and intentions were unknown to the rest

“Some of the residents looked disgusted; because they knew that the arrival of new people in Kampung Kambing always brought all sorts of issues” (p.6)

Katija and Hilmy same as the people living in Kampung Kambing were the victims of the war “They were Victims of the Second World War: the war that had seized everything from them, family, home, and personal belongings” (p.7)

Hilmy represent the youth of Malaysia that was mostly got effected by the war, as a teenager he had witness the horror of the warfare and with it he grieved for his father that was killed at a young age and for their childhood house that was bombed during the war. Pre-War Hilmy was a different individual with different psychological and physical personality, however, resulting from the war he had turned into his mature self and started to realise the cruel reality impose on him

“Not ill, bombed. The shelter where we were hiding was hit” said Hilmy the words had weighted down by the heaviness in his heart” (p. 44)

Hilmy also desired to be a teacher, before the war and such dream was provided for him by the social and political environment; however such academic dream became impossible post-war Malaysia resulting from the political and social corruption. Mansur same as Hilmy had always wanted to be a teacher and for that he had work his best efforts to achieve such goal, Mansur was the bright student in his school and he the best marks which can immediately qualify him to be a teacher. However, because of the educational and social corruption it was very much impossible to achieve that hence Mansur was unable to get a teaching job despite his qualifications because

“Apart from marks, the most important consideration was the letters of recommendation and testimonials from “important” teachers (p. 268-269)

Even the settings of the story which is ‘Kampung Kambing’ is the place where many families lived, it is a very unstable building, with no healthy supplies, changeable rental fair and lacking its key structural foundations such as a strong roof to protect the people from rain and the bad weather also there are no bathrooms available. The bathroom in the building can’t be used since there are no water supplies hence, the people in Kampung Kambing need to get the water and use the bathrooms far way without the police permission. Furthermore, the building itself Kampung Kambing is not a legal state it was just founded by an Indian immigrant that started to charge people for cheap living in it so that he could go back to his home country India

““Ohooo,” said the Sikh watchman; “How much is the room rent now? What, going up again,hah?”“Ya. Now bit more going up. Before, Paliamah with five people staying, her rent be eighteen ringgit. But now I heard Kurupaya Samy be raising price up again. Now it be twenty ringgit one month,”“Oh dear! This damn Kurupaya. Already got so much money, now wanting much more,” (p. 3&4)

Furthermore, one of the main characters in the novel is Salina herself, pre and post war Salina were completely different people. Samad Said had made the focus of his novel on a female character that was the mostly affected individual by war and displacement; as a result she hasbecome a prostitute. Before the war, Salina was living with her family and her younger brother whom she loved very much. Salina by far was the most damaged character in the story, she had lost her family, her brother, her house, her memories, her dreams and her identity within leaving her displaced and suffering from psychological and identity crisis.

Salina felt compassion to Hilmy since he reminded her with her brother that died, she keeps remembering the past as it was simple and peaceful time for her unlike her current nightmare

“Siti Salina became silent when she heard this. She felt sadness in her heart at not having a father or a family they had all been killed in the WWII. Their big beautiful home had been bombed and completely destroyed” (p. 43)

Salina’s character is considered as an unusual Malaysian woman in the strict Muslim Malaysian community, she is working as a prostitute and in the



same time she is living with her boyfriend without marriage Abdul-Fakar. Consequential to her own war trauma she had tolerated living with an abusive and misogynistic Abdul-Fakar for the reason that he holds a matching appearance as Salina's former lover that had deceased while fighting in the war. She cared and assisted Abdul-Fakar deeply since in him she saw her past and the possessions that she has lost such as the fragmentary romance and the vanished dreams.

Salina before the war she had always desired to be a doctor and to finish her academic studies and have a successful career, Samad Said had used Salina to establish the reality of the Malaysian community and its women after the war. The Malaysian social and political structures were destroyed hence; Salina represents Malaysia itself and its higher achievements pre-war yet its decay and hopelessness post-war.

Samad Said had also utilized his characters to demonstrate the notion of broken values, as War forces everyone through a rough life which held reasoning in creating people whom are materialistic, indolent and in need. Such examples is Zarina, she is the step-mother of three young man and female (Mansur, Nahidah, and the adopted son Sunarto). Zarina like many others dislike her like of constant poverty and unfulfilled needs, she wishes to wear more expensive clothes, drive her own car and buy her own house, yet she doesn't want to work for any of it. Furthermore, her unfulfilled needs left her with only rage and madness which she releases upon her own children. The kind of life she desire is the contrast of what is she actually living "She felt bored. They were old things - all of them. Must it be like this forever?" (p. 223). Zarina had hated her poor life so much so that she forced her step daughter (Nahidah) to work as a hostess, she sold to please other men and consequently she got raped by Abdul-Fakar "She looks at her step-daughter and knows that 'men will surely go crazy over Nahidah'" (p.241).

Samad Said had mainly focused on his female characters by giving them unusual characteristics, the mother, the daughter, the wife, the widow and the prostitute, each of his female character represent a different type of psychological and physical Truman of what they have seem and lost during

the war; yet also what they needed to become in order to survive post war. Samad Said brings to the readers' notification the moral degradation of an urban society, as it's still under the grip of western colonialism. Throughout the novel, corruption is portrayed through those who have the power and authority. Many lines in the literary text which demonstrate the methods used by the rich people to deal with their problems using money and power, Said writes' about the migrant Indian population, and their enterprise and the influence of possessions Indian on the local population. In Salina, we are acquainted with migrant Indians who exploit the Malay for money. Also the Chinese were represented as the wealthy ethnic group that controls the lands and employ the Malays to work for them. Such social unstably and economic corruption can be easily seen while reading Salina for instance when the people of Kampung Kambing are filled with anxiety and worry about their houses being demolished, because they built without permit or , a plan, they are asked to rest their fears as one of the residents tells them:

"Do you know why our houses will not be demolished?" ... "Because ... the man who examined our houses before wanted money. And Kurupaya Samy bribed him." "What if the person were to come again, then what happens?" asked Haji Kalman . The man who had just spoken gleefully explained, "Kurupaya Samy will bribe him again" (p.219).

The social corruption had reached every ethnic group there is in Malaysia, the men were sitting for years without any job or work hence, the women were the one that were cleaning and providing pleaser for others just to remain a life.

Samad said with Salina had really painted the image of "what we were and how did we become" by using the settings and the characters also the natural description and conversations to create his own lifelike Malaysian image. As the pre-colonial Malaysia it was described as a "Unit" where all the different ethnic groups had lived under toluene policy with one another, such multicultural groups were able to create their own national identity within the same country. Yet the image of Post-colonial Malaysia according to Said was filled with social corruption, political confusion, broken family values, and besmirched educational system.

Conclusion

In general, Malaysia has successfully held the balance between its different ethnic communities while maintaining its economic growth. In Malaysia, the astonishing variety of race, cultures, traditions, religions make it a unique nation of contrasts. Yet, the cultural borrowing has always been a feature of cultural contact in Malaysia. As Malaysia was united under one national identity for all the groups making one of the outstanding countries on earth; however, such any country the war will set its own rules and changes. After suffering from WWII, the Japanese occupation and the British Colonization Malaysia became parted and the struggle for its nationality and maintains was broken.

In Salina, Said exposes the evils of the society but shows the triumph of the human spirit where good people retain their sense of values, stay human in an inhuman world and survive even when survival is cheapened. Using different literary methods Said was able to create his own vision of Past-present and futuristic Malaysia by showing how they were and how did they become, with minor hints for his own vision of brighter Malaysia.

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Human Greed Against Nature: An Ecocentric Approach to Tim Winton's *Shallows*

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Abstract

*Literature is a broad term which usually denotes the works through creativeness, imagination and characteristics by style and expression with the subject matter. Ecocriticism explores the relationship between humans and the natural world through literature. One of the primary conceits in ecocriticism is how individuals in society behave and react with regards to nature and ecological components. Humans have no rights to reduce the richness of natural diversity to satisfy their own needs. This deep concept of nature is dealt with in an ecocentric perspective through Tim Winton's *Shallows*. Tim Winton is an Australian writer of adult and children. His novels portray the experience of life and the natural landscape of Australia. The background of this novel is set in a small town named Angelus located on Australia's western coast. The novel deals with the struggle between the whalers and the environmentalists who wanted to disrupt the dying industry. The whaling industry in Angelus is the cause of destruction of nature, which can be seen through the glass of materialism. This paper attempts to portray the cause of human greed against nature, leading to the destruction of nature and humanity.*

Keywords: ecocriticism, nature, whaling, whales, australian landscape, waterscape, seascape, greed, hierarchy, anarchy, ecology

Introduction

Literature is a broad term which usually denotes the works through creativeness, imagination and characteristics by style and expression with the subject matter. It also encloses a collective reference to all information and allows one to enjoy the stories which are different from reality. This reality is reflected in different regions pertaining to the culture, nature and social order. Australian literature begins with the feelings and observation of Australian born aborigines after the European settlement. The early Australian literature reflects the unusual social context and physical demands of the environment. This makes the Europeans dominate the aborigines after they moved into the countryside during the late eighteenth and nineteenth century. Australian literature voices out the cultural identity of the aboriginal people. It describes the past nature of the land and the people who lived during that period of time. In the poem Australia, A. D. Hope speaks about the landscape of Australia, in the novel *The Secret River*, Kate Grenville describes the landscape and about the native people of Australia. Likewise almost all the works of Australian literature revolve around the cultural life of the aboriginal people and the destruction of nature by the settlers who conquered the land.

Discussion

Ecocriticism investigates the relationship between humans and the natural world in literature. It offers how environmental troubles, cultural problems concerning the surroundings and attitudes of humanity towards nature are presented and analyzed. According to Glotfelty, "Ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xviii). It is also said to be the study of natural and cultural artefacts of the human world. William Rueckert was the first person to use the term "ecocriticism" (Barry 239) in "Literature and Ecology: An Experiment in Ecocriticism", an essay published in 1978. Ecocriticism is distinct from different critical approaches. It is considered to be a "matter of relationship between culture and nature" (Barry 243). The critic Thomas K. Dean states that ecocriticism is a response to the desires for humanistic understanding of human beings relationships with the natural world in an age of environmental destruction (Loftus 46). One of the primary conceits in ecocriticism is how individuals in society behave and react with regards to nature and ecological components. Humans have no rights to reduce the richness of natural diversity to satisfy their own needs. This deep concept of nature is dealt with in this paper, in an ecocentric perspective through Tim Winton's *Shallows*.

Timothy John Winton is one of the best-known novelist and writer of adult and children literature in Australia. He wrote twelve novels, six children's books, seven non-fiction books and five short story collections. Tim Winton's writings bring his own adventures and the experience of life. His works also set the landscape of Australia. At the age of nineteen Tim wrote his first novel *An Open Swimmer* (1982), for which he got The Australian/Vogel National Literary Award; Miles Franklin Award and Western Australian Premier's Award for *Shallows* (1984); Deo Gloria Award, WA Premiers Award and National Book Council's Banjo Award for *Cloudstreet*. He won Miles Franklin Award four times for his fabulous works. "Tim believes that nature is a part of everybody and we need to look after (Barry)it, even the mean and the ugly animals" (Lorrie). During the period of ecological degradation, the Australian Society of Authors Medal was awarded for Winton

in 2003 for his environmental advocacy. Most of Winton's novels are set in the Australian landscape, especially seascape. The background setting of the novel *Shallows* is in a small town Angelus located on the western Australian coast. The novel deals with the struggle between the whalers and the environmentalists who wanted to disrupt the dying industry. Carolyn See, an American novelist, called it as "a dark masterpiece" (See) which ranks along with *Moby Dick*. Angelus is the last remaining scrap of the whaling industry in Australia. Whaling is the most important business of this town over 150 years. This is a great material process of the whalers. Nature is concerned as a material which gives the main profit for the corporate companies. The environmentalists have concern over the ecosystem wanted to close the whaling industry, for killing up the whales in the sea. The novel chiefly deals with a character Queenie Cookson, her husband Cleveland and father Daniel Coupar. Cleve has a diary of Nathaniel Coupar, which has a story about the coastal region and about the whalers. There is a conflict between Cleve and Queenie when she intended to join an anti-whaling protest group and the protest happened against the whalers to close the whaling industry, which come to town.

Whaling has been the chief source of production for the western community. Whaling in Australia has started in the late eighteenth century, there is no document in the history that aboriginal humans hunted whales. In early days whaling has been done with the help of harpoons from a small boat and the whales are towed at the back of the boat and they are taken to the whaling industry at the shore. Whale products are used to produce oil, lubricants, candles, perfumes and soap. Whale flesh is exported and they are used for food. "In 1712 the first Sperm Whale was killed; its oil proved more valuable than that of the Right Whale, which had hitherto been the object of whaling ventures" (Encyclopaedia 169). Thus whale oil has become one of Australia's main production source with the help of whaling industries. This novel brings out how the whalers used whale products and how they killed whales for production. Winton shows the history through this novel and the native peoples' concern toward nature.



The novel revolves around Angelus the coastal town of Western Australia which is surrounded by natural resources. It lies between two scrubby hills and on the other side lies an ocean. The people of the town are always happy to hear the voice of whales in the sea. Queenie Cookson and Cleve are in their tent lying and chatting. Queenie began to tell the stories of her childhood. She was a little girl who was afraid of whales and one day when she was with her Poppa there was a heavy thunder and lightning outside the house. Queenie as a child saw a glistening, “black . . . whale inching up towards the house” (Winton 04). She got feared and went to Poppa’s room and slept. Queenie talks about the Right Whales in the bay with Cleve; she also mentioned that after one year or so she did not notice any whale at the beach. Cleve always read the diary given by Nathaniel Coupar, who worked for the whaling station during the 1830s. This book had the full story about the Bay of Whales and the whalers. Cleve closes his book and watches “out in the bay the black skins of right whales fresh from the southern ice glistened in the thickening moonlight, their breath setting vaporously on the water” (Winton 04). This shows how the author is curious on explaining nature.

William Pell, the clergyman of the town, found an article in his drawers while cleaning. He stands still and reads the title, “Proposal for Conversion of Existing Operation of Whaling Station at Paris Bay, 1972” (Winton 08,09). The article contains the claim against the U.S. whaling station.

.....old whalechasers and seiners are converted into whale-observing vessels bearing tourists and students who can view these awesome mammals at close range in their own habitat. The right and humpback whales are almost extinct. The sperm, still hunted, could it left alone be replenished and move closer to land further facilitating a venture of this sort. Whale observation might not be as lucrative as whale exploitation, but could be viable enough to sustain employment for many of those seamen and workers who must inevitably lose their jobs when finally whaling industry in Angelus causes its own redundancy. . . . (Winton 09)

The article clearly shows how the Sperm Whales are exploited and they are in the position of extinction all because of the whaling industries.

The environmentalists are concern of about saving the lives of the whales for the future generation. The environmentalists are wanting to change the whaling station as whale observing station, which will help the people and students to view these mammals in their own habitation which will help in the conservation of whales. But without any emotion Pell drops the submission into the bin.

Queenie Cookson was very much attached to whales. She was afraid of whales during her childhood but later on, she wanted to look the whale surfing. Queenie climbs the windmill to watch the bay where the whale surfacing takes place. They breathe in water and it was described as “spouting vapour like gunsmoke” (Winton 16). She also thought about the story of Jonah and how he was carried by whales. It is also said that whales are given importance by God, whales are God’s appointed messengers. Jonah stayed in the abdomen of a whale which changed the life of Jonah. Queenie climbed the windmill each year and waited to see the whales surfacing. But she was sad that one year the whales did not appear and this shows how the whales are in the position of extinction. Queenie works as a travel guide she also talks about the whaling industry through the microphone.

The Paris Bay industry was the last whaling industry in Australia. “The Paris Bay Whaling Company has been operating here since 1910. . . . The Paris Bay operation is the last land-based whaling venture left in Australia. Land-based whaling has a tradition in the Angelus region more than a hundred and fifty years old. . . .” (Winton 35). Whales have been the main product to gain profit. Natural resources are looked through a coloured glass. Here whales are looked like a material product and not as a living being. Humans are cruel and they wanted to make money through these mammals. Human beings destroy nature only because of the greediness within them. This greed makes them kill these speechless creatures for the by-product to produce money. This greediness was processed with the help of hierarchic position of the western people. They suppress the aborigines and imply their rule over these people. Nirmal Selvamony talks about ‘Hierarchic Oikos’ which is about the political relationship that deals vertically and horizontally in a hierarchical manner.

In this, the people stand in a hierarchic relationship. According to Kaviarasu, in his article “Tinaipoetics: An Eco-poetics of South India” states that “there is a social and cultural awareness, ego emerges in the form of Hierarchic Oikos, which is otherwise called as political Oikos” (Kaviarasu 81). Thus it can be seen that due to this political power the whaling industry works by exploiting the natural resources. On further development, this hierarchic process changes to anarchic, where the non-human beings are looked at as a material and they are used for the production.

Winton, through this novel *Shallows* pictures how the whales are been killed in the industry for further production. A large amount of Sperm Whales are being caught with the help of harpoons and guns. Whales are been killed and they are taken to the Paris Bay where they are taken for the production of various products. When Queenie enters the Paris Bay she finds such a forbidding thing taking place,

A long ramp running into the bloody shallows, a whale was being winched up, hooks through the flukes of its tail, chains and cables moving, taut, noisy. Men hosed the platform, standing in gumboots and bloodied singlets. Plumes of putrid steam lifted from the sheds, where boilers and furnaces and generators roared. . . . When the whale’s carcass was firmly in place. . . sliced deep into the glistening, black blubber and proceeded to whittle the great body down. Blubber peeled away in long, smooth strips as thick as mattresses. . . . Gulls arced back and forward, feathers greasy from the steam. Steadily, bloodily, the sperm whale was dismantled like a salvaged vessel. (Winton 36)

The industry is filled with whale blood and a toxic smell. Queenie could not bear these things and the young people around her are also angry towards the American whaling company. This resulted in the protest towards the company. At the crowd in deck young people shouted with their signs “STOP THIS SLAUGHTER and BLOOD ON YOUR HEAD, PARIS BAY and BUTCHERS loomed the colossal bulk of a sperm whale which leaked from orifices and punctures” (Winton 38). The protest arises and Queenie hears the middle-aged women shouting, “Get off there!” (Winton 38). Thus these environmentalist had a great progress against the Paris Bay industry. Queenie has a great concern

towards whales which makes her to join the protest group.

Queenie’s grandfather was a whaler and her father was a diver who lost his life in the Mediterranean. Queenie learnt many things about sea through her father. So she got a great concern towards her surrounding environment. Queenie says that “our future lies in communication between the species, co-existence with the environment” (Winton 48). Human beings should be in contact with nature. They should love nature and species and should protect them, they should co-exist with nature. When this process becomes a failure there arises the problem between humans and the environment. If people destroy nature, it will be a danger to the future generation.

Whales are being killed and used for various purposes. A humpback whale weighs about 1000 lbs. The average size is about 42.7 feet which are about 3 tons, whale meal is used for stock, poultry feed and also for fertilizers. Whale oil is used for the production of butter, sweet, soap, candles, cosmetics, paints and plastics. So a large number of whales are killed for production by the whaling industries.

The anti-whaling group protest against the whaling industry to protect the whales from extinction. Jim Morrison from the locale of the town talks to Queenie about the support of whales and how they help the people. “They used to pass by the farm every winter. They used to tell us what time of the year it was, remind us of what we did the year before. They move west along our coast and then around the capes up this coast northwards, and back again in the season” (Winton 150). He says that watching the progress of the whales is a family habit. It is clear that whales are very helpful for the people of the town. Queenie was sure that she wanted to protect whales for her children. “I want my children to grow up to see whales; I want them to know their place. An ocean without whales is like a wilderness without trees” (Winton 152). It is the concern of the environmentalist also to protect these species. Thus, in 1979, with the help of this anti-whaling community and the help of Queenie and the people of Australia, whaling in Australian water came to an end and the Paris Bay whaling industry was closed. Finally Australia started focus upon the



international protection and conservation of whales. Through eco critical aspect “being bewilderingly” (Huggan and Tiffin vi) is the ‘anthropocentric’ view which focus upon human beings. The legacies of eco-materialism which relates to the deep green views of ecological connectivity towards nature which challenge the human-centred perspectives on the world. In anthropocentric view hierarchic rule take place where the sacred at the top, humans being at the centre and nature is at the bottom. People are least bother about nature and so they destroy nature. In this case, the superior (settlers) are the rulers, and the inferior (aborigines) are ruled. Thus the westerners captured the land, and they ruled the native aborigines and also keep them as rulers in the industry and destroy the natural resources. The human and non-human relationship became more serious and when humans are in a higher position they kill animals. “The tension between eco-centric and anthropocentric thinking, the problem of referring and adhering to science, and the problem of mimesis as a literary possibility for engaging with reality” (Beinart and Hughes 50). Thus, when human is in an anthropocentric position, he/she will be selfish, and he will react towards nature and animals cruelly. Thus this ecocritical concept deals with Zoo criticism where animals play a vital role and humans are in a higher position which affects the livelihood of animals.

According to Nirmal Selvamony’s ‘Oikopoetics’ materialistic ideologies are promoted by human beings, this is known as the anarchic oikos. Here nature is used as a material of investment, it is an economic practice. Nature is used as a material where people destroy nature for money purpose. Kaviarasu in his article “Political Oikos: The Hierarchy of God and Human in R. K. Narayan’s Fiction” states that “Not only nature, but all his subjects are found bound to the social hierarchy” (Kaviarasu 13). Later when the development occurs humans shift from political hierarchy to economic negotiation. Humans thus take advantage of nature. They import timber for money, kill animals for meat and skin. Each year thousands of whales have been harvested for their flesh, bones and oil. Whales are killed using harpoons and even guns by modern whalers and they cruelly cut them into pieces for further production. It is only looked

through a material glass. The only thing the corporate companies wanted is to make money. They use nature and species as an object of materialism and they used them as products for consumption. These money minded people do not think about the future rather they do these activities due to their greediness. They are selfish and they wanted to make money on their own, this is done through, harming the lives of others, which include humans, animals and non-beings (natural resources). Thus, to preserve nature for future generation, the present youth had taken steps and many eco-conservation communities have been formed for the protection of nature.

Conclusion

This paper brings out the concerns towards nature in ecocentric aspects and the greediness which make the people destroy natural resources. In the novel *Shallows*, it can be observed that with the help of the environmentalists and the leadership of Queenie and other young people of the town, the Whaling station at Angelus was closed. Thus many whales are saved from the whalers and they are protected for the future generation and for the betterment of the sea. To conclude, the researcher says that one should save nature and protect them for the future generation because without nature one cannot survive in this world. Thus, nature is more important for human life. The paper proves how nature is exploited by the people due to their selfishness and greediness. This research envisions the fact that nature is the primary source of life and it should be saved for the future generation.

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Crisis and Suspense in Ashwin Sanghi's *Chanakya's Chant*

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Abstract

This study looks into the how suspense is presented in a postmodern Indian English novel. This study aims to explore how the chronotope of Crisis / Threshold is used to create suspense in the chosen novel. Since not many Indian English suspense thriller has used Bakhtin's Literary Theory of Chronotope, the researcher has opted to use this theory. To date, modern literary works have applied Bakhtin's Literary Theory of Chronotope but very few studies on postmodern literary works and even fewer that have used it to analyse Asian literary works what more suspense thrillers. This study is concerned with how the chronotope of threshold is used to create suspense ; thus it has chosen some prominent episodes from the novel to explore them according to Bakhtin's Literary Theory of Chronotope as he discussed in his essay Forms of time and chronotope in the novel in his essay collection The Dialogic Imagination.

Keywords: chronotope, crisis, threshold, suspense, bakhtin

Introduction

This study concentrates on the fictionalising of historical incidents by Ashwin Sanghi in the form of a political thriller in *Chanakya's Chant* (2010). Similar to Sanghi's other books, *Chanakya's Chant* also narrates the events in the novel concurrently where the past being the story of Chanakya and Chandragupta Maurya and the present being the story on Gangasagar Mishra and Chandini Gupta are switched back and forth as the novel takes off. The novel also shows that even after 2300 years, there are still not much difference in the societal and political development (Sharma 1). This study aims to analyse the portrayal of the chronotope of Crisis / Threshold that creates suspense in the novel.

When Bakhtin's theory of literary chronotope was translated into the English Language, it only included the modern and postmodern novels in the early 20th century. Chronotopes organise the essential time-space incidents in a narrative thus providing the "force" (Bakhtin 215) to the remaining incidents in the novel.

As Lawson (385) explained, Bakhtin considers chronotopes as a "bridge" from the narrative time-space to the real world setting. Bakhtin also once mentioned that "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" (285). Here, Bakhtin is actually emphasising that if meanings are to reach us, time has to be linked to space (Kleppe 35).

The concept of chronotope is portrayed in *Chanakya's Chant* (2010) as Sanghi presents the plot in such a way that the fictional world is very much related to not only the historical events that took place in India but also the present day India. This article discusses the chronotope of

crisis/threshold and how it creates suspense. The chronotope of threshold is chosen to explore how suspense is created because Bakhtin himself claims “it is the fundamental “points” of action” (170).

The definition that accurately describes suspense is “the art of making the reader care what happens next” (Rodell 71). Suspense is also usually regarded as the feeling one feels when one does not know the outcomes of a series of events (Cilliers 368). Some information of certain events are withheld, or in some cases the writer would even provide another possible outcome of a certain incident in order to invoke suspense (Yanall46). This can be seen in Sanghi’s *Chanakya’s Chant* (2010) where the reader is constantly craving for answers and the outcome of certain events yet is being kept in the dark.

Methodology

This study is of the qualitative nature. The researcher applied close reading method and textual analysis while paying close attention to Bakhtin’s Theory of Literary Chronotopes. The occurrence of the chronotope shows the textual meaning and also the intertextual connection which is the influence of the socio-cultural elements on the text and its historical context. For the purpose of this article, Bakhtin’s and also his scholars’ explanation on the minor chronotope of crisis / threshold was looked into.

Findings and Discussions

The chronotope of crisis / threshold is what Bakhtin would describe as “highly charged with emotion and value... and is connected with a decision that changes a life.... It is the main places where crisis events occur, the falls, the resurrections, renewals, epiphanies, decision that determine the whole life of a man” (Bakhtin 248). There were more incidences that relate to the chronotope of the crisis / threshold, as *Chanakya’s Chant* (2010) is a political thriller where the protagonist of both the ancient India and the present day India try to achieve their dreams and mission by utilising every resources they have whether morally correct or not. This article presents the episodes that display the chronotope of crisis / threshold that creates suspense in *Chanakya’s Chant*.

The novel begins with the chronotope of crisis/ threshold that enhances suspense where the protagonist’s protégé is shot in the Ashoka Hall right

after being sworn as the Prime Minister. It puts the reader at the edge, wondering why and who would shoot her. Similarly, the novel transports the reader to a scene that took place 2300 years ago where the king Paurus is killed by a vishakanya- a poison maiden. Again, a reader is intrigued to know why and who would kill a king. After being exposed to two killings the reader then reads on about Chanakya instructing the girl to inform Chandragupta that he is now the emperor of Magadha. Chanakya then reminisced to how it all began. Thus, the reader is brought back to Chanakya’s younger days. Here the reason behind killing the king is not mentioned, explained nor implied. This is in line with discourse structure which is the order of narrative events (Brewer and Lichtenstein 5). Brewer and Lichtenstein (2) also claim that some of the discourse structures evokes certain emotions; and flashback is one of the ways to evoke suspense which is stirred up in the reader in the beginning of this book.

As the story progresses, we come to a point where in the present day India, Gangasagar is seated with another character- the former police commissioner as the excerpt below shows:

“The former police commissioner was seated with Gangasagar in his little Birhana Road flat. ‘I helped Ikram widen the rift between the home minister and Rajjo Bhaiya—on your instructions. I’ve now been booted out. You owe me,’ he said.

‘I agree,’ said Gangasagar. ‘I’ll arrange an even better post—I’ll use my influence in New Delhi. But before that you need to do something more for me.’

‘What?’ asked the police commissioner curiously.

‘Shoot Chandini,’ said Gangasagar simply.” (Sanghi, 2010: 149)

Here, it is rather confusing and surprising as to see Gangasagar wanting to shoot his protégé. It makes the reader ask more questions, is it because Chandini messed up in the UK by getting pregnant, or is Gangasagar really plotting this as another one of his political game plan? Either way it creates suspense and urges the reader to continue reading. Besides that, Kintsch (88) also states that it is important to have a surprising incident so that it would compel the reader to recheck what they have understood about the story up to that point. This is because,



the surprising event is usually not in line with the chronology that they have been exposed to (Hoeken and Van Vliet 280).

The next episode of crisis/ threshold that creates suspense is when Chandini becomes the chief minister and is on her way to a small village to inaugurate a primary school in Nutpurwa when the car that she and her secretary, Shankar is in, is attacked by one of Gangasagar's accumulated enemies as shown in the excerpt below:

"As the dust kicked up by the animals settled, three riders emerged on horseback and within moments the chief minister's car was surrounded. One of the riders steered his steed towards the driver's window, pointed his .303 calibre rifle at the driver's head and shot him dead through the glass which shattered into tiny splinters. 'It's Rajjo Bhaiya,' whispered Shankar to Chandini. 'He'll kill us if we don't make a run for it'. Chandini was paralysed with fear. Her pale complexion had turned snow-white as she nodded mutely in response to Shankar's words. Another rider used his rifle butt to smash open the car window on Shankar's side and was now pointing his rifle at him.

"That son of a whore, Gangasagar, thought he could play politics with me, eh? Instal his pretty girl on the throne and rule by proxy? He fucked me, now I'm going to fuck his pretty little lady and have me some fun. Boys, are you ready for some group action?" laughed Rajjo Bhaiya, and his men laughed with him—evil and menacing cackles." (Sanghi, 2010: 206)

This is one of the many episodes that puts the reader on edge. Not only is Chandini is without Gangasagar by her side, she is also left without any police escort or bodyguards, only her trusted secretary. The reader wonders what they will do, or if they will be able to escape Rajjo Bhaiya's attack. Chandini and Shankar have to think fast and cross over the 'threshold' to save themselves. As mentioned by Hoeken and Van Vliet(279) when a story of which the outcome is not known, it is more likely to invoke suspense more than curiosity.

Conclusion

As the study is still on going, the researcher hopes to identify and explore more episodes of threshold

that is used to create suspense. This study exposes a different aspect of literary writing style; one that is quite complex, where the writer used this political thriller to relate the once glorious Bharat to the present daydemocratic India. It also shows how Bakhtin's Chronotope of threshold can be utilised to evoke feelings of suspense which other writers can use in their future novel.

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Obsolescence of Ethical Egoism and Strive for Biophilia in Cormac McCarthy's *Blood Meridian*

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Abstract

“Opinions alter, manners change, creeds rise and fall, but the moral law is written on the tablets of eternity” (Glover 1). In today’s technologized world, our ecosystem was in the stage of a complete destruction. Technology ruling many of Human hearts. Same as Technology, Materialistic attitude of Human is increasing. Discussing about Human’s Philia leads towards some kind of modern philosophies with more Materialistic views which is contrary to Deontology – “moral theory will tell us what our moral obligations are” (Hooker 2). This research paper tells the brutality in Obsolescence of Ethical egoism and Stewardship towards Ecosystem and how Biophilia Hypothesis strive to bring out the philia among Humans through Cormac McCarthy’s Blood Meridian. Cormac McCarthy’s Blood Meridian begins with the introduction of the kid. In the whole novel he was unnamed. He born during Meteor shower. He was 14-year old run away from Tennessee. This whole novel tells how this Kid suffered lot when he departed away from his Home Town and he forced to join with foreign soldiers and forced to slaughter Mexicans and Gileno Indians. He did these things out of Ethical egoism. But the thing is Biophilia Hypothesis which suggests that humans possess an innate tendency to seek connections with nature and other forms of life. Though this Kid caught in foreign Land as a Slave and Ethical egoism and Stewardship is totally obsolesced, his Biophilic tendency makes him to seek Philanthropic People – Strive for Philia.

Keywords: ecocriticism, biophilia, philia, ethical egoism, philanthropism, misanthropism, slavery, blood meridian

“Opinions alter, manners change, creeds rise and fall, but the moral law is written on the tablets of eternity (Glover 1)” rightly points out Glover in his book Humanity: A Moral History of the Twentieth Century. In today’s technologized world, our ecosystem is in the threat of complete destruction. Technology has started ruling many of Human hearts and so materialistic attitude of Human is also increasing. Discussions on Human’s Philias lead to some kind of modern philosophies with more materialistic views that are contrary to Deontology, which, according to Hooker, “tell us what our moral obligations are”. This research paper tells the brutality in obsolescence of ethical egoism and the stewardship towards ecosystem and how Biophilia Hypothesis strives to bring out the philia among Humans through Cormac McCarthy’s Blood Meridian.

Blood Meridian, or The Evening Redness in the West, released in 1985, would become the author's grand achievement of the 1980s and the product of all of his borderlands immersion. It was also the book that truly galvanized his literary reputation (though celebrated writers such as Foote and Bellow had been singing McCarthy's praises before that book ever came to fruition). Blood Meridian was a vast, epic, bloody, and phantasmagoric narrative about a motley band of scalp hunters running amok in the American Southwest and Mexico during 1849 and 1850. (Hage 10,11)

Michael Wright mentioned in his book *Yours, Lord A Handbook Of Christian Stewardship* that "A steward is someone who has been entrusted with the care of someone else's property, like a farm, a household, or some money. The steward will at some time have to account to the owner for how that property has been looked after". According to Stewardship, Humans are the responsible for the whole ecosystem which should be preserved by Mankind. Cormac McCarthy's Blood Meridian begins with the introduction of the kid who born during Meteor shower. "Night of your birth. Thirty-three. The Leonids they were called. God how the stars did fall. I looked for blackness, holes in the heavens. The Dipper stove" (McCarthy 2). (Ecosystem means not only the trees, it also refers to birds, animals, plants, trees, humans and even all macro and microorganisms). In Christianity, when Jesus born, a rare kind of star appeared in sky. Same as, When the kid born, a Leonids stroked the Earth. People in Jerusalem failed to accept Jesus's love. Same as in this novel the Kid was captured a Slave and treated brutally. In the whole novel he was unnamed When he was fourteen-year-old, he ran away from Tennessee Home town. After the passing of his parents, the kid flees to Memphis and in the long run winds up in Nacogdoches at Texas, where he initially met Judge Holden, a considerable and charismatic man. The kid got into a ridiculous battle with a fugitive named Toadvine, yet they, in the long run, collaborate to burn a Hotel.

He wanders west as far as Memphis, a solitary migrant upon that flat and pastoral landscape. Blacks in the fields, lank and stooped, their fingers spiderlike

among the bolls of cotton. A shadowed agony in the garden. Against the sun's declining figures moving in the slower dusk across a paper skyline. A lone dark husbandman pursuing mule and harrow down the rainblown bottomland toward night (McCarthy 2).

The Kid moved from Nacogdoches. It was night time so he stayed in hermit's shelter. In the next day, he decided to go Bexar which is currently named as San Antonio. The Kid tried to barter for his labour at the bar which was located near to them but the barkeep refused. The Kid broke a container over his head. The Barkeeper was murdered by the kid. The Kid assembled his donkey for the next move with a jug of bourbon. When the kid was resting under a tree, Sergeant Trammel met him and asked him to join in Captain White's organization. The Americans have contracted White to slaughter Mexicans. In a fight against the Comanches, huge members were slaughtered, only eight were survived. The kid was one among the eight survivors. A man named Sproule joined with the kid. While they were walking they were caught by Mexican fighters. Mexican fighters arrested them and they were kept in Captivity the jail named Chihuahua where the kid saw Captain White's beheaded head.

Both the kid and Toadvine captured in Jail. There were two criminal specialists were in the jail who were discharged along with the kid and joined with John Joel Glanton's scalp-chasing pack. Unfortunately Judge Holden becomes a part of it. At this point onwards the novel moves in wided winded structure like organisation of John Joel Glanton moves thorough Mexico. The kid saw a pair of seperated scalplings. The oraganisation noticed the gathering of Americans who were moving towards California to fine view for gold but they were diverted by assaults of Apache. "The judge raised up. This is Captain Glanton, he said. He's leading an expedition to California. He's willing to take a few passengers under the protection of his company provided they can find themselves adequately" (McCarthy 195).

Judge Holden makes an inclination for he gave extemporous lessons on geology, nature and philosophy to whomsoever listen unto him. Sometimes he walked around naked. There was an ex-priest named Tobin disposed with the kid



that Glanton's company initially met Judge while he sitting alone on a stone. Judge helped them in the preparation of gun powders by using natural ingredients. On that moment onwards, the Judge always had his voyage with Glanton. Tobin was not sure whether the Judge was strange or crazy but each and every man in the organisation had their own experience and story with the Judge even before he joined with Glanton.

When Winter settled Glanton's gang moved forward and passed through numerous ancient civilizations similar to the Anasazi they were wrecked by American and Mexican Soldiers. "What is true of one man, said the judge, is true of many. The people who once lived here are called the Anasazi. The old ones" (McCarthy 126). The term 'Anasazi' means 'ancestors of others'. They covered much wider region. Mostly they were restless and keep on building and rebuilding their stone cities. "They quit these parts, routed by drought or disease or by wandering bands of marauders, quit these parts ages since and of them there is no memory. They are rumors and ghosts in this land and they are much revered" (McCarthy 126).

The Judge portrays war as God and trusts that people's cycle of savagery will never end. "judge's speeches and the narrative description—similarly stood out from the other novels: its astonishing scale" (Ellis 8).

The judge spoke of nothing less than the order of the universe, even as he warned that no human mind could comprehend that order. The judge delivered these speeches alongside enjoinders to war as the ultimate game, and furthermore, McCarthy interleaved the judge's philosophy with descriptions of horrible deeds whose understatement only added to the reader's horror (Ellis 8).

One day, the organisation met Gileno Indians. They were sleeping peacefully. Glanton's gang slaughtered them and he had faith in Gomez, the man who possessed huge number of scalps had been dwelling in that camp. Obviously, the brutality were serious

On the twenty-first of July in the year eighteen forty-nine they rode into the city of Chihuahua to a hero's welcome, driving the harlequin horses before them through the dust of the streets in a pandemonium

of teeth and whited eyes. Small boys ran among the hooves and the victors in their gory rags smiled through the filth and the dust and the caked blood as they bore on poles the desiccated heads of the enemy through that fantasy of music and flowers (McCarthy 141).

Glanton's gang back to Chihuahua land in July 1849 with legend's welcome. Brutally massacred scalps were kept in the main square. As a honor, each received sack of gold and spend their night with alcohol. when Glanton's gang touch base, rapidly builds up a notoriety all through the area and individuals moves in fear. Glanton's gang had tendency to massacre Mexican's scalps and also some couple of Americans. Therefore not only Indians were in danger, Mexicans and Americans also in danger.

They entered into Sonora in December and made a agreement to outfit some more scalps of Apache. "In the fifth of December they rode out north in the cold darkness before daybreak carrying with them a contract signed by the governor of the state of Sonora for the furnishing of Apache scalps" (McCarthy 170). They got their clash with a group Mexican Officers and executed them. They passed through Santa Cruz and reached Tucson where they met proprietor. He brought his weakened siblings with them. Glanton's gang considered him as idiot.

There was ship keeps running by Dr. Lincoln who took travelers over at the base Colorado River. The organisation reached that base but refused to pay. Glantons made a arrangement with Yuma Indians to control the ship and run it by their own. In any case, Glanton betrayed the Yuma Indians and slaughtered a few of them. The remaining Yuma Indians escaped to another, but Glanton murdered their administrator. Eventually, the Yuma Indians render retribution on Glanton's gang, assaulting their settlement while the majority of them were in tipsiness. The majority of the organization were killed, along with the Glanton. Only six were survived Tobin, Judge Holden, Toadvine, the Kid, David Brown and the Idiot. Tobin and the Kid were wounded and there were nursing, depart from the Judge and escaped to San Diego where Tobin looks for help on another side the kid had surgery. They did not join again. Long later, at Los Angeles, Toadvine and Brown were hanged. The Kid saw those things.

As the kid grown, he considered as man who lives a honest life. One day he ran into Judge Holden and reached a dancehall.

And they are dancing, the board floor slamming under the jackboots and the fiddlersgrinning hideously over their canted pieces. Towering over them all is the judge and he is naked dancing, his small feet lively and quick and now in doubletime and bowing to the ladies, huge and pale and hairless, like an enormous infant. He never sleeps, he says. He says he'll never die (McCarthy 283).

The Judge said unto the man(the kid) that he was not satisfied in him. According to him weak people should be killed and strong can reign the world. Judge waited to kill him. The man wandered around outhouse. He pulled the man inside. Next scene in the novel was not clear but he again entered into the hall and exaggerating with intoxication that he will never die. The epilogue was myterious about an unnamed man making holes in the desert.Looking back to the history

The problems have come from events. The twentieth-century history of largescale cruelty and killing is only too familiar: the mutual slaughter of the First World War, the terror-famine of the Ukraine, the Gulag, Auschwitz, Dresden, the Burma Railway, Hiroshima, Vietnam, the Chinese Cultural Revolution, Cambodia, Rwanda, the collapse of Yugoslavia. These names will conjure up others. Because of this history, it is (or should be) hard for thinking about ethics to carry on just as before. (Glover 2)

Therefore, it is some sort difficult circumstance to think about Philia during the violence. Cormac McCarthy's Blood Meridian is completely War Scenario – the Kid was treated brutally and used as slaughter to attack enemies in the War. Love was totally destroyed. Nearly Hundreds of dried scalps were counted and the young girls watched the countings eagerly. “Hundreds of onlookers pressed about as the dried scalps were counted out upon the stones. Soldiers with muskets kept back the crowds and young girls watched the Americans with huge black eyes and boys crept forth to touch the grisly trophies” (McCarthy 142).The Governor's lieutenant and his retinue admired the brutal works of the soldiers and they descended into the patio to

welcome them and respect their work. “There were one hundred and twenty-eight scalps and eight heads and the governor's lieutenant and his retinue came down into the courtyard to welcome them and admire their work (McCarthy 142).To honor them, they were guaranteed full installment in gold at the dinner which was held at Riddle and Stephens Hotel. “They were promised full payment in gold at the dinner to be held in their honor that evening at the Riddle and Stephens Hotel and with this the Americans sent up a cheer and mounted their horses again” (McCarthy 142). Here their Brutality was honoured and admired. They not even think about the slaughtered family. Philia gone aways and Brutality comes in. Honouring goes to the Brutality - one hundred and twenty-eight scalps and eight heads.

Erik Hage rightly pointed in his book Cormac McCarthy: A Literary Companion that“With Blood Meridian, McCarthy had firmly hammered out a novelistic worldview that would come to dominate subsequent novels as well, a gaze characterized by stark pessimism, apocalyptic imagery, and deliberations on the inevitable violence of the human condition”therefore promoting of one's own good is outdated here. “Ethical Egoism, the doctrine that, roughly speaking, one should promote one's own good, has been a live issue since the very beginnings of moral philosophy” (Davidson, Nuchelmans and Salmon 1). Though Ethical Egoism is outdated, the Kid inside him experiences the Biophilia Hypothesis the innate tendency to seek connect with nature and environment. Biophilia Hypothesis “suggests that human identity and personal fulfillment somehow depend on our relationship to nature. The human need for nature is linked not just to the material exploitation of the environment but also to the influence of the natural world on our emotional, cognitive, aesthetic, and even spiritual development” (Kellert and Wilson 45). Biophilia is a love towards ecosystem.

The Greeks of ancient world worked hard at developing a philosophy, psychology and ethics of love. They realized the great variety of kinds of love was a central force in shaping all of our personalities and our communities. They noticed that there is such a thing as self-sacrificial love and they called it “agape”. For brotherly love, they crafted the term



“Philia”. “Eros”, for the greeks, meant acquisition love or love that desires to possess something (Paludi 134).

“Sometimes the term ‘egoist’ is used to characterize a person as boastful or self-opinioned, or as being wont to talk a lot about himself” (Davidson, Nuchelmans and Salmon 2). Ethical Egoism is

...characterized as that kind of normative theory the common and peculiar characteristic of which is that it prescribes or permits that anybody to whom it is addressed acts so as to promote his own good; by ‘good’ is meant here happiness, desire-satisfaction, the promotion of self-interest, etc., in short anything that ethical egoists have offered as ultimate ends worth aiming at (Davidson, Nuchelmans and Salmon 3).

Emotionally, the kid was wounded and also Physically he was injured. Though he is not linked to the environment, he is emotionally linked to the natural world which means seeking for Philia (promote his own goodness) in midst of Brutality. In certain stage he was forced to participate in War – absence of Ethical Egoism. He didn’t participate in the War Whole heartedly (from Kid’s point of view). “The idea of stewardship is of great concern today throughout the world as many people have become very conscious of how prodigal we have been with the earth’s resources, particularly in the last twoCenturies” (Wright 3). Land where war held, turns into a vast land. Biophilia is an innate tendency to seek connection with nature, preservation of nature, conservation of nature(eco-system) and it is not a destructive tendency towards nature. War brings out mass destruction and blood sheds in our Ecosystem, but Biophilia brings out the peace and preservation.

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Bleeding Mines: A Trail of Blood and Steel from Bellary to Beijing in Madhuri Vijay's *Lorry Raja*

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Abstract

When we crowded the new world with taller skyscrapers and larger mega malls, our civilization took pride in the matchless conquests of human intelligence and its dominance, but as we zoom into this illustrious picture of progress, we can see the uneven foundation upon which they stay upright, encouraging the owners to breach new heights, while casting a bleak shadow over those who are beneath it. According to United Nations, over twenty million men, women and children are still trapped in slavery all over the world. Lorry Raja by Madhuri Vijay portrays the terrifying realities of the lives of miners in Bellary, who for a few rupees a day are forced to work in open pit mines without basic human rights. Mine owners prey on the unfortunate by acquiring their homeland and forcing the inhabitants out of their ancestral land. Unscientific mining, lack of proper administrative apparatus and corruption posits an existential question in front of the expelled inheritors making their quest for survival at the 'merciful hand' of their oppressors. Dispossessed and displaced, they subsequently work in the mines, turning their children from school-kids to child labourers, making steel to construct an Olympic Stadium in China. The terrifying reality of the unnoticeable and insignificant lives of the multitudes crammed in their make-shift tents, toiling hard and withering away under the scorching sun, hoping for a better future is given a frail voice by Vijay as they make the red earth darker with their sweat and blood.

Keywords: child labour, forced-migration, targeted exploitation

The profit motive, when it is the sole basis of an economic system, encourages a cutthroat competition and selfish ambition that inspires men to be more concerned about making a living than making a life.

Martin Luther King Jr.

India is currently the fourth largest producer of iron ore globally and much of this comes from the Deccan Plateau in central India. Bellary mines in Karnataka are situated near the ruins of the once magnificent Vijayanagara Kingdom in the plateau, which flourished during the fourteenth century. Geographically blessed with iron-ore rich red soil, Bellary became a natural mine-site where the British started mining during the pre-independence period, and after 1947 was continued by the local government on a small scale. But everything changed during the 1990s when the global market started developing a hunger for iron and steel. Indian economic policy of 1992, which opened up the public sector for private investment, helped in the mining sector boom. Under the neo-liberal economic policy, coupled with the rise in global requirement for steel, iron mines mushroomed in the hundreds overnight in India, along with excavation and exportation of the mineral.



The need to increase productivity kick-started an orgy of mining in the opening decade of the millennium resulting in the meteoric rise in production of iron ore in India from 1.2 million tonnes in 2000 to 42 million tonnes in 2010. These figures speak the true nature of the industry. However, unlicensed and unmonitored, the greedy mechanical mouth of the monster started feasting on the land, livelihood, and life of the people.

Madhuri Vijay's short story, *Lorry Raja* is rightly praised for the cold composure by which she paints a poignant picture of life in an iron mine where the workers are paid in iron and blood. Published in 2011 on *Narrative Magazine*, the story gives us a glimpse into the half-lives led by the mine workers in Bellary, and the complex network of systematic violence and exploitation they encounter in every facets of their life. The narrative technique she employs enables the reader to apprehend the entirety of the inhuman treatment of the mine workers through the eyes of a thirteen-year-old mine worker, Guna.

A confluence of crime, business, and politics had turned the mines of Bellary-Hospet region into a hopeless black hole for the common people. With an increase in China's demand for iron leading the run-up to the Beijing Olympics in 2008, an inflation of the windfall profits spurred the owners to churn out iron ore at the expense of their expendable workforce. It is under these circumstances that Madhuri Vijay's *Lorry Raja* exposes the relentless and ruthless exploitation faced by the workers which regulates and restricts their will to live, turning them into a voiceless workforce for the benefit of a fortunate few. The imbalance of power thus created, tilts the right to freedom of life away from them, stunting their political, cultural, psychological, and mental growth. It leaves them out in the open at the mercy of their oppressors without anything but their mechanical bodies to facilitate the means of production.

"The whole world worked in the mines." When Guna exclaims about the multitudes crammed in the underbelly of the mine, it becomes a microcosm of life in Vijay's portrayal. Drought and food shortage in Karnataka and Andhra Pradesh, coupled with crop failure, forced the farmers of the region to sell their homes, abandon their cropless fields, and migrate

to the mines in search of dailywages. Children who were pulled from the schools were forced to work as they relocated to the mines. Availability of cheap labour force owing to various environmental, economic, and cultural reasons permitted the owners to take advantage of this profitable opportunity and they began feeding on the green hills of Bellary by turning the inhabitants of this land into scavengers of minerals for their owners.

Guna and his family were forced to migrate to one of these mines after his Appa lost his job as a driver. Loss of individuality and hopeless existence awaited them like the millions of workers who were working in the mine. The narrator and his family's bus ride from Raichur to Bellary foreshadows the blood and sweat they will be forced to spill for iron.

"I flicked the burnt peanuts into my mouth and watched as the land slowly got dryer and redder, until the buildings in the huddled villages we passed were red too, and so was the bark of the trees, and so were the fingers of the ticket collector who checked the stub in Appa's hand and said, "Next stop."

In any part of the world, discernible division of people are primarily based upon their socioeconomic conditions. Historically, the struggle for power between the social classes has always been won by the bourgeoisie, resulting in the subjugation of the working class. Exploitation of the labour force results in the formation of a vertical economic pyramid with the bourgeoisie at the top and an ever expanding horizontal base filled with workers at the bottom. According to M S Nagarajan,

"The result of this exploitation is 'alienation'. It is a process by which a worker is 'deskilled' and made to perform tasks, the nature and purpose of which he cannot know. He relinquishes his labour power to the capitalist in exchange for wages, and becomes an appendage of a machine. This results in 'reification' in which the world of human relationships appears as a set of relationships between things. Workers form the labour force. They are thought of as hands. People become commodities."

Guna's query about the redness of the soil in Bellary yields an answer from his elder brother Siju, who says, "the ground was red because there was blood in it, seeping up to the surface from the miners' bodies buried underneath." Although

meanthumorously to petrify Guna, the statement sheds light into the ugly truth about the mines, where the iron ore extracted is drenched in the blood of the workers. The plutocratic policy of the mine owners creates child labour by denying or suppressing the childhood of millions of children by taking away their pencils and textbooks, and replacing them with a hammer and a puttu. Teenagers are given the added responsibility of driving lorries filled with trunk full of iron ore from Bellary to port towns like Mangalore and Chennai.

Economic exploitation of the workers does not stop with the owners, as the plague of corruption seeps down from the vertical pyramid – starting from the owners, contractors, overseers, supervisors, lorry owners, and finally to the workers. Due to this constant downflow of corruption, Siju, who is a lorry driver is given half a regular driver's salary by the lorry owner. With more than 10,000 invariably overloaded lorries taking ground trips from the mines every day, the mine owners are raking in a humongous profit of Rs 12 crore to Rs 20 crore every day. By depriving the labourer of his hard earned income and by violating the transportation regulations, owners are creating a parallel economy where the fat pockets of the prosperous become fatter, while the poor claw in the bleeding earth for livelihood.

“It was easy to tell who the mine workers were. We all looked like we were bleeding”

“The ships went to Australia and Japan, but mostly they went to China. They were building a stadium in China for something called the Lympic Games.” The narrator hears from the Labour Officer, Mr. Subbu that the iron they are mining is going directly to China for the construction of a stadium for the ‘Lympic Games’. As a result, the collective consciousness of the children is negatively rewarded with an idea, which gives them a false hope and pride of working for something bigger than their life. Easily influenced, the child labourers are extremely prone to multiple levels of exploitation from the owners. Plutocrats’ claims of absence of child labour in their mines is given voice by the same children who are monumentally misled to betray their own existence by prancing in circles around journalists and NGO workers shouting, “No child-y labor here.”

“Each full basin I took to the weighing station

would earn me five and a half rupees. On a good day I could fill seven or eight puttus, if I ignored the blisters at the base of my thumb.”

The narrator painstakingly proves the existence of egregious economic exploitation they repeatedly suffer at the hands of their owners. Severely underpaid and dangerously malnourished, these children are forced to surrender their lives to the cruel depths of the mine-pits. Absence of scientific tools and methods for mining, with the lack of proper safety equipment create chronic health problems which constantly haunt the workers. Insufficient health care, along with tobacco and alcohol consumption further compromise the health of the mine workers. Abject poverty forces mothers to provide tobacco to their children, which numbs and keeps them working without any fear for starvation. “The pinch of tobacco Amma had given me that morning to stave off my hunger had long since lost its flavour.”

While the nouveau riche lived in huge pink and white houses on the highway, houses with fountains, and visited their “industrial sites” in Maserati, Mercedes, and Jaguar, the men reduced to machines saw their vague reflections on the highly polished windshields of these imported cars. Denial of their freedom of existence had tamed them into trained animals. “They looked less like women and more like monkeys, the muscular brown monkeys that would swarm our village outside Raichur.”

Defilement of basic living standards and predatory policies taken by the mine owners alter the workers’ lives and force them to lead a bleak and meaningless existence. Exploitation of the workers takes another form when the Labour Officer, Mr. Subbu, sexually exploits women and children in the mine. The deplorable economic situation prompts the workers to walk into his trap as the “favours” he lavishes on them make their life “a little easier” inside the mine. Subbu’s sexual predation indicates the constant threat of sexual exploitation that haunts the women inside the mine.

“There had been a rumor in the mine camp about one of the new babies, and how it had Mr. Subbu’s nose, and the mother, a rail-thin woman called Savithri, had been forced to sneak away from the camp at night before her husband came for her with the metal end of a belt.”



Manju, a fifteen-year-old child labourer, who was frequently harassed by the lorry drivers is later forced by her financial situation to walk into Subbu's trap. Vulnerable and helpless, lives of women and children in the mines become an opportunity for paedophiles, as they transform a child's body into a mechanical device for sexual gratification.

"Begging for money? Sir, please give money for medicine. Sir, please give money for surgery. Sir, Mummy's coughing again. Doctor says her lungs are weak. Sir, please give money for doctor's fees. You think it's nice to stand still and let him do whatever he wants? And he gives too little money, so every time I have to go back. You think it's a big game?"

Manju's reply to Siju's angry remark indicates the stranded situation she finds herself in. Absence of privacy, financial security, and the freedom to live, further exposes the lives of millions of women and children inside the mines who are sexually threatened every second of their life. "Thank god I have only sons." Appa's comment about not having a daughter underlines the utter defencelessness they continually experience inside the mine.

According to United Nations, over twenty million men, women, and children are still trapped in slavery all over the world, and the numbers are still rising with the sharp economic polarisation which favours the vertical growth of the economic pyramid. Madhuri Vijay's moving tale of the miners is a eulogy to a prevailing generation – reduced to mute machines who cheered for the opening ceremony of the 2008 Beijing Olympics, marvelling at the beauty that was created by their blood and toil.

"We watched, all of us, in silence, stunned by the beauty of what we had created."

Illegal mining in the Bellary region has adversely affected the very balance of life decimating 55% of the total forest cover and polluting air and water. Silt formation in the Tungabhadra river and the eradication of top soil due to unscientific mining have erased life from Bellary. Pauperised and impoverished the majority of the local population who were dispossessed of and dislocated from their ancestral land were forced to lead an alienated life pondering their existence. The unnerving reality – of the insignificant lives of multitudes, crammed inside thousands of make-shift tents, toiling hard

and withering away under the scorching sun – ritually cremates their hope for survival every single day.

"The sun shrank him into a black dot, no bigger than one of the pebbles I filled my puttu with."

When Martin Luther King Jr. wrote about the nature of capitalism in 1952, he warned the world of its inherent vices and the possibility of its capacity to transform the radical movement into another corrupt institution that protected the interests of the powerful in the society that which it originally fought against. The bitter shift of the movement armoured with greed furcates the society into separate economic classes cursing them to withstand the power struggle without any respite.

"I am not so opposed to capitalism that I have failed to see its relative merits. It started out with a noble and high motive, viz, to block the trade monopolies of nobles, but like most human system it fails victim to the very thing it was revolting against. So today capitalism has outlived its usefulness. It has brought about a system that takes necessities from the masses to give luxuries to the classes."

Even after Fifty years, the complex one-sided outlook of the capitalistic machinery succeeds in upsetting the economic equilibrium of Bellary by tipping it towards the owners, thereby economically starving the workers and systematically feasting on their labour. The mine owners continue to facilitate the marginalization and commodification of the majority of the displaced workers without any remorse.

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The Importance of Edutainment in Education

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Abstract

Teaching is the astute art of intellectual temptation. It intends to nurture adulthood, conscientiousness, comprehension and augmentation. The principle of education is to progress the learner further than the restricted outlook of unaware infancy, increasing potentials and enlightening them with the customs in the existing society apart from their existing experiences. Teachers play a primary role to facilitate education; and advancements in technology have propelled the education sector in the last few decades. The way of education is changing nowadays in many countries. In this fast revolutionizing world, the collection of knowledge becomes outmoded and erroneous more rapidly. So importance is given in teaching to promote the proficiency of learning to acquire information promptly and as sprightly as possible. Because of globalization and progress in information technology, in the occupational markets, the required knowledge and skills are continuously shifting. These changes will be likely to highlight the significance of multiform teaching in adult education. It includes contact teaching, distance teaching and self learning through various new-fangled media. As a outcome, we necessitate edutainment in formal and informal learning. Edutainment is the peculiar way of presenting learning in an entertaining style. As instructors, we are challenging with the interruptions for students' time and interest through various media. But, instead of skirmishing or neglecting it, instructor can acquire his indication from media to construct the job superior than others. According to the aptness for teaching, digital media will be used in future.

Keywords: edutainment, Multimedia

Introduction

Education is the process of facilitating knowledge, skills, values, beliefs and habits. Entertainment is the action of providing amusement. Education and entertainment have an ambivalent relationship. Education is not fun enough; entertainment is not serious enough. But some times education and entertainment are bitter jealous rivals. But in fact, these two star crossed lovers are drawn to one another in a messy union called edutainment. It is to educate as well as to amuse. Edutainment is the peculiar way of presenting learning in an entertaining style. Education aspires to promote maturity, liability, knowledge and enlargement. A good education educates the learners for good career, good citizenship, and a deeper more meaningful expertise; whereas edutainment not only makes learning pleasurable but also helps us to grow up as better individuals. When entertainment intersects with education, we can get pleasure from the world of rich glee and reflective learning.

Traditional Teaching and Learning Method

In teaching, one of the common methods the teachers craving today is the lecture method. Through this way, teachers transmit knowledge to their students who sit submissively inside the classroom and snoop.

In traditional method, to stay away from the monotony caused by lectures, they developed only question and answer approach, and not made new proficient learning milieu. This traditional teaching focused only in conveying the adequate content to the learners and teachers used single way communication to elucidate their ideas. There students become an unreceptive participant only. This situation will lead the students' sway only in their academic performance.

Innovation in Education

In contrast to the traditional method, it would be a good idea to bring in strategies like edutainment. Edutainment is engaging as it is educational. Different skill sets are required to curate edutainment to balance engaging star quality and academic depth. More than just normal classroom sessions which they find boring, a new alternative way to bring into education is edutainment. Educators don't deserve students' attention, but earn it. Nowadays, near and distance learning is emphasized in formal education. But in future, the focal point will be in reserve and individual learning.

Types of Edutainment

Edutainment can be categorized into four different groups. They are:

Location Based Edutainment: It is divided into two categories- interactive and participatory where children can play and participate in game and non-interactive and spectator where children can be just seated and exploring.

Edutainment by Purpose and Content: It consists of informal education which is to improve learners' life control, and skills education which is to give experiences like simulations.

Edutainment by Target Group: It is motivation oriented and age oriented where learners have same interest and age.

Edutainment by Media: It contains edutainment on TV like comedic drama, historical drama, sketch comedy, skills and travel; internet like tele-teaching and tele-learning systems, web-based educational systems and interactive television. Here interactivity will be provided via hardware and software.

Fortitude of Edutainment

Edutainment allows the learners to become skilled on simulated situations aimed at replication and assimilation of the social experiences. So the learners must endure with patience and fortitude.

Implementation of multimedia into educational process- An educator has to make the lesson more interesting and must learn to apply in his/her practice related to transmit of information in all forms like text, audio, video, as well as animation and interesting presentations.

Interactive captivation of students into material- The main requirement is the mutual teacher-student communication. Learners have full right to participate in educational process, perceiving it as an interesting quest in search of new knowledge and mastering skills by checking the information erudite, pondering, conceiving, thinking and scheduling.

Among parents, teachers and students, edutainment takes place to massively well-liked and commercially successful one. In the earlier period, they did not see the importance of edutainment and how the play experiences of the children everyday could be a device for erudition. But nowadays it is an integral part of education. To keep balance between education and edutainment is a high challenging task. A satisfying plan is to execute an education material that is neither too pleasurable nor too arduous. For instance, in edutainment, the real learning material and game playing can be alienated from each one. So, the user without perceiving the symbolized information contents can go through the game completely. In those cases, the entertainment substitutes the purpose of learning.

Medium of Edutainment

The growth of edutainment is promoted through advancements in technology. Towards digital communication, the world shifts more rapidly and as a result edutainment prolongs to widen internationally. Educators should use the edutainment mediums for educational purposes. They are:

- Art(Paintings, photographs and sculpture)
- Animation, Comics and Cartoons
- Drama(Skits, plays or classic literature)
- Exhibits and Museums(Science centers, Ancient civilization)



- Board games to simulate life situations and problems to be solved
- Radio broadcasts and programs(music, interviews and talk shows)
- Commercial advertisements(media and business studies)
- TV programs(Discovery and history channels)
- Films/movies
- News footage
- Documentaries
- Literary Publications
- Live performances with element of spectacle (comedy, magic, athletics)
- Music
- Video games
- Computer software
- Online websites
- Digital simulations and virtual worlds
- Audiovisuals, multimedia that has been recorded, published or displayed in a public forum.

When starting to plan a new edutainment material, the first question to be asked is related to the goals of material (Why), its target group (to Whom), How to teach and what kind of learning is expected (How), what is the content of the material(What), when it is handled(When). These factors connect and affect each other and they are often overlapping too.

S.No.	Questions	Corresponding Answers
1.	WHY- (Goals)	<ul style="list-style-type: none"> • To promote lifelong education in employment • Enthralling to education and individual learning skill. • Improving media literacy and multicultural education
2.	WHOM- (Learners)	<ul style="list-style-type: none"> • Low educated adults • Youngsters in their spare time • Special groups like immigrants
3.	HOW- (Teaching and learning)	<ul style="list-style-type: none"> • Learning and teaching experimentation • Learning and Teaching according to situation • Modern and Collaborative learning
4.	WHAT- (Educational Content)	<ul style="list-style-type: none"> • Literacy development through Media • Skills to adapt to transforming of information in society • Professional ethics and skills
5.	WHEN- (Types)	<ul style="list-style-type: none"> • Informal Education • Non-formal Education • Accidental Learning

Challenges in Edutainment

It is a highly demanding task to bring edutainment in education. Adults have external barriers and internal barriers in education. External barrier includes issues related to social conditions, economic conditions and other spare time activities. Internal barriers include psychological reasons like learning attitudes and self-reliance. Also, student's place of dwelling might limit the potential to take part in edutainment. But educational scientists have created their own criteria for developing the edutainment environment. They are:

Learnability: It is intuitive because the user can immediately grasp how to interact with the system.

Graphic Appearance and Layout: It is a visual communication used to point readers information and aid to understand the concept more clearly.

Technical Requirements: To adopt the modern learning system, this paves way for teachers to interact with students and to analyse the performance.

Intuitive Efficiency: It helps the learners to focus on the tasks rather than learning. It involves the progress of the learner.

Suitability for Different Learners and Different Situations: It is more suitable for learners because they found it is more enjoyable although there was a noticeable period of adaptation.

Ease of use: It is user friendly and students will depend on their digital literacy.

Interactivity: Different types of media like textbook, sound, video, computer graphics and animation are allowed to the learners to exercise the task.

Objectiveness: It prepares the learners to be successful in an ever changing technical world.

Sociality: The learners must be socialized and helps to inculcate values, norms and social skills to fit them to their society.

Motivation: It helps the learners to promote positivity, innovation and peace in an ever challenging world.

Value for Teaching: The main aim is to make interaction between the student and the teaching materials and to activate the learners.

Conclusion

To conclude, edutainment can prepare a new generation of lifelong learners and cultivate creative and innovative talents of knowledge based society. For a successful edutainment, the educators must defy these credentials.

1. The knowledge and skill levels of the learners is to be considered
2. The efforts should be taken to involve the students themselves into the course material
3. The attention of the students is to be supervised
4. The educative information structure must be in a more meaningful mode
5. Educational goals have to set clearly
6. The educators should offer required tools to the students for the insightful thinking of the subject matter and building of new facts
7. Training and its response from the students should be noted for further deed

Once if we overcome these tasks promptly, there is a strong possibility to have more meaningful and pleasurable experiences through the content. Let our passion drive our desire to learn, but more importantly learning should be individualized, not standardized.

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TLT – An Effective Tool for Mixed Ability Classrooms

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Abstract

Teaching English language and its skills are Herculean tasks as the language proficiency of the students is varied. Several methodologies have been framed to match the needs of mixed ability classrooms. Task Based Language Teaching (TBLT) has been found as one of the successful language learning methodologies. It is to fill the gap in Task Based Language Teaching (TBLT) and Traditional Method of Language Teaching (TMLT) remedial measures have been conceived to control the pitfalls in TBLT and TMLT. Time Based Language Teaching (TLT) is conceived as a remedial measure which helps the students learn a language through simple activities within the stipulated period of time. This paper explores how Time Based Language Teaching is carried out in the mixed ability classes.

Keywords: Language Proficiency, methodologies, mixed ability, Traditional Method of Language Teaching Time Based Language Teaching

Background of the Study

Second language acquisition has faced several changes and developments to meet the needs of the learner. Starting from Grammar Translation method, methodologies to teach English had tremendous changes. Even then no one method can be chosen and labeled as the best method for all kind of students. English teachers use various methodologies which suit the needs of their students. Mixed ability classroom the next risk which is faced now-a-days by language teachers. Peer learning, activity based classes, flipped classes, are some of the effective tools which occupied the mixed ability classes. However, there are difficulties with mixed ability students like memory span, difficulty in working out some topics and listening span in classroom. To tackle these difficulties a new and innovative methodology is tried out using Time Based language Teaching (TLT).

Introduction

Time Based Language Teaching simplifies the way of learning. It helps a poor learner as well as an average learner attain excellent knowledge about the subject. It blends the Traditional Method of Language Teaching and Task Based Language Teaching. In addition to this the key point of TLT is keeping the students as active listeners throughout the session. The main element of TLT is to inject knowledge for the whole session. This paper deals with the working of TLT in a mixed ability language classroom. And it explains the effectiveness of TLT in students' point of view.

Review of Literature

Richards and Rodgers (2001) cited a range of input materials for L2 tasks, including books, newspaper, video, TV, and so on. Interest level of the learners in the material is particularly crucial. If materials are perceived as boring or as too easy or too difficult, learners will be unmotivated to do the task (Scarcella & Oxford, 1992). Publishers provide materials of wide interest to most students, although cultural factors such as religion can prevent some materials from being used for L2 tasks in particular locations. Swain (1985) and Scarcella and Oxford (1992) emphasized the importance of students' providing comprehensible output in task situations, often through interaction with others. Task interaction may be one-way, as in one person talking and the other listening or writing notes. It may be two-way (Long, 1985; Richards & Rodgers, 2001), as in two individuals engaged in an information-gap task (Doughty & Pica, 1986; Nunan, 1989) or sharing personal experiences (Foster & Skehan, 1996). It may be multi-way, as in a group discussion, role-play, or simulation (Crookall & Oxford, 1990). But initiation to talk still remains a difficulty. This induces the need for a non-boring and activity initiative language class.

Hypothesis

The study for this paper is made with the assumption that students can gather more knowledge when the information is given within their limit of intake.

Research Questions

The study for this paper is framed with the following research questions which helped the researcher during the course of research:

1. What are the difficulties in teaching in a mixed ability classroom?
2. How do TMLT and TBLT help the language teachers?
3. What is the basic frame of TLT?
4. How does TLT fulfill the drawbacks of TBLT?

Discussion

Mixed ability class, also called a heterogeneous class, is a class with students having various levels of language proficiency. A language class with students

of same learning level is a seldom opportunity for a language teacher to teach. Mixed ability classes are a norm and not an exception in the present scenario. Mixed ability classes have students of different learning proficiencies where the weakness, strengths and approaches to learning of the students are notable. This creates many numbers of problems that a language teacher faces to maintain the level the learning happening in the class.

There are many factors which affect the learners in a single class. Students in a mixed ability class differ in many ways like difference in ages, mother tongue, language levels and aptitude, learning styles, multiple intelligences, reason for learning English, cultural background etc. These factors makes the teachers face numerous problems and challenges to teach in a mixed ability classroom. The following are some of the common problems faced by ESL teachers. The main problem in such a class is classroom management to maintain discipline by making balance between the fast learner and slow learner.

The first challenge occurs when the students feel frustrated; the stronger (the advanced) students may feel that they are not being challenged enough as they are not learning as much as they can on the other side the weaker (less advanced) students may feel that the learning materials are too difficult or the teacher doesn't assist them enough. The second challenge is student participation. In a mixed class, it is usual that the stronger students' participation is more than the weaker students. This may be because of the shy nature, stage fear, and scared of giving wrong answers. They will be more aware that they are not the toppers of the class that make them stay passive without participation. Lack of participation leads to lack of learning which is a failure. These are the major difficulties of a mixed ability classroom.

Traditional method of language teaching started with Grammar Translation method which met alternatives like Direct method, Audio lingual method etc. Learning language using any of these methods remained the common way of language learning. Alterations and changes remained constant to fulfill the needs of the learners. All these methods failed to fulfill all the students in a classroom as they are of mixed ability. Task based Language



Teaching made a successful attempt as it managed the mixed ability classes with various activities. It provides many activities which hold the interest of the learners. The task types include tasks which work on problem solving, decision making, opinion exchange, information gap, comprehension based, sharing personal experiences, attitudes and feelings, question and answer, role-plays and simulations activities to improve students' knowledge.

TLT is an activity based learning system that comprises of segmented discussion based lectures. For instance, a one hour lecture is divided into five segments which pave way for an effective learning package. It uses an approach of 15 minutes of teaching followed by 10 minutes of activities which is carried out again on another topic and the final 10 minutes would be to sum up the entire one hour class. The 15 minute sessions have a five minute discussion on the topic which the students gone through in the flipped video followed by a evaluation with a worksheet. The next 10 minutes is for any one of the activity related to the topic discussed. This is again repeated with the next topic and the last ten minutes is for the summation of the day's learning. The routine Indian learning system of long lectures sometimes creates an aversion towards teaching learning process. The ultimate intention of TLT is to keep the brain of the learner active throughout the session.

Tasks make a class interesting but the lecture before the tasks make students feel bored. This may result in a passive participation in activities. To engage students all through the hour TLT provides new range of activities that make students participate actively. TLT system comprises of a time oriented activities, while TBLT focuses on activity based teaching system. Time is the main constrain during conduction of Task based classes. When there arises a question of time management, TLT would be a good choice. There are various suggested activities for TLT classrooms such as Jigsaw, POGIL (Process Oriented Guided Inquired Learning), Game based learning, Peer - led team based learning, Role play, Scale-up etc. The activities are performed as follows:

Jigsaw is an activity where students are divided into two groups one is the original group and the other the expert group. Members of the original group are given different topics and are asked to

prepare on their own then they move to the expert groups which is formed according to the topic. There they discuss about their topic and gather more points on it. After discussion they return back to the original groups where everyone will be experts on the topics given to them. There they present each topic so that all members in the group can learn number of topics at a time. Students in Jigsaw classroom develop self esteem. They readily mingle with other students and eagerly provide and collect points on the topic, which shows improvement in their performance in exam and involvement in the activity.

POGIL is Process Oriented Guided Inquiry Learning. It is an activity where the students are divided into small groups of 3 or 4 and are placed in various real life situations and are asked to resolve it and arrive with a report. They are provided with a package of questions given by the instructor and are asked to work in groups. POGIL activity takes place in three levels: the first set of questions will be on what the students already know followed by some questions which can be worked out and solved by the already known concept and the remaining will be inquired and found during the activity. Students involved in POGIL activity improve additional skills like communication, team work and critical thinking which helps to a complete understanding of the concept.

Game based learning works with the games prepared by the instructor. It is designed to balance the subject matter with game play and the skill of the player to retain the subject and apply the said subject matter to the real world. In this teacher and students collaborate with each other in order to acquire deep knowledge on the subject. This kind of experimentation helps students to actively learn and practice the right way to do things. These activities change a class with mundane tasks to a refreshing and motivating one.

Peer-led team based learning works with teams of 6 to 10 members headed by a peer leader. The group discusses on the topic and arrives with conclusion. The leader will have a sound knowledge on the topic being discussed. This activity promotes way for a collaborative effort. Group discussions happen on the go, guided by the peer leader and instructor.

Scale-up is another kind of guided activity where students are made to sit in a restaurant kind of setting in groups and provide with white boards to work on. This can be easily monitored by the instructor and others can easily view and add comments to the work done. Team management acts as the key component of Scale-up. This helps the teachers to work in a more numbered classroom where it is enough to look at their white boards to know their progress.

These are the major activities which make TLT effective and overcome the drawbacks of TBLT.

Summation

Teaching methodologies may vary day to day according to the need of the learner. Making a student listen is a task, listen and learn is a bigger task, listen, learn and reproduce is a tougher task. TLT makes student listen as it doesn't go beyond the listening time limit of students. It helps them in leaning as they are given time to work out what they studied. It makes them reproduce what they have learnt as they make it practically through the interesting activities. Therefore TLT makes a language class as the most interesting learning atmosphere where students take many roles to gather knowledge.

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Dialogic Focalization in Ashwin Sanghi's *The Krishna Key*

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Abstract

*This article focuses on the dialogic focalization in Ashwin Sanghi's *The Krishna Key* (2012). The study will mainly focus on the narrative construction of the novel. The novel abounds with narrative elements, such as narrative point of view which plays an integral role in providing the reader with the whole impression of the plot. Accordingly, this study will shed light on one narrative component in the selected novel i.e., the dialogic focalization. In essence, the dialogic feature of the novel carries out the authorial implied voice in the plot. The author, Sanghi, has some ideological notions and expresses them in the text. This is the monologic characteristic of the dialogic structure of the novel. On the other hand, the text has some characters who exemplify the author's ideological insights in the plot. This is the polyphonic, or dialogic, characteristic of the dialogic element in the novel. For this reason, my study will examine the dialogic voice in the novel to explore the authorial narrative focalization. The authorial focalization will be discussed in terms of the author's implied presence in the text in order to draw the reader's attention to its dialogic structure. Thus, Gérard Genette's concept of the focalization factor and Mikhail Bakhtin's concept of the dialogic novel will be applied to analyze the selected novel's narrative structure.*

Keywords: dialogism, heteroglossia, narrative, postmodernism, sanghi, focalization factor

Introduction

In many recent narrative theories, there has been a shift of emphasis towards narrative discourse. The conventions of discourse play an important role in the construction and representation of fictional narrative in postmodern texts. Much has been written on the complex relationships between discourse and fiction. In *Postmodernism: A Very Short Introduction* (2002), Christopher Butler argues how discourse raises much interest in treating the cultural aspects concerning reality: "the most important postmodernist ethical argument concerns the relationship between discourse and power. A 'discourse' here means a historically evolved set of interlocking and mutually supporting statements, which are used to define and describe a subject matter" (44).

In *The Dialogic Imagination: Four Essays* (1981), Mikhail Bakhtin focuses on “various forms and degrees” of the dialogic relationships 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 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).

Bakhtin also introduces the term “heteroglossia” which means the “coexistence” of a number of discourses in one “linguistic code.” In this sense, heteroglossia is the same as dialogism. Accordingly, the authorial voice is represented in the author’s commitment to the text. This is obvious through the author’s utilization of textual devices that pertain to his/her monologic mode. In “Discourse in the Novel” (2001), Bakhtin 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)

Furthermore, Julian Wolfreys et al, in *Key Concepts in literary Theory* (2002), approach the stylistic nature of heteroglossia. Wolfrey set al describe heteroglossia as a “term refers to the many discourses that occur within a given language on a microlinguistic scale.... Heteroglossia literary 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).

Thus, 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. This essay, accordingly, will apply Bakhtin’s concept of dialogism to analyze the narrative discourse of Ashwin Sanghi’s *The Krishna Key* (2012). Consequently, the characters’ dialogic voices embody Ashwin’s technical narration exemplified in the characters’ discourse to convey a textual message to the reader.

One of the most relevant narrative dialogic concepts is the focalization factor. Gérard Genette given a great credit for not only introducing the concept, but also for incorporating it into the poetics of narratology. The focalization factor, according to Genette, is the narrative point through which the whole fictional story is told. To put it briefly, the focalization factor is the difference between the author’s writing perspective and the fictional narrator who tells the events; or in Genette’s words “the distinction ‘between the question Who is the character whose point of view orients the narrative perspective? And the very different question Who is the narrator? - Or more simply, the question Who sees? and the question Who speaks?’” (186).

Mieke Bal, in *Narratology: Introduction to the Theory of Narrative* (1985), argues that the focalization factor is the “most important, most penetrating, and most subtle means of manipulation available to the narrative text, whether literary or otherwise” (116). Here, Bal focuses on the “manipulative” aspects of the focalization factor. Such manipulation occurs on the extrinsic level where the author compresses his writing ideology and introducing it by his narrator’s intrinsic narrative level. In this manner, the author and his fictional narrator play reciprocal roles in the course of the fictional plot which is constructed throughout the narrative “perceptibility” (109).

Another component of the focalization factor is the narrator’s “verbal” potential which conveys the story’s events. The narrator’s verbal recounts, however, could be the author’s literary vision. In *Narrative Fiction: Contemporary Poetics*, Shlomith



Rimmon-Kenan discusses this narrative point where “the story is presented in the text through the mediation of some “prism,” “perspective,” “angle of vision,” verbalized by the narrator though not necessarily his” (71). Therefore, this essay is going to use Genette’s concept of focalization to discuss Sanghi’s narrative point of view. This narrative perspective attracts the reader’s attention to the text. In this manner, Sanghi’s style of writing affects the reader’s consciousness to grasp its narrative structure.

Focalization

The focalization factor is studied in narrative theory as the “telling voice” in the narrative events. It is a part of the “subversive” narrative techniques in literary texts which are analyzed in terms of the narrative stance in the fictional contexts. In the general sense of the focalization factor, the narrative function is recounted through “the vision” by which the story is told. O’Neill defines the focalization factor as “the inherent dividedness of the narrative voice” (83). The focalization factor, therefore, is the potential narrative voice. The narrative voice, however, is the narrator who could be the fictional characters or the authorial voice. In *The Krishna Key*, the first narrative focalization is introduced by the omniscient narrator “Anil Varshney did not know that he had less than twelve minutes left to live” (9).

Mieke Bal approaches the narrative characteristics of the focalization factor as “the most important, most penetrating, and most subtle means of manipulation available to the narrative text, whether literary or otherwise” (116). Bal’s definition provides us with the most inclusive narrative function of the focalization factor. This is because of the “manipulative” technique used in narrative texts. The narrative manipulation of the focalization factor lies in the way the story is told. Narrative texts usually present the events or plot actions in a sequence leading to the end- or denouement. The focalization factor, however, focuses on the technical structure of narrative. To clarify, the focalization factor is the “point of view” which tells the plot. This point of view appears in the narrator’s discourse in *The Krishna Key*; “Work was meditation and prayer for India’s youngest linguist and symbolist who had shot

to instant fame when he succeeded in deciphering several ancient hieroglyphs from the Indus Valley civilisation” (9).

Genette intensively discusses the discourse function in literary narratives. He mainly distinguishes between two narrative perspectives of the focalization factor. First, the main narrative point of view which tells the story’s events. This narrator could be the author’s omniscient narrator or a narrator in the text. Second, the narrative’s narrator; or to put it simply, the narrator within the story. In this manner, the focalization factor encompasses the narrative “angle” or “perspective” on the fictional events. For this reason, Genette argues the distinction “between the question who is the character whose point of view orients the narrative perspective?” And the very different question who is the narrator?” (186). Such focalization corresponds to Sanghi’s narrative style; whereby the omniscient narrator tells the whole events; With Varshney still unconscious, the attacker quickly surveyed his victim’s inventory of ancient artefacts” (10).

Genette distinction between the “character narrator” and the main narrator of the plot is established on the narrative “perspective.” According to Genette, the narrative perspective is divided between two questions “who sees?” and “who speaks?” (186). The first question concerns the whole narrative. It is about the way by which the narrative events are perceived. It is also the abstract vision of the narrative events and who perceives them. The second question is simply the narrator “who” speaks in the course of the plot. This narrator could be the first narrative point of view, second point of view, or the omniscient narrator. The focalization factor is, therefore, the narrative mode which tells the plot in a certain perspective. *The Krishna Key* represents this focalization perspective in the narrator’s voice; “The killer next took out a paintbrush from his belt pack” (10).

In addition, Genette introduces the term “focalization” as a replacement for “perspective” and “point of view” (because the term is manipulative). He considers it to be more or less synonymous with these terms, describing it as a mere “reformulation” (1988: 65) and “general presentation of the standard idea of ‘point of view’” (84). This, however, is

an underestimation of the conceptual differences between focalization and the traditional terms. It is obvious from these definitions that Genette introduces the concept of the focalization factor to the theory of narratology. This is indeed critical and pertinent to this study since my main focus is on the experimental narrative techniques in *The Krishna Key*; “Ravi Mohan Saini surveyed the classroom and smiled at his doctoral student, Priya Ratnani, seated in the last row, before dimming the lights” (11).

Genette’s theory is welcomed as a considerable advance on the previous paradigm of perspective or point of view, and the neologism of focalization has been widely adopted, at least by narratologists. Genette himself claims that his term is preferable because it is “less visual and metaphorical than the traditional ones” (189). Other critics prefer it because it is not a part of everyday speech and thus more suitable as a “technical term with a specialized meaning” (44). This argument has become a veritable commonplace” (45). Genette describes the focalization factor as follows: “a discrepancy, cy between narrative agency and visual mediation, i.e. focalization” (45). In *The Krishna Key*, this focalization is reflected in the narrator’s telling the stories of other people; “Just a couple of months over forty-five, Ravi Mohan Saini was one of the stars at St Stephen’s College in New Delhi” (11).

Furthermore, narrative Point of View “confuses speaking and seeing, narrative voice and focalization. Hence, the need for Genette’s term” (Edmiston 144). The focalization factor is a matter of the crucial distinction between the narrative perspective and the narrative events. More importantly, the focalization factor is credited the function of how the story is told in; as Bal expounds Genette’s definition where “the insight that the agent that sees must be given a status other than that of the agent that narrates” (101). Being so, the focalization factor becomes a vehicle or “mediation” between the narrative events and the perspective which perceives those events. Shlomith Rimmon-Kenan construes the focalization factor in terms of “mediation”; whereby “the story is presented in the text through the mediation of some ‘prism, ‘perspective, ‘angle of vision,’ verbalized by the narrator though not necessarily his” (71). Consequently, the focalization factor ranges between

the narrative voice and vision. In *The Krishna Key*, the focalization element appears in the narrator’s telling the story of Priya; “Sitting in the last row, Priya chuckled at the collective surprise this generated” (11).

Rimmon-Kenan’s definition of the focalization factor leads us to the double mediation. The plot “is presented-transformed into the narrative text through a double mediation, namely ‘a ‘voice’ that ‘speaks’ and ‘eyes’ that ‘see’” (O’Neill 85). The voice, argues O’Neill belongs to the narrator; and ‘eyes’ belong to the “focalizer” (86). Thus, the focalizer is the narrative vision or “perspective.” Genette distinguishes three aspects or degrees of focalization—zero, internal and external—and explains his typology by relating it to previous theories. Genette indicates that in the classical as narrative, nonfocalized narrative, or narrative with zero focalization, can be situated by the first type of focalization. This type resembles the internal focalization because it includes fixed, variable and multiple focalizations in which the story is perceived from the point of view of a character or characters. To Genette, in zero focalization, “the focal character is never described or even referred to from outside and his thoughts or perceptions are never analyzed objectively by the narrator. Genette also says that in “zero focalization, there is “restriction of field and one constant point of view” (52). The zero focalization is the narrator’s absence from the narrative events. The events do not include the story of the narrator. Only other characters’ stories are told by the narrator; “Saini was quick to rise to the challenge” (13).

In the second term (internal focalization), Genette amplifies the internal focalization perspective which includes the character’s “thoughts or perceptions” (192). Other narratologists go further claiming that the “internal focalization includes not only the narrative position within the fictional texts, but also attitude as well as cultural, moral, and ideological orientation” (Rimmon-Kenan71). Clearly, the concept of narrative perception cannot possibly be stretched to subsume the characters only. Narrative perception is all about the narrator’s first point of view in *The Krishna Key*; “Taarak stepped in. He opened the professor’s mouth and sniffed. He smiled” (78).



Nonetheless, Bal refers to the internal focalization in terms of Genette's typology, meaning that the characters, places, and events are based on a character's position, the subject of the presentation. In contrast, Bal maintains, internal focalization is explained by a hypothetical spectator or a point of view in the radical, pictorial sense of the characters, the places, and the events. This typology is in harmony with the external focalization with respect to its narrative stance. In the external typology "the narrator says less than the character knows; this is the 'objective' or 'behaviorist' narrative" (Prince 43). Apart from this, Bal argues that in the external focalization "characters also are focalized, but they are focalized from without, which means that the narrative's center of interest is a character in the same way as internal focalization, but its development is seen from the outside" (63). Similarly, this focalized form is embodied in the narrator's focus on Radhika's story in *The Krishna Key*; "Radhika Singh fidgeted as the airplane touched down" (79). This focalization goes along with the narrative dialogism.

Dialogism

Dialogism is basically defined as "a new theory of authorial point of view elaborated by Bakhtin" (Holquist 3). Dialogism literally means "multi-voicedness" in fictional writings (Bakhtin 279). Dialogism appears in fiction when the private position of the author grants a distinguishable interaction with the fictional characters. Therefore, the characters in a dialogic novel are given ultimate capacity so that they could interact with each other and even with their real author. That is, in dialogic novels a number of narrative centers provide fictional consciousness which incarnate the scheme of the novel. The narrator's voice is the dialogic voice in *The Krishna Key*; "Devendra Chhedi was surprised to receive a visit from Inspector Radhika Singh and Sub-Inspector Rathore" (82).

According to David Lodge, a dialogic novel is a "novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (86). Consequently, the multivoiced attributes of fiction propound various ideological

perspectives to intervene the novel. In the same manner, Bakhtin's concept of dialogism is sometimes referred to as "polyphony." Polyphony or dialogism, according to Bakhtin, implicates the process by which the novel meaning is obtained out of interactions among the characters and the author; and between the reader and the novel. These dialogic components are in turn affected by the context in which they are positioned, i.e. by the political or social powers affecting them. This is Bakhtin's conceptualization of meaning gained from such literary texts as those of Dostoevsky's polyphonic novels:

It is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively) - and this consequently makes the viewer also a participant. (18)

Such dialogic voice is conveyed by Sanghi's first narrative point of view; Chhedi was the world's leading authority in SCNT—better known as Somatic Cell Nuclear Transfer" (82). In addition, Bakhtin proposes a determining correlation between a "polyphonic" novel through and through" (Lodge 40). Michael Holquist, furthermore, discusses Bakhtin's concept of the polyphonic novel by stating that "the polyphonic novel is dialogic." Apparently, Holquist contends that dialogism and polyphony are the same in Bakhtin's theory; "the phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism" (242). Lodge, moreover, supports Holquist argument about the concomitant synonymy between dialogism and polyphony; "in Bakhtin's theory, 'polyphonic' is virtually synonymous with 'dialogic'" (86). By incorporating this dialogic voice in the novel, Sanghi tries to engage the reader in understanding reality outside the text.

As already argued, the characteristic of the polyphonic novel is that the characters are completely detached from authorial discipline. According to Bakhtin, The author's voice is never prevalent in the dialogic novel, and the characters "answer back" with great flexibility. Thus, the protagonist

occupies a special position in the polyphonic novel. His position is as significant as that of the authorial position. In this way, the protagonist “stands along the author fictional position but independently,” and as another fictional element he “attends to the author implicit discourse. Consequently, he responds to the author in terms of “agreement or disagreement” (109).

The phenomenon of the implicit interaction between the author and the characters is another characteristic of the polyphonic novel. Bakhtin argues that the fictional protagonist is a “thoroughly self-conscious” being capable of commenting on himself and on his surroundings (50). Being so, the self-conscious protagonist requires a great ability to take information from the author about his position in the novel. In this way, discourse plays a significant role in carding out the authorial discourse which is “defined in relation to its referential object ... or in relation to other discourses within the same context or the same speech (stylistics in the narrow sense)” (Bakhtin: 1984, 185-86). Here, the stylistic nature of dialogism suits Sir Khan’s position in *The Krishna Key*. The narrator conveys Sanghi’s dialogic voice to comment on the reality of people who resemble Sir Khan’s life; “Having financed a couple of movies, Sir Khan realised that most producers were strapped for cash” (154).

In the dialogic novel, therefore, the self-conscious protagonist receives the authorial comments and informs the reader about his position in the novel him from all sides. However, the protagonist gives referential meanings about his position which is stylistically enunciated in the fictional discourse because “the author’s voice, on the contrary, is treated stylistically as discourse directed towards its own straightforward referential meaning” (Bakhtin: 1984, 187). Since the author’s voice is objectified in the polyphonic novel, the textual meaning of the novel is obtained by the protagonist discourse. Here the stylistic presentation of the protagonist speech is of paramount importance because it substantiates the author’s discourse; “the stylistic treatment of objectified discourse, that is, of a character’s discourse, is subject- as if to a higher and ultimate authority- to the stylistic task of the author’s context” (187). This is quite similar to Sanghi’s voice who

is manifested in the narrator’s voice. This narrative perspective is about the reality of economics. Economic is detailed in Sir Khan’s money; “The desperate producers had no option but to sign over lucrative territories to Sir Khan, if they wanted his money” (154).

Obviously, the protagonist fictional position represents the characters position in the polyphonic novel. The unique position of the protagonist in the polyphonic novel demands an absolutely experimental methodology of fictional representation. On the other hand, the author’s duty in the polyphonic novel is diminished simply to explore the “direct authorial voice” (190). Bakhtin also considers the “double-voiced” discourse the “chief hero” among different “novelistic utterances” (185). Hence, this is a specific peculiarity of the polyphonic novel which ensues from the dialogic interaction of language spoken by the main characters. Polyphonic discourses are relations like agreement-disagreement “that might arise between any two utterances”; and henceforth “every utterance in this sense has its author whom we hear in the very utterance as its creator” (184). The two utterances in *The Krishna Key* are Sanghi’s monologic or abstract voice and the narrator’s dialogic voice. In this sense, the narrator’s voice is the actual utterance of Sanghi’s voice; “That evening, Radhika and Saini went out for dinner to an Italian restaurant in Mehrauli” (175).

As such, the farthest narrative point in the polyphonic discourse relationships engrosses the author’s latent voice and its manifestation in the characters’ discourse. The author creates a fiction discourse by articulating it through the protagonist’s voice. Here, the concept of “referential object” is designated as the author’s ideology. Such ideology, thereupon, embroils in the author’s intention, whereby “objectified discourse is likewise directed exclusively towards its object, but is at the same time the object of someone else’s intention, the author’s” (Bakhtin: 1984, 189). Furthermore, the author uses the characters’ utterance as a means of his/her indirect discourse in the polyphonic novel or, more appropriately, Bakhtin puts it as follows: “but the author may also make use of someone else’s discourse for his own purposes, by inserting a new semantic intention into a discourse which already



has, and which retains, an intention of its own” (189). Thus, the characters’ fictional discourse is the direct expression of the author’s intention. Accordingly, the textual narrative point of view is a mixture of the author and the narrator point of view. In *The Krishna Key*, there are a lot of numerals drawn in the text. ‘Now, see what happens when I bring these three numerals together,’ said Saini. Radhika looked on in amazement as he combined the three digits together in a formation that looked very familiar” (182). They represent the fragmented reality of economics. In so doing, Sanghi involves the reader in the reading process to tell him/her about this reality. This is the dialogic focalization stylistics of the novel.

Conclusion

This article has concentrated on Sanghi’s style of writing in *The Krishna Key*. The conspicuous style is the dialogic focalization used in the novel. Sanghi utilizes a focalized narrative point of view where the narrator tells the events from an omniscient perspective. That is, the novel’s plot centers on the stories of other characters other than the narrator. My study has emphasized this first point of view narrative focalization to introduce the dialogic structure of the novel. Thus, the dialogic structure has been studied as an incorporation of the narrator’s voice who tells the events and the author’s (Sanghi) voice. Being so, my study has focused on the author’s voice as a means to draw the reader’s attention to understand the novel’s latent meaning about the reality of world economics.

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Root Smell of Indian Writers in Indian English Novels

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Abstract

The paper throws light on the rise and development of the English language among the Indian writers. Being a second language, English had left a great impact on the Indian writers. This paper discusses about the expression and the problems faced by these writers at the initial stage and how gradually the male writers preferred to exhibit social, economic, culture and tradition, of Indians, through their writing. Many novelists have explored the psychological and sociological conflicts in the society and the individual's life. There is a kind of shift from socio-political concerns to the inner life of human being. The modern Indian writers wrote about the socio-cultural predicament of the modern man. Many modern novels have dealt with man's alienation from his self, his class, his society and humanity at large. Consequently, their novels shifted from society to an individual. Simultaneously, Indian women novelists too shine luminously along with their male counter parts. The first generation women novelists described the traditional women. Some of the significant women writers in the post-independence era presented psychological exploitation of women characters. They focused on the problems and issues of contemporary middle class women and their immigrants to other countries like America where they are torn between two worlds; two cultural values that of their homeland and the new adapted one. Thus Indian English writers, through their significant contribution, have given a high profile to Indian English literature. Early writers have put their heart and soul to produce literature that can be considered at par among the World literature and paved path for the young writers and the budding writers have taken that to a different level all together. The array of themes, the life like characters, the commonplace situations, the realistic approach and the convincing and engaging literary style have given a distinct identity to Indian English novels.

A passion for writing novel in India began with the arrival of the English. English education was introduced in India in the 19th century. it was made available to vast Indian community. However, the early writers who began writing English novels were the writers whose mother tongue was not English. Still they wrote novels in English for giving an expression to their spirit of nationalism and to expose their social realities to the international community.

English education brought about tremendous changes in the attitude of the Indians. The young Indians with proper education were able to read, write and speak English with competence. It made a great impact on the social, political and the religious life of India. For the very first time, Indians became critical about both their own religious orthodoxies such as polygamy, the system of child marriage, superstitions, casteism, poverty, illiteracy and at the same time, they were critical about the



British rule. Indian English language and literature, thus, originated as a necessary outcome of the introduction of English education in India under colonial rule. The air of transformation touched many aspects of Indian life. This was similar to the Renaissance that took place in Italy in 14th century.

Indian Literature in English appeared as a challenge. India is of course, India, and English the language of England. English in India reflects the stereotypical colonial hangover. But without resorting to such platitudes like English being an international language, and writing in English in India being one major way of getting noticed overseas etc. The birth of English novel in India is, to some extent, the result of historical, political, social and cultural incidents. Especially, Indian struggle for independence, Gandhian movement and partition are the three important incidents, which encouraged the birth and growth of English novel.

Indian Writing in English has a very recent history, which is one and half century old. From the historical perspective, Indian English Literature has passed through several phases such as Indo-Anglian, Indo-English, Indian Writing in English and recently Indian English literature. In spite of its diverse cultures, races and religions Indian Writing in English has successfully recaptured and reflected the multi-cultural, multilingual society. As a result, it has aroused a good deal of interest at home and abroad also. The works of various writers get not only a vast category of readers, but also receive a vast critical acclaim. The term Indian Writing in English is used in a wider sense. According to K. R. S. Iyengar, there are three types of Indian writers in English, "First, those who have acquired their entire education in English schools and universities. Second, Indians who have settled abroad, but are constantly in touch with the changing surrounding and traditions of their country of adoption. And finally, Indians who have acquired English as a second language.

Consequently, a large number of Indians were greatly moved by the genuine desire to present before the western readers an authentic picture of India through their writings. Many Indian writers have chosen English as a medium of expression and left a great impact on different forms of literature. Many early Indian writers and some recent Indian writers and many others have been using English to represent the Indian culture and spirit.

In this connection, the remarks of Randolph Quirk and Raja Rao are worth quoting. Quirk rightly remarks that English is not the private property of the Englishmen. Indian Writing in English expresses a shared tradition, cultural experiences and Indian heritage. Early Indian writers have used many Indian words and the experiences throughout their works of art. R. K. Narayan has created Malgudisimilar to Thomas Hardy's Wessex. The Autobiography of an Unknown Indian was the famous work of Nirad C. Chudhary.

The writers focused on the social issues that were eating the vitals of Indian society. Salman Rushdie, the most notable Indian writers in English, won the Booker Prize in 1981 for his *Midnight's Children*. Shashi Tharoor, was well-known for his *The Great Indian Novel*, Bharati Mukherjee author of *Jasmine* has spent her career on the issues involving immigration and identity. Vikram Seth's *A Suitable Boy* and many other remarkable writers like Chitra Banerjee Divakaruni is note-worthy for her unique literary creations.

Indian Writing in English has witnessed few controversies in its evolvement. It has to prove itself on the grounds of superiority and inferiority compared to literature produced in other Indian languages. It has also witnessed accusations of being superficial, imitative, shallow etc. Indian writers in English have also been criticized of being not real socio-cultural ambassadors of India. They have been said to get themselves uprooted from the authentic Indian sense. However, the new generation Indian writers in English has handled the wide range of themes and the subject matters. Shashi Deshpande, Shobha De, Arvind Adiga and many other Indian writers have written on variety of themes. For these writers English is a medium of expression of their creative urge, through which they can reach to the international readers.

Indians possessed the gift of storytelling from the time of Rig-Veda and Upanishad. In the nineteenth century, with the publication of Bankim Chandra Chatterjee's *Rajmohan's Wife* and Lal Behari Day's *Govind Samanta*, Indian novel in English grew rapidly in respect of thematic variety and linguistic maturity. It is expected that Indian novel in English has its roots in nineteenth century realistic tradition

of English novel. The impact of English education, national awakening and the influence of European models are the chief factors responsible for the rise and development of Indian novel in English.

Bankim Chandra Chatterjee was the first Indian to write a novel in English. Many of his works in Bengali were translated into English. Ravindranath Tagore's *Choker Bali*, which was written in Bengali, was later translated into English in 1902. Tagore translated many of his Bengali works into English. Novels with political and social themes dominated the field during the period of 1860-1920. During 1920 to 1950 many Indian English writers were trying their art of fiction-writing with equal facility and felicity.

The time between 1930 and 1965 was a mushrooming period of the novel form. Mulk Raj Anand, R. K. Narayan and Raja Rao were three pillars of Indian novels in English who contributed in this period. The credit of recognition and reputation to Indian fiction in English goes to them. It was during this period that Indian fiction in English discovered its most significant themes, such as struggle for freedom, East-West encounter, communal problem, plight of poor and untouchables, plight of women and landless poor etc. Indian fiction in English has heavily laid emphasis on Indian themes. It has expressed the joys and sorrows of Indian people.

The unique feature of Anand's writing was Realism which dealt with the themes of social criticism and political emancipation. His major characters were very close to reality. He brought humanism in Indian English fiction by employing the method of storytelling.

R. K. Narayan as a novelist of Indian middle class has derived his main characters from the urban middle class. There are lively presentations of middle class manners and the conflict between tradition and modernity. He has used local colour and setting and has created a small imaginary world of Malgudi in his novels.

Raja Rao created philosophical fiction and a number of short stories. He is a man of political and spiritual bent of mind. The religious and mythical Indian traditions have been successfully presented in the novels of R. K. Narayan and Raja Rao.

After this big Trio, the remarkable novelists in the tradition of Indian English fiction are Kamala

Markandaya, Khushwant Singh, Nayantara Sahgal, Shashi Deshpande, Anita Desai, Bharati Mukherjee, Salman Rushdie, Arundhati Roy, and many others. All these writers have preferred to write about real India. They have preferred to express its social, economic, culture and tradition, through their writing.

During post-independence period Indian writers were forced by the situation of the country to write about the nationalistic zeal. And in their works psychological and social tensions were exposed. However, after independence all the writers were free from that bondage and they started writing about the various issues.

After independence new trends like communal conflicts, miseries of lower classes, existentialism and alienation had uprooted in their writings. The novel before independence was mainly interested in social, political and historical concerns; whereas the novel in post independent India seems to be interested in contemporary issues. The psychological novel describing the human personality and inner realities of life replaced the realistic novel. The novels written in the post-Independence period successfully render this Indian reality. Many novelists have explored the psychological and sociological conflicts in the society and the individual's life. There is a kind of shift from socio-political concerns to the inner life of human being. The modern Indian writers wrote about the sociocultural predicament of the modern man. Many modern novels have dealt with man's alienation from his self, his class, his society and humanity at large. Consequently, their novels shifted from society to an individual.

The novels of the 1970 laid foundation for the revolution in the fictional technique and sensibility in the novels of 1980s. The publication of Salman Rushdie's *Midnight's Children* is considered as the sensational event in the literary history. The *Golden Gate* is another miracle by Indian author Vikram Seth. Other remarkable writers of the 1980s are Amitav Ghosh and Rohinton Mistry. Unlike 1930s and 50s last decades of the nineteenth century have marked the significant development and growth of the Indian novel in English. During this period, some promising Indian novelists and their novels have emerged on a literary scene. The novels of this



period delineated private tension, self-alienation and loneliness. Anita Desai described the disturbed lives of the middle class. Shashi Deshpande described the personal domestic life of women. Arun Joshi focused different faces of alienation in his novels. At the dawn of 21st century two most important and remarkable events are: Pulitzer Prizewas awarded to JhumpaLahiri for her work *Interpreter of Maladies* in 2000 and V. S. Naipaul was honored with Nobel Prize for literature in 2001.

The progress of the nation is measured on the basis of woman's status in it. It is a truth that a woman of any nation is a mirror to its civilization. India has a patriarchal society where woman is defined not as herself but as relative to man. Woman is regarded as a subordinate to man. The condition of woman has always been inferior to their male counterpart. She has contributed for the betterment of her family and for her society but she was not been recognized and was treated as slaves.

In the galaxy of Indian novelists in English, Indian women novelists too shine luminously along with their male counterparts. The amount of Indian writing in English by women is definitely less than the writing by women in their regional languages. The last few decades show remarkable development in Indian women's writing in English. In the earlier days women novelists prefer to write about child marriage, protest against polygamy system and widowhood.

The Indian novel in English before independence was male dominated. Very few women novelists emerged in this era. The first generation of the women novelists describe the traditional women. Toru Dutt has dealt with the archetypes of women. Raj Laxmi Debi has revolted against the existing social conditions. Pandita Ramabai Saraswati expressed her views about the marriage system and commented on how women remain satisfied in their relationship with their husbands and how they were happy to be in the bondages. Swarna Kumari Ghoshal, the elder sister of Ravindranath Tagore, proved to be the torchbearer in the tradition of women writing in Bengal and showed the quality of woman's writing. All these writers wrote about the contemporary social situations. They have written about what they have suffered. Their real aim was to exhibit and explore the real status of women in Indian society.

During the period of 1915 to 1950 no remarkable women writer appeared on the literary map. Some of the significant women writers in the post-independence era are Kamala Markandaya, Anita Desai, Shashi Deshpande, Shobha De, Arundhati Roy, Kiran Desai, Chitra Banerjee Divakaruni, and others.

Anita Desai is different from other women novelists, as she has presented psychological exploitation of her women characters. Her protagonists are mainly lonely and sensitive. During the years of mid 80s, Desai look more closely towards the life of the unprivileged. She is remarkable for sensitive portrayal of inner life of her female characters. Many of Desai's novels explore tensions of alienated middle class women. Her characters often adapt the escapist ways to cope with everyday life. Their marital problems are mainly focused throughout her works of art. Her fiction moves around the themes such as women's oppression, quest for identity, family relationships, the breakdown of traditions and social biases.

Next prolific woman writer is Bharati Mukherjee, Indian-American immigrant writers, who wrote about her experiences in India as well as in America and Canada, have led her to write about the issues of immigrants. Her protagonists are victims of racism, sexism and other forms of social evil. Mukherjee mainly concentrated on migration, the status of new immigrants and a feeling of alienation often experienced by expatriates. She has written about Indian women and their struggle.

Shashi Deshpande, like other Indian writers, is committed to social cause and responsibility. She focused on the problems and issues of contemporary middle class women. Her protagonists are sensitive, intelligent and career oriented. In all her stories and novels she represented real India. Women deprived of love, understanding and companionship are at the centre of her works.

Nayantara Sahgal is one of the first few Indian women writers who immediately caught attention of the literary world. Most of her characters belong to the wealthy and upper class Indian society. She presented the problems of women when injustice is done to a woman in marriage. All of her characters are able to think in English and talk in English; they

never had a problem to present Indian conversation into English. The Booker Prize winner Arundhati Roy possesses a good deal of social structure as well as political background which she expresses through her writing.

Jhumpa Lahiri is an American author of Bengali descent. Her characters are often Indian immigrants to America who are torn between two worlds; two cultural values that of their homeland and the new adapted one. Lahiri's writing has autobiographical tone. It is based either on her first hand experiences or on the experiences of her community people like her parents, friends, neighbors or acquaintances. She has preferred to write about the struggles, anxieties and biases. She has carefully written about the immigrant psychology and behavior. Lahiri has written about immigrant parents who struggle to keep their children acquainted with Indian culture and tradition. She has shown how parents struggle to keep their children attached to them even after they have grown up. Thus, majority of the Indian women writers in English have preferred to describe the trauma and troubles of the lives of Indian women, either in India or in their newly adopted land.

To conclude, it is possible to view a different world through the eyes of these women writers. If the male writers have written about the problems of the individuals, social, economic and political issues through their works of art, women writers have preferred to write about women's oppression, issues of power, deprivation of their rights, the injustice done to them and their marginalization.

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Postcolonial Multiculturalism in K.S.Maniam's in *A Far Country*

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Abstract

*Multiculturalism can be understood as a colonial legacy, left by the incursion of the Western power in Malaya. Contributing to the cultural diversity of Malaya, colonization changed Malaya into a multicultural country. This paper explores a novel by K.S. Maniam entitled *In a Far Country* to see how the author depicted multiculturalism in the pre-colonial Malaya through the characters. To live in a multicultural society requires one to embrace the diversity and instill acceptance and respectfulness to those from other cultures. Maniam's characters in attempt to do so became entangled in cultural conflicts. This article explores how the characters that were falsely promised better lives by colonization come into terms living in Malaya. The characters will be examined in terms of their attempts at assimilation in the host country and the challenges they faced in doing so. The characters' ability and inability to embrace diversity and other cultures will also be examined. The rationale is that by understanding the characters in their endeavors, the process of assimilation and the challenges that occurred along the way can be understood. Hence, Maniam's work can serve to show the challenges juxtaposed against the process of assimilation in shaping Malaya into a multicultural country.*

Keywords: postcolonialism, multiculturalism, colonization, assimilation, challenges

Introduction

Multiculturalism can be understood as a colonial legacy, left by the incursion of the Western power in Malaya. Contributing to the cultural diversity of Malaya, colonization changed Malaya into a multicultural country. This paper focuses on K.S. Maniam's *In a Far Country* to see how the author depicted multiculturalism in the pre-colonial Malaya through the characters. To live in a multicultural society requires one to embrace the diversity and instill acceptance and respectfulness to those from other cultures. Maniam's characters face challenges in their process of assimilation.

This discussion aims to identify the challenges faced by the characters in the process of assimilation into a multicultural society. It also aims to examine how the characters cope with the challenges in the process of assimilation into a multicultural society and finally to reveal that acceptance and respect are the key factors to achieve multiculturalism. The rationale is that by understanding the challenges faced by the characters in their endeavors, the process of assimilation into a multicultural society that occurred along the way can be understood. Hence, Maniam's work can serve to show the process of assimilation in shaping Malaya into a multicultural country.

K.S. Maniam, born in 1942 as Subramaniam Krishnan is from the working-class background of Hindu and Tamil descendant. His grandmother migrated from India to Malaya around the year of 1916.

Maniam was born in the Northern part of Malaysia which is Bedong, Kedah. His early life revolved around a hospital compound and rubber estate which granted him access to the lifestyle of the Tamil estate workers there. He enrolled in a Tamil estate school for a year before transferring to the Ibrahim English school, giving him a different path to embark in life altogether. He recalled the Tamil school he attended as a “primitive hall...sitting in the middle of nowhere.” His pursuit in higher education had him based in England as a student of the Malayan Teachers College in Wolverhampton where he stayed along with ethnically-mixed lodgers. He noted the society in Brinsford Lodge as “...a truly Malaysian society in that everyone, irrespective of his or her race and culture, shared a common spirit of living together. There was hardly any racial prejudice or cultural intolerance.” This setting is proven to be favourable in shaping his future as a writer since it allowed him to embrace the diverse personalities, cultures and languages.

Upon returning from Brinsford to Kedah after graduating and obtaining Certificate of Education, Maniam taught in various rural schools until 1970 where he enrolled in University of Malaya to study Arts/English degree course. After completing the course, he went further as to obtain a Master’s degree in English Literature and started a career as a lecturer of English at the same university until he retired in 1997. As a fellow who refused to be confined to a society setting that was somewhat artificially constructed, Maniam was able to emerge as one of Malaysia’s great writers of all time by associating himself with people of different backgrounds. Very often, writers in a multicultural society find themselves anchored to the nation in the “context of culture, history and environment” (Fernando 116). In writing the novel *In A Far Country*, it is plain to see how influenced Maniam was by the nation he grew up with. Edward Said stated that he “do not believe that authors are mechanically determined by ideology, class, or economic history, but authors are ... very much

in the history of their societies, shaping and being shaped by that history and their social experience in different measure”. This in turn became prevalent in the course of writing where the connotations would effect the characters, plot, themes and the setting in the novel. Raihanah M.M stated that “The history of Malaysian society, its development from a colony to independent status, and its shift from plural to multicultural status (where diversity was managed towards assimilation and later cultural pluralism) are all significant in appreciating not only the nation at a specific time of its growth but even more so the psyche of its people” and this is shown in the works of the writers who grew up during those years. “The writer who ignores or denies the forces of history, the impersonal influence of materialism on his work is either deceiving himself or stupid” (Lim 131-132). Instead of denying the history, Maniam embraced it by weaving into his fiction the forces of history when Malaya started to shape itself as a multicultural country.

In A Far Country published in 1993 is a novel that centers around the character named Rajan who opened the story as a successful business executive in the real estate and construction industry. While subjecting himself to mid-life crisis, he reminisced his childhood life living in an estate. So much often, he remembered the days as terribly negative. “One of the highlight of estate life was to see and hear husbands and wives go for each other almost every day. Other men beat their wives and abused their children under the violence toddy brought on in them” (Maniam 3-4). Rajan grew accustomed to this occurrence that at one instance he could not decipher why his father did not shout back when his mother scolded him as other couples would. He saw the state of nothingness befallen his father when as an immigrant he became trapped in an estate in Kedah, unable to turn over a new leaf as he thought he would when he and the others took on the journey from India in a ship “crowded and full” (5). And yet upon arrival, they found that the promised land was far from great. Just as his father struggled accepting the land, Rajan too in his own way struggled to assimilate himself with the country he was born in yet felt so detached from. The people around him only served the purpose of making him realize that acceptance



in inevitable if he were to live with a peace of mind in a nation he is to call his home. The novel became the site of exploration by Rajan and after series of turbulence and interaction with other characters, he was able to come to term living in Malaya and felt at home in an event he recognized as finding “the tiger”. Just as Maniam who felt the need to break free from the monotonous society he was born into, Rajan at the young age of 13 wanted to escape “the bareness and harshness of my surroundings” (21).

Multiculturalism in Literature

Multiculturalism in definition by *the Oxford Advanced Learners Dictionary* is “the practice of giving importance to all cultures in a society and it includes people of several, different races, religions, languages and traditions. James Trotman in *Multiculturalism: Roots and Realities* stated:

“Multiculturalism is valuable because it uses several disciplines to highlight neglected aspect of our social history, particularly the histories of women and minorities..... and promotes respect for the dignity of the lives and voices of the forgotten. By closing gaps, by raising consciousness about the past, multiculturalism tries to restore a sense of wholeness in a postmodern era that fragments human life and thought” (Trotman 66).

From the definition of multiculturalism, it can be concluded that the main focus is to close the gaps between different races and cultures to create a sense of wholeness in one nation. In the words of Rajeev Bhargava, “multiculturalism simply registers the presence of many cultures. Its abstract enumerative character forms make it amenable to different interpretations, open to different ideological incarnations, with applicability across space and time. As a value, multiculturalism morally endorses the presence of many cultures, even perhaps celebrates them. To put it simply, multiculturalism as fact and value challenges the fact and value of a single culture society”. Colonization of Malaya saw its change from a single culture society into a multicultural society through the migration of Chinese and Indians. By acknowledging the presence of other cultures and accept them, will the value in multiculturalism materialized into the society formation.

Literature in Malaysia often seems to set nationalism and nation formation as its primary interest and central themes.

“They often criticise Malaysian culture with a view to establishing a fair and equitable society and a nation that is inclusive and accommodative in spirit” (Quayum 157).

A lot of Malaysian writers “are keen to dismantle hierarchies in caste, class, sex and race so that a harmonious, balanced and humane society might be established in Malaysia.” They often have their focus towards the ‘socially disadvantaged’ or the minorities whose voices are unheard. In writing they seek to “dissipate all forms of prejudice, exclusivism and bigotry in their imagination of the nation.” One of the prominent writers known for doing so is non-other than K.S. Maniam himself. Even so, it is important to also consider Bhikhu Parekh’s observation on the notion of multiculturalism when it is claimed that it is “not about minorities but is about the proper terms of relationship between different cultural communities, which means that the standard by which the communities resolve their differences” (13). Here it is evident that what actually matters in multiculturalism is to find common grounds among different cultures and have that differences resolved for a harmonious society. Although it is developed as a concept in western countries, the effect stretches even to the Third World countries like Malaysia.

Ashok Chaskar in his book, *Multiculturalism in Indian Fiction in English* has recognized different forms of multiculturalism with one of it being critical multiculturalism. According to him,

“Critical multiculturalism focuses itself on the importance of the positive socio-cultural transformations. It supports the representation of race, class and gender in the public domain and understands the reasons of social unrest and struggles.” (Chaskar 22)

These definitions and concepts of multiculturalism gave birth to multiculturalism as a theoretical framework useful in analyzing a literary work. The novel *In A Far Country* by K.S. Maniam which deals with the issues of multiracial society makes it suitable to be analyzed using the multiculturalism framework. Specifically, the novel will be discussed by examining the characters’ attempt at assimilation

into the host country and the challenges that they faced in those attempts.

Postcolonial Multiculturalism in K.S. Maniam’s in *A Far Country*

This paper will discuss the novel in two parts, firstly the process of assimilation and secondly, the challenges faced in the process. In the first part of the discussion, the process of assimilation will be looked at in terms of the characters’ ability to accept other cultures and show respect. In the second part of the discussion, the focus is on the challenges faced by the characters in their attempt at assimilation. In the novel, *In A Far Country*, it is evidently noticeable that acceptance and respectfulness towards other cultures is needed in the process of assimilation in order for Malaya to become a multiracial society without challenges faced by the individuals in the society. This is seen through the main protagonist Rajan who embarked on a journey of living in a multicultural society of pre-colonial Malaya in his interactions with other characters.

The characters are analyzed from the protagonist’s interaction and recounts with the involved characters. In the beginning of the novel, Rajan introduced his father as someone already perturbed. Rajan described him as a corpse, a product of constant lament and trauma. His father revisited the only significant event ever occurred to him which was his “escape from India to Malaysia” (32). Rather than celebrating it as a victorious journey, it was regarded as a devastating form of act in the way he described the event.

“The ship we came in was crowded and foul. The hulls were rusted. When I drank water from the taps there was only the taste of rust. And the human dung - all over the place. The men not even closing the door. The door too rusted to be closed. The women with just the saris over their thighs, to hide their shame. Sometimes no water even to wash, to flush away the human filth”. (Maniam 33)

Colonization offered them a new shot at life. With the promised land in minds, they braved the sea in the poor state they were in and upon reaching saw nothing better as they were placed in a designated, isolated place known as the estate world. After living in the new country for some time, Rajan’s father was

unable to settle down. It is to note that his inability to assimilate in the host country has caused him his sanity where he continued to suffer from his decision to escape the sufferings in India only to spend his future days suffering in a new place, now with no escape route. Rajan’s father in his journey to Malaya paved down the road for Rajan to embark on a journey of his own to discover himself as a member of a multicultural society.

Rajan in his adult years, meets up with Lee Shin who is his business colleague. He studied Lee Shin and found him to be a character that failed to assimilate himself into the new land just like Rajan’s father and is bound to be doomed due to that inability. Lee Shin according to Rajan was unable to assimilate is because he himself refused to. During his observation in the beginning, he described Lee Shin as coming into the settlement with a determination to “safeguard his freedom” (31). In Lee Shin’s letter with his fiancée, he was always keen on the idea of being more Chinese, retaining their identity and consolidating it. Mei in her letter to Rajan explained how Lee Shin has always been so sure of his roots and upbringing that he wanted everything he does to reflect his culture. He wanted Mei to become more Chinese and so she whenever he visited, “behaved like a real Chinese girl, wearing cheongsam and serving him tea and all that” (160). Mei blamed that Lee Shin lost his resoluteness after meeting Rajan. “He talked about ‘how a person can’t be himself.’” This statement by Lee Shin actually served to show how his inability to assimilate has put him in the losing end. After realizing that there is no way for a person to be himself and stick to his previous routines in a land so foreign without considering the foreign cultures there and accepting them as part of one’s life, Lee Shin became conflicted and in the end, this costed him his own life. “Was he trying to be a Chinese in a foreign land?” Rajan remembered what he used to think when thinking about Lee Shin. In a multiracial society, Maniam ruled out that one cannot stick to one’s background without accepting other cultures. This the author depicted in the words of Rajan who said, “You can only be a Chinese in China.” He pleads guilty in having to stir Lee Shin’s belief of himself. Lee Shin was subjected to his ill-treatment due to the fact that he “...saw only what I



wanted to see” (Maniam 161). Rajan was unaware of that his actions carry consequences towards others only on the basis of his refusal in understanding others and acknowledging the difference in cultures and accepting them. He reflected on Lee Shin’s behaviour saying, “He just wanted to be left alone”. Lee Shin who refused to accept the fact that there are other cultures existing around him and tried to stick to his roots as a Chinese is a character who reflects the cultural conflict which resulted from one’s inability to accept and respect other cultures.

The next character who became involved with Rajan is a Malay named Zulkifli who used a tiger image to show Rajan the essence of the Malay culture as the culture of the host country. Rajan met Zulkifli when he was working at the land office. Zulkifli as a Malay character, holds himself as having some sort of authority over Rajan due to the fact that he is a member of the dominant community. His invitation extended to Rajan asking him on a trip to jungle was to assert dominance over him in what he deemed as a trip to discover oneself as a member of the society. Throughout the interactions between the two characters, Zulkifli dictated and prescribed his idea on how a minority can feel belonged to the country that is by discarding all previous attachments, especially towards their home countries, and reweaving oneself physically and emotionally into the fabrics of the new land. This, Zulkifli told Rajan, “You must discover (the country’s) spirit as my people did” (Maniam 93). Zulkifli insisted on Rajan going into the forest with him to find this tiger image. In describing how it is to unfold, Zulkifli said to Rajan:

“...we’ve got to take on the character of the tiger first. We must see through its eyes. Feel through its body. We must become the tiger.” (Maniam 100)

However, Rajan who was unable or simply refused to comprehend this resorted to a mindset of a conqueror which was to kill the tiger. This reflected his initial unwillingness to accept others and their diversity. Zulkifli reminded him that he does not have ancestors there. The trip bears no fruit as Rajan fled from the trip without seeing the tiger. Communal habits, reflects Rajan, “build up walls... (and) prevent us from knowing each other, knowing ourselves.” Just like Lee Shin who built up walls,

Rajan subconsciously repels from learning about other cultures when he refused to see the tiger the same way Zulkifli did.

Through Rajan’s interaction with other characters, we don’t only see the characters’ conflicts in coming to term living in Malaya but we also see how Rajan himself is having conflicts. “Rajan is really a blank with a lifetime of experiences” (Daizal 20). While growing up, Rajan has set his mind on collecting wealth and establishing social position to put himself on the map of the land as if to give the impression that he too belongs there. As someone who came from a minority community, it is always about the search for “credit to survive” as Maniam would put it (24). This struggle is in fact what has been taught to them by the first generation of migrant groups who asserted the need to establish a sense of belonging and existence in the new land. Reminiscing the past, Rajan recalled the moment he became “an aggressive individual out to make a mark in the world” (Maniam 24). “Rajan’s ability to move out from the estates and build a business for himself is thus a mark of his success as a member of a minority in a Malay-dominant multi-ethnic society” (Ramasamy 145). This success is needed to prove himself that he is worthy individual in the society even though he belongs to a minority group. With his success, he believed that he can survive without having to be closely associated with others. But this is proven to be futile when Rajan admitted,

“I’ve been, until a few months ago, a successful businessman with my own firm. But now I’m filled with a terrifying emptiness. Everything has come to a stand-still. It is as if I can’t find the strength to go on”. (Maniam 25)

With this statement uttered by Rajan himself, it is to note that the inability to embrace cultural diversity in the process of assimilation with the host country would put individuals in challenges and failure at living with a peace of mind. Rajan who first was so sure of his individuality and sticking to live as he come to know it, now had his belief shattered in the state of emptiness he felt after all his goals in life are accomplished. This state of emptiness is what made Rajan took up the unfinished trip to see the tiger. This trip is proven to be fruitful as Rajan found out the answer to come into terms living in the multicultural

country. “By moulting! By leaving everything that I am” (Maniam 142). Rajan realized that in order for the process of assimilation to occur, “There is only the need to be subservient and to accept” (143). Rajan discovered that the qualities of the tiger are to be found embedded in him rather than out there to be searched for. It is a search within.

Conclusion

In a nutshell, it can be concluded that colonization has left the country in confusion through the immigration from other countries. The confusion existed due to the fact there were more than one culture in a same place and there was a need to find the common grounds. Colonization which brought in labour for China and India then left them to fend for their own has made the process of shaping Malaya into a multiracial country laden with challenges. The different cultures existing together had to go through the process of assimilation. Some characters in the novel, in their attempts to assimilate failed miserably as they were unable to accept and respect other cultures. Characters like Lee Shin simply stick to what he is and when he realized that it was not possible altogether has ended his life in confusion. Rajan himself who in his mid-life crisis faced the risk of losing sanity when he felt empty even after succeeding in life. It is only through acceptance that he was able to assimilate successfully in the multiracial country.

The depiction of multiculturalism ever so vast and impactful in commence could not have been possibly brought forth if it was not for an author such as, K.S. Maniam. The author, making use of his own background and life experiences had managed to narrate the devastating process of assimilation by several characters and the challenges they faced within themselves in order to come into term living in pre-colonial Malaya and reconciling the fact that the promised land were not as good as they hoped for. The discussion saw Rajan as the only character who managed to complete the process of assimilation and resolving challenges through acceptance and respectfulness towards other cultures.

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When a Grace Strikes

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Abstract

This paper aims at giving a fine blend between a teacher (Animisha) and taught (Prabhudeva), the Guru shishya parampara-the teacher-disciple tradition in Indian religion and culture. The 'Sunya Sampadane' almost like a scripture to Veerashaivas, contains universal values. Allam Prabhu, a mystic who figures in it had an epoch-making impact on movement of Shivasharanas in Karnataka state, he, being a great mystic, has offered solutions in his Vachanas very judiciously and comprehensively to several issues of life. The Veerashaiva poets like Chamarasa and Harihara have copiously sung his glory in their poetry. Balligavi, from where Allam Prabhu hails, was the son of Nirahankara and Sugnani, both of them were the embodiments of right knowledge. His life transcended the bounds of worldly life. There was a profound spiritual longing that we witness in. He made his body a garden, the mind a spade and weeded out illusions. He elevated himself from the worldliness, and sowed the seeds of spirit. As a vagrant ascetic, he moved across the length and breadth of India. He had a great quest for ultimate, which was providentially bestowed upon him by Animisha a great mystic and his teacher. From him, he could learn the greatness of Shivayoga. At the final stage of his yogic pursuit, he met Animisha and got the power of his Guru. Animisa bestows upon Allam Prabhu all his mystic powers and transmits it through his eyes alone. It was a rare sight when two giant-mutes meet. He is dumb struck as the Linga from Animisha is transferred to Allam Prabhu's hand. He, being a blend of Gnana and Vairagya worked with Basaveshwar in finding succor for many tribulations of life.

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Introduction

There is an attempt being made for deeper understanding of arts, culture, language, religion for world peace, further there is also a scope for new analysis of history, influential personalities and civilizations including studies on languages and literature. Hence I have taken the present theme and made analysis of the relation between Allam Prabhu and Animisha, which is more descriptive in nature and theoretical.

The world can do its best by acknowledging that the 'Sunya Sampadane' is a work of universal values, and it indeed is almost like a scripture to Veerashaivas, a religious minority in India. This work can also be considered as a magnum-opus as it very beautifully weaves the Vachanas (poems that stand between prose and poetry) in dialogue forms. Allam Prabhu a mystic, who figures in it had an epoch-making impact on movement of Shivasharanas in Karnataka state in the 12th century, he has offered solutions in his Vachanas very sensibly and comprehensively to several issues of life. There was a profound spiritual longing that we witness in Allam Prabhu. He made his body a garden, the mind a spade and weeded out all illusions. He elevated himself from the worldliness, and sowed the seeds of spirit. As a vagrant ascetic, he moved across the length and breadth of India. He had a great quest for ultimate, which was providentially bestowed upon him by Animisha a great mystic and his teacher.

From him, he could learn the greatness of Shivayoga. At the final stage of his yogic pursuit, he met Animisha and got the power of his Guru. Let us look at the profundity of his song that he sang so ecstatically:

“When Grace strikes,
A clod of earth is turned to a pile of gold.
The common stone is charged with alchemy,
When Grace strikes.
The fortune that, for years and years,
I sought, look!
Now flashes upon my sight!
There, in a temple womb in earth,
I have seen a Gem,
And cast my past behind me
For ever, O Guheshwara!”¹

An Epoch Making Event: The meeting of Prabhu with Animisha took place in an environ that appear to be very strange. Allamprabhu meets his spiritual teacher Animisha, who was in Shivayogasamidhi, and taking of the Linga from Animisha’s palm, which Allam Prabhu considers that both his Guru and Linga have got absorbed in himself. Animisha was seated in a lotus position with Linga in his palm and lost in meditation in a temple buried underground. Animisha bestows upon him all his mystical power and transmits it through his eye alone. It was a rare sight of celestial occurrence, when two giant-mutes meet. He is dumb struck as the Linga from Animisha is transferred to Allam Prabhu’s hand. Scarcely did Prabhu enter the temple when he was suddenly transformed into the divine man by the transcendent light of Animisha. The life-force of Animisha left his body and lingered in Allam Prabhu through Ishtalinga. Since then Allam Prabhu remained steadfast in the super-conscious state without reverting to the ordinary state. His treasure of divine experience is utilized for spiritual seekers. We need to admit that Animisha was a master mystic because he was amalgamated in meditation so profoundly that all his consciousness rose to the unmatched degree attended with a diffusion of the spiritual light. “The light was so resplendent and so remarkable that it permeated his whole body, every cell of which was surcharged with divine electricity.”² There are very few mystics across globe that could be compared with Allam Prabhu-Prabhudeva, who had attained

higher planes of mystical consciousness. Allam Prabhu could cast a great influence on Muktayakka another lady saint, who had immersed herself in an inconsolable mourning over her brother’s passing away. Allam Prabhu also acted as a spiritual Guru of Goraksha, another common man and he also later rose to be a saint (Sharana) and helped him to free himself from pride. Shivayogi Siddharameshwar yet another leading saint of Veerashaivism was transformed by Allam Prabhu into a new and giant personality of spirituality.

Meditation is the very soul of life: As Shri Kumarswamiji a great spiritual personality says meditation is the very soul of life; by meditation the mystic can converse with God, solace himself on the bosom of the Divine Mother, bathe himself in the river of Divine joy, bask himself in the Divine Sunshine and view the mansions of eternity. No soul can preserve the bloom and delicacy of its existence without lonely musings and silent meditation, and the greatness of this necessity is in proportion to the greatness of mystic’s advance in spiritual pursuits.

In Veerashaiva terminology Linga is the grace of Guru formulated. It cannot be gainsaid that the grace of Animisha wrought a miraculous change in Allam Prabhu-Prabhu. Animisha, an amazing saint of silent vitality and captivating personality attracted Prabhu. “He was steeped in God consciousness from which he radiated silent light which sparks out a Gospel of silence that goes in the heart of Prabhu. Animisha neither speaks nor acts, yet he has moved Prabhu intensely in the realm of the Divine. The silent communion has been effected by one inspiring the other. Of course words fail to express this intimate communion.”³

Spiritual Ascendance of Allamprabhu: In Allamprabhu there was an affluent undercurrent of asceticism. His spirit irresistibly drew him to God. Look at the probe Kumarswamiji does in his article on the extraordinary life of Allamprabhu, he emphatically says, “He was not a mere metaphysician but a real master of excellence and perfection. The peculiar excellence of man is his power of thought by which he surpasses and rules all forms of life. As the growth of thought gives him his supremacy, so its development gives him fulfillment and happiness. The chief condition of happiness is



the life of reason which represents the specific glory and power of man.”⁴ It is very essential to know the hallmark of Prabhudevas’s personality, he does not altogether discard the life of rationale, and on the contrary, its full expression is wrought in his life and action. He does not spare chastising even Basava, a leading saint of Veerashaivism for his one sided attachment to Jangamas. He upholds virtue.” For him virtue depends upon self-control, symmetry of desire and artistry of means. It is not the possession of the simple man nor is it the gift of God, but the achievement of experience in the fully developed man. In one of his sayings he explains to Muktai the characteristics of a Sharana – “A Sharana is he who has realized himself, having divested of his ego consciousness, but retaining his conscience.” The annihilation of ego consciousness, the retention of conscience and the realization of self are the three features of mysticism. Allam Prabhu or Prabhudeva insists on the perfection of moral virtues as a prelude to the spiritual realization. The moral life then is not a by-product of instinctive urges, but it is a necessary outcome of the life of reason.”⁵

The absolute Void is well embedded in all of us, but we are not aware of its presence. As the spark in stone cannot kindle and the tree in the seed does not rustle, similarly, Guheshwara does not shine for the common eye but only to those who have tasted the joy of that experience of Ultimate Reality. The ‘Pinda’ that is, an individual with a pure heart at Pindasthala takes a pilgrimage to the divinity showing his spiritual ascent. Just like fire in stone, image in water, tree in seed, silence in sound, so also God is imminent in Pinda, so heralds the second Vachana of Sunya Sampadane. In this way the ultimate principle is propounded by Allamaprabhu both in soul and body.

Deeds of Allamaprabhu: Prabhudevaa as popularly known, a fine blend of Gnana-knowledge and Vairagya-renunciation, stayed at Kalyana, and worked with Basaveshwar, who led the Sharana movement in finding solace for most of the problems of life. He gives a complete counseling to Basaveshwar about his duties, and undertakes his journey to Shrishailam’s tranquil and sylvan atmosphere. It is there his sublime soul seeks its ultimate dwelling-place in Guheshwara’s heart. Before Allamaprabhu

arrived at Kalyana, the throne of the Void was kept ready by Basaveshwar. Though, Allama has a body, yet he is bodiless; though has a form is formless. He is a Sunyamurthy. We experience the depth of his universal compassion, when he comes down for our good from his celestial height. It was he who brought Siddharameshwar from Solapur to Kalyana’s great house of Basaveshwar.

In ‘Sunya Sampadane’, we get a fabulous description of Prabhudeva’s encounter with Basaveshwar and their intense interaction on a mystic plane on topics like, the height of his devotion and the sublimity of his faith. Basaveshwara entertains Allam Prabhu to help him in conducting deliberations at Anubhava Mantapa/Mystic Academy. The issues pertaining to contemporary society were discussed there. That is why, Sharnaas from all over the country assembled there, including Molige Marayya, Madivala Machayya, Ambigara Chaudayya, Hadapada Appanna, Nooliya Chendayya to name a few. The long cherished ideals of Basaveshwara were being realized under the stewardship of Allamaprabhu. Allamaprabhu cleared every doubt and gave solace to every problem that was brought to him at the Anubhava Mantapa. It was emphatically shown by Allam Prabhu that although the Sharanas could undertake any profession, yet they had the potential to attain yogic feats. He made them realize their potential and also limitations. The ‘Sunya Sampadane’ gives a graphic description of such a fascinating story. Prabhudeva composes the Shatsthala Vachanas, which form an authoritative thesis on the Shatsthala Shiddanta. The following his enigmatic Vachana is well known in philosophical context.

Look how they wrangle, the dogs
Come to feast on
This carcass of a world!
And as the dogs wrangle, look
How the carcass laughs!
For you see, sir, the Guheshwara Himself
Is not there.⁶

The life attracted towards material life looks like corpse and all the five senses are like dogs competing each other to eat the corpse. Here, he shows that the humanity is suffering by being caught in the webs of the five senses. The God Guheshwara is the eternal truth and bliss that we do not find in material life.

That is why a spiritual practitioner is laughing at the mad race for material life.

In a dense jungle in the heart of a village
Five corpses are lying.
The mourners are many,
And so come and keep coming.
But the corpse burns not,
Nor the jungle decays.
The bier alone is consumed with fire
O Guheshwara.⁷

Here the body is a village, wherein the five senses like smell, touch, taste, sound and vision are the five corpses. These five senses are competing one another to possess the body, considering it to be their means of pleasure, they keep mourning for its possession. But the never ending worldly pleasure does not allow going out of their territory. These five senses when devoid of God's grace, keep tracking their path of worldly pleasure. As the five senses are not sanctified in the enlightenment, hence there is an endless agony of these five corpses. So neither there is a decay of jungle nor the burning of the corpse, but the body is in eternal consumption of the fire.

Here is another Vachana that depicts a strong bond between the devotee and the God, the teacher and the disciple;

The creeper I sought so long is now
About my leg entwined.
The longing of my heart is now
Within my grasp.
Like a poor man stumbling upon a trove,
With a seeker's tireless steps I have come
And seen, O Lord, the Inconceivable,
.....
And having seen, I have been saved,
O Guheshwara.⁸

This Vachana makes it very clear and throws sufficient light affirming that Animishadeva was Guru and Prabhudeva was the disciple, and he was required to clasp the feet of his Guru to realize and attain the Doctrine of Void. When his Guru Animishadeva dropped down after the Linga on his palm was picked up by Allam Prabhu, and that very moment the Guru passed into the absolute Void. Now the spirit of Guru was hidden in the Linga, once it was transformed to Prabhu's palm, his Guru had established himself in Prabhu's heart. Only after realizing this Prabhu's grief comes to an end.

Conclusion

Literature always depends upon life. But whatever the artist expresses should spring from the real life. The modern life almost being broken into fragmentations is pressed under constant expectations in its every facet. Now, life is indeed becoming highly demanding. Hence the role of literature becomes still more relevant. Spiritual literature becomes still more important. Hence the extraordinary life led by Allamaprabhu becomes vital for our study, his visit to Animishadeva's Trans chamber, witnessing the shining flame and his Guru sitting in calm lotus pose holding the Amruta Linga on his palm become significant. That very moment his sense of himself has gone. His sense of the other seizes, the gap between the two vanished, as if proving that the Shiva-Advaita doctrine (that the disciple himself the master) was well assimilated by Allamaprabhu. The meaning of doctrine is well fulfilled in himself at this hour.

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“A Pattern that Repeats Throughout History” : An Analysis of Enemy as a Site of Constant Struggle between External Reality and Inner Self

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Abstract

This paper studies the cinematic techniques such as lighting, camera positioning, music, imagery, tropes, management of time and space, colour scheme, etc., of the psychological thriller film Enemy (2013) directed by Denis Villeneuve to analyse the protagonist's predicament. The film is read as an attempt to resolve the battle raging inside the protagonist's mind that seems to have arisen out of his relationship between the external reality and his inner self on one hand and his deepest fears and desires on the other. The fight appears to be between who he thinks he should be which is mostly informed by social pressure and who he is which is driven by his desires. The sources/objects of protagonist's fears and desires meet when he is seen fighting what he fears with the objects of his desires. In the attempt to resolve the conflict/s, the narrative reproduces two realities with the help of dream and memory. The protagonist seemingly develops a split-psyche dividing himself into two personalities: Adam Bell and Anthony Claire. This split is different from a neurosis or psychosis which is defined as the "fragmentation of the personality, in the sense that the psyche is split into two opposing energies which refuse to reconcile" (Mark Dotson). The emerging split personalities are not polar opposites; each of them contain both the characteristics he would want to retain and discard. While this points to the difficulty of simple negation (of one personality), it also gives a hope for reconciliation.

Keywords: cinematic techniques, psychological thriller, external reality, inner self, deepest fears, desires, dream, memory, psychosis, fragmentation, reconciliation

Enemy (2013) is a psychological thriller directed by Denis Villeneuve based on Jose Saramago's novel The Double (2002). The film portrays the battle raging inside the protagonist's mind. This conflict seems to have arisen out of his relationship between the external reality and his inner self on one hand and his deepest fears and desires on the other. He fights between who he thinks he should be (mostly informed by social pressure) and who he is (driven by his desires). In his attempt to resolve the fight, he seemingly develops a split-psyche; he divides himself into two personalities or realities. Dream and memory appear to be key tools that help him bring out the divide. The peculiar thing about the split is that the emerging personalities are not opposite characters where one represents who he should be and the other who he is. Each personality that he assumes contains both the characteristics he wants to retain and discard. Thus, the resolution would not happen by complete negation of one side, but a reconciliation of the two where both of them would have to compromise some parts of them.

Villeneuve says in an interview that *Enemy* is “a documentary of the protagonist’s subconscious,” “a man who decides to leave his mistress to go back to his pregnant wife” . The protagonist is troubled by the two sides of him – one informed by what is expected of him as a social person and the other by the person he is. The former is associated with the women in his life; his mother and his wife, and the latter with the women who are not in his life. They are always watching him and telling him what to do. His wife appears to be insecure of their relationship. She suspects that he is having an affair again. She constantly watches his move. His mother also tells him that he has “enough trouble sticking with one woman.” His struggle is to escape the watchful eyes of the women in his life by submitting to his desires for the women outside his life.

However, the film is more than a portrayal of the angst of an unfaithful man. As Villeneuve says, the story is told from “his (the protagonist’s) subconscious point of view.” The conflict in his mind seems to have developed from the relationship of his deepest fears and inner desires where the former is more or less overpowering. The first three almost overlapping succession of scenes of the film present his fears one after the other: a long-drawn horizontal shot showing the vast landscape of a city with a rather monotonous, tall, dull and similar-looking buildings against a somber, sepia-tinted sky; a voice of a woman runs over the scene as it quickly shifts to another scene where the protagonist is sitting in a car seemingly listening to his mother’s voicemail as his disinterested eyes are seen reflected in the rear-view mirror; a subjective point of view camera positioning spots a naked pregnant woman (who turns out to be the protagonist’s wife) sitting on a bed as she turns and looks into the camera. It is significant that the woman is pregnant because he is not afraid of women per se, but the responsibility and commitment that are tied with them which is exemplified by the pregnancy. After a pause, “Chaos is order yet undeciphered,” slowly appears in sepia ink occupying a rather insignificant space at the centre of the otherwise black screen.

As we learn, the lighting in the film plays with shades of sepia and black which are more often than not set up against each other. The first personality

introduced by the film is located in a darker space. The most prominent colours appear to be sepia and black. Just like how he leads his life, his apartment is dim and dull. He is mostly seen in a poorly lit room as if he is being constantly engulfed in darkness. Sometimes, all that is seen is his dark silhouette. Most of the time, the rooms are partially lit in sepia light leaving the larger part of it dark black. To further highlight the contrast, his girlfriend who comes over to his place almost every day is seen wearing a black dress all the time while the protagonist’s white shirt turns sepia as yellow light reflects from it. In one of the most crucial scenes, where he contemplates on his discovery of his look-alike, he is shown walking through the shadows cast by alternate strips of sepia and black light. The contrasting lights might be representative of the conflicts in his mind. Sepia colour is mostly absent in the life of the second personality which seems to have been substituted by white. Furthermore, the wife is seen wearing clothes of softer and brighter hues and never black. This is when the woman in his life does not stand for his desires, but fear, something he wants to escape from. It is noteworthy that the only times when a scene is really bright, clear and colourful is when he is dreaming it. Otherwise, if a scene is somewhat bright, it is quickly followed/superseded by mighty-looking city view laden with huge buildings and web-like wiring structure. However, sepia and black are not that contrastive as one would think. They produce not an unpleasant effect when combined. They complement each other so much so that the scenes that flaunt just the two colours give not a contrasting effect, but a harmonious one, producing a tint of “grayish-yellow” . It should be noted here that, the sources/objects of the protagonist’s fears and desires meet . He is seen fighting the objects that he fears with the objects of his desires.

The first three scenes can be read as representations of his fears and the one after that, his desires. He is afraid of the mundane and of being subjected to a mechanical and monotonous life. Symbols like foggy city, tall and identical buildings are repeatedly shown to highlight the mundaneness of his surroundings. Sometimes, the encircling buildings are shown from low camera point of view that slowly moves up to reveal the size of the same. The buildings stand



around him all tall and mighty as if to devour him just like the commitment and responsibility that is demanded of him as a family man. This does not stop him from being unfaithful to his wife. His mother also knows that he has “enough trouble sticking with one woman”. It is significant that the song playing in the video store is “The Cheater”, a song that tells the story of a man who cannot control his desires.

His fear of marriage, family and commitment is presumably brought on by a fear on another level – fear of control and dictatorship. He is seemingly trapped in the urban lifestyle where individual expression is impossible. We often see him loosening up his collar as if in suffocation and running away in a hurry from the over-powering mechanical development outside into his room where the illusion of freedom is again thwarted by the women in his life, including his mother. He is afraid of being controlled and falling into a pattern. His first word in the film is “control”. His class lectures are particularly important because he mostly talks about “control,” “dictatorship,” censorship of individual expression, control of ideas and knowledge, “pattern that repeats itself throughout history,” and so on. It is noteworthy that that his lecture (also a repetition) on “pattern” that repeats throughout history runs over the scenes that show him moving about his repetitive and monotonous daily life. One of the lectures stresses on the circular movement of history: “it was Hegel who said that all the great... greatest world events happen twice, and then Karl Marx added: the first time it was a tragedy; the second time it was a farce.” These are the things he is seen to be trying to escape from. He fears commitment because he associates control and dictatorship with the institutes of marriage and family. In a scene, when he and his wife break out into an argument over his infidelity, he walks out on her saying, “I don’t want to get into this again... I’m going for a walk.”

Two of the most recurrent symbols, spider and key are imageries of great significance that the film makes use of. Spiders are symbolic of the protagonist’s fears and the key, his desires, or freedom, at large. The wires above the city appear like a spider web. And, it is in their web that spiders trap their prey. His feelings about women and fear of commitment get mixed up when he walks pass a naked woman

who is gradually revealed to be having a head of a spider in a dream. In another scene, a giant spider is shown hovering over the city as if in dominance. On the other hand, the key opens up to a space where he gets to indulge in the pleasures of his secret society. It serves as a window to his subconscious mind.

Christopher Pawling writes in his “Introduction” to *Popular Fiction and Social Change*, that the narrative “provides a link between ‘external’ reality of social experience and the ‘internal’ meaning derived from it,” and seeks reconciliation between the two. The narrative of *Enemy* works on the fear and desire of the protagonist to produce a new ‘reality’, a fictive world with its own form of ‘reasoning’ (Jameson cited by Pawling). In this new reality, there are two of him – who look exactly alike, but having different personalities and different lives. He feels the forces around him breaking him into two personalities. However, they are not polar opposites as psychoanalytical theories would suggest. According to the renowned psychologist, Carl Jung, when there is a break between the conscious and the unconscious minds, a neurosis or psychosis occurs. Neurosis or psychosis is defined by Mark Dotson as the “fragmentation of the personality, in the sense that the psyche is split into two opposing energies which refuse to be reconciled.” In the film, there is not a clear cut divide between the two where one is perfect and the other is not. They are both with flaws. The first one that the movie introduces is Adam Bell, a history professor. He is dull-looking, unkemptly dressed and tense. He drives a car, has a girlfriend and lives in a shabby apartment. He is the one who finds out about actor Anthony Claire, who he thinks is his doppelgänger. Anthony looks lively and well-dressed. He drives a bike and lives with his pregnant wife in their well-kept apartment. It is noteworthy that Anthony is the one wearing a wedding ring.

The act of creation of this new reality is initiated by dream and further developed by memory. It is in a dream that Adam Bell discovers Anthony Claire and when he goes to further pursue his discovery, it is more of an act of creative remembrance. Adam Bell’s lecture on memory runs over the scene when he walks up and down his room contemplating a scene in a film. At the background, Adam Bell’s voice is giving lecture on memory: “A creative act

of memory, to remember something, to remember somebody ... It's always coloured by emotions.” Adam Bell might be trying to remember his past in an act to reconcile with it, but it is evident that, this remembering is going to be a “coloured” one. He brings up and at the same time represses memories of him so as to escape from the person he is. Adam likes to believe he doesn't like blueberries while Anthony likes them, only to be told otherwise by his mother. While Anthony is a movie actor, Adam says he does not like movie when asked by a colleague. Thus, the act of remembering and forgetting plays a crucial role in developing the two personalities.

The two worlds are made up of the protagonist's memories and wishes and also the things he wants to forget. Both of the worlds are not entirely real as elements of fantasy are mixed up in them. It is known from Adam's mother that he is not living in a nice apartment at present and becoming an actor is one of unfulfilled fantasies. Both of these dreams come true in his imagined worlds. It should be noted that the narrative of the film flaunts nonlinear patterns of development where there is manipulation space and time and break of cause-effect relationship. The two personalities are made up of factual elements as well as fantastic thoughts and events that happen in the past (memories) which are distributed unequally. In fact, the discovery of Anthony Claire, his look-alike, seems to be mostly incited by his memory of his infidel past and his desire to correct his ways. Thus, each of them has qualities that the protagonist think is desirable and would like to retain and also ones he is fighting to discard. Thus, some form of communion has to happen between the two where both discard undesirable parts of them.

In regular fantasy stories, one sees a utopian vision of a transformed world where he can escape into. In *Enemy*, both the imagined worlds are laden with flaws. The most needed merger happens when Adam and Anthony strikes a deal where they reverse their roles. According to their deal, Anthony takes Adam's girlfriend out on a date and Adam comes home to Anthony's wife Helen. Now, Adam, the one with a decent job comes to the nicer apartment and is rejoined with his wife. This appears to be a reunion of all the good or socially desirable things in his life. Anthony has taken the “bad seed”, his

infidelity away with him. To further this cause, Anthony even promise Adam that after he takes out the latter's girlfriend, he is “going to disappear from your (Adam's) life forever. Then we will be even. It would be a little early to assume so. What looks like the ultimate reunion is shown in a series of juxtaposed scenes. On one side, Anthony and the girlfriend are seen having a fight leading to a car crash which kills them both. It is significant that the windshield of the car breaks into the shape of spider web which serves like a warning that the game is not quite over. On the other side, Adam breaks down and apologises to his wife who in turn consoles him and they have their kiss of reconciliation, as one can call it. The following morning, Adam seems to have completely shuts out the other side as he turns off the radio in the middle of the crash news. He is seen to be fitting in well taking a suit out of Anthony's closet and wearing it. When everything seems to have straightened out, Adam finds the “key” in his pocket. The film ends in what is considered to be one of the scariest ending of all time. Adam finds a giant spider in place of Helen where it gives a quick start as if in fear of Adam. Adam does not seem shocked or surprised as if it was bound to happen just like the “pattern that repeats itself throughout history.” Following a web-like structure, the story has come to full circle. Thus, the moment he thinks the conflict is resolved; he realizes that it is a nothing but a “pattern”. He is aware that the first time an event happens, it is a “tragedy” and the second time it is a “farce”. So, he would have to accept the supposedly undesirable sides to him and even try to find humour in it.

In thrillers, Jerry Palmer writes, “the hero undertakes to solve a heinous, mysterious crime which is a major threat to the social order.” In *Enemy*, a psychological thriller, the protagonist fights to resolve conflicts in his mind. This battle has developed from the clash between his deepest fears and desires. In his attempt to resolve the conflicts, the narrative reproduces two realities though dream and memory where the resolution is to be brought about by the reunion of the two. However, the reconciliation goes without much success as the ending portrays Adam Bell with a key in his hand and a spider in his house – his desires and fears very much alive and ready to act/perform once again.

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Indian English Literature Mirrors Human Life

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Abstract

This paper discusses about the Indian writer who have all contributed to exhibit the contemporary sensations and its reflections. Among the genres of literature Novel is the best form to convey one's sense and sensibility to the society. It aids the author to imprint his feelings and emotions relevant to the prevailing traumas. As far as Indian writers are concerned, they exhibited the clear picture of culture, heritage, rituals and taboos of India through their writings. Most of the writers focused on the existentialistic issues that are persuaded by the inhabitants. Indian English novels paved the way for the upcoming writers to uplift the nation through their works.

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Literature is a mirror which reflects and refracts the human life and its society. It acts as a reflection of human feelings and emotions. Literature owes an opportunity to know about the unfamiliar lives and lifestyles of people. Indian writing in English is a part of a literature written by native writers in India. It had its wings in the form of Poetry, Prose, Fiction or Drama. English became the medium of instruction and its originality is seen in the writings of Raja Ram Mohan Roy, Swami Vivekananda and other writers started contributing for the rise of prose literature having great socio cultural reference. Indian novels in English hold the content of Indians' Life and Culture.

Indian culture acts as a root for the commencement of epics, religious, writings, tables, poetry, etc., British people influenced Indians through their language which had its real existence. In Post-Independent era, Indian writers have shown multifaceted thriving into Indian English Literature which had its uniqueness.

Certainly Indian English fiction has its position in the literary world. Novels are considered to be the easiest medium to connect the reader to its author all over the world. Though Indian English novel is a recent sense it acclaims great critical appreciations and becoming the international best sellers in the world.

Indian culture, tradition, mythology, belief and their standard of living are propagated and popularized through Indian English novels. Indian English novel writing is concurrent with the origin of novel writing in India. It paved a way for the beginners of that time. The themes of novels during the 20th century are subjected to social, political, economical, historical and regional issues. There are many social evils, which went against the social norms. The 20th century inspired the novel writers to write about social, political and economical conditions of the society. It is a transitions period of social and political environment performing the traditions and introduced new systems which are based on impending changes. Contemporary writers focused on issues of evils in the society. They also write about freedom struggle and fundamental rights and duties of an individual.



Mulk Raj Anand's novel *Untouchable* had exposed the social problems through the character of an unprivileged. R.K.Narayanan is prominent writer who has imprinted his impressions on Indian English Literature. He is a region old writer who blends the social themes and characters through an imaginary land 'Malgudi' has novels are mainly influenced by Gandhi and his principles. His novels uplifted him to massive popularity him to massive popularity in India and abroad.

The Socio- Political, economic and ideological stirring of Gandhiji made an impact in the minds of contemporary writers. Through their writings, the Indian writers connected the east and the west. Some Eminent writers are Bhabani Bhattacharya, Manohar Malgonkar, Chaman Nahal and Khushwant Singh.

Bhabani Bhattacharya's novels focused on the social, political and economical issues of the current era. His first novel deals with the crisis of Bengal famine. *He who rides a Tiger exposes the struggle* of an unprivileged person who underwent poverty, Caste system and old existing beliefs. It also shows the revenge of a man against hypocrite society. A Goddess Named Gold presents the meaning of real freedom and the contrary forces working together for their corresponding interests. In shadow from Laddakh discusses the hindrance faced by the mankind during the Indo-China conflict and it also exhibits the two distant ideas, thought process and beliefs. A dream in Hawaii impresses the writers own impress in the west and it also relates the correlation and the ideals of the east and west Bhabani Bhattacharya contributed sin novels to Indian English Literature. His entire novels portray the absolute realities of the life.

The early twentieth century is a period of turmoil like freedom struggle and abolition of social evils. Some well-known writers of this era are S.K.Ghosh, S.M.Mitra, S.B.Banerjee, S.Mukharjee, etc., Their novels highlighted the evils of the society and challenged the societal norms. The insecurity prevailing in every heart was natural as the anguish of slavery had not vanished entirely. People demand the country of their own and not to be serfs in other's hands. This demand leads the partition between the Hindus and Muslims of course this partition becomes the vogue of many prolific writers.

Khushwant Singh's *A Train to Pakistan* portrays the conflict between the Hindu and Muslims during the partition. Manohar Malgonkar's *A Bend in the Ganges and Distant Drum*, Bala Chandra Rajan's *Dark Dance* and Bapsi Sidhwa's *Ice-Candy Man* is an another literary work that depicts the elements of partition.

The post-independence writings throw light on the contemporary problems and the troubles after the independence. The major themes of the novelists are poverty, corruption, illiteracy, lack of exposure for women caste system, border issues etc. Economical imbalance and caste system pose the problems to the poor in Indian as depicted Rohinton Mistry's *A Fine Balance*. Requirements like food, water and practice of defining boundaries for the poor made them to be humiliated.

In India another crucial issue was economical problems which have been utilized as major themes by many writers of that era. People longed their economic improvement during the period. In Post-colonial period thousands of sellers were finding their livelihood in India which contended the gap between the rich and the poor with this in usage of population, there was a great demand for economic stability. At the outset the economic growth and eradication of poverty are availed in the writings of the contemporary writers.

Chaman Nahal a prolific writer whose first novel, *My True Faces* appeared after the publication of *The weird Dance* a collection of short stories. His *Azadi* is one of the best novels about the partition of India.

Arun Joshi is a remarkable novelist and a creative artist. His novels exhibit the dark shades of human mind and dilemma in his psyche. He projects the inner turmoil of an individual in his novels through the knowledge of comprehending human psyche. He won the Sahitya Academy Award for his last novel *The last Labyrinth*. Most of his works bear the semi-autobiographical elements which are experienced by him.

Vikram Seth is another notable writer in Indian English Literature. The novel *The Golden Gate* is written in verse form. He acclaims immense popularity and reputation with the publication of his second novel *A suitable Boy*.

Shashi Tharoor's *The Great Indian Novel* brings him a good fame as a novelist in India. Show Business and Riot are the other well-known novels of him.

Salman Rushdie's *Midnight's Children* is acclaimed as a major milestone in postcolonial literature. The novel highlights the exploitation undergone by Indians through inhibiting the connections between the relations. Rushdie depicts post-colonial effects through ideas, beliefs and the spirit of the times. He won the Booker prize for *Midnight's Children*.

Along with the male writers, female writers also have contributed their writings about the controversial issues in the society as well as problems experienced by women folk. They also expressed their aversion towards the subjugation of poor and the women. Some female writers who have imprinted their reputation in India as well as in abroad are Kamala Markandaya, Anita Desai, Shashi Deshpande, Jhumpa Lahiri and Arundhati Roy.

Cornelia Sorabji is one among the popular female writers during the twentieth century. Her works like *Love and Life behind the Purdah* and *Between the Twilight* brought her great fame. Most of her novels focused on the social obligations and the oppressions of women inside their four walls. Through her novels, she enlighten women to break their and old beliefs prevailing in the society overall, she emphasizes on the empowerment of Indian women who are supposed to like their life of their own.

Kamala Markandaya is a renowned woman novelist who has occupied a prominent place for herself among the novelists of that time. She has a humanistic and pragmatic approach in her novels. Her novels are enriched with the different sets of Indian values; shades of situational emotions and the hardships of women in their life. *Nectar in a Sieve* traces out the tragic elements occurred in the life of peasants. *Some Inner Fully* is one of her best novels which portrays a love story against a political background. *Possession* is appeared to be the continuation of the novel *A Silence of Desire* in which she deals about the dilemma between Indian Spiritualism and modernism where as *Possession* deals the conflict between the spiritualism and materialism. She uses both the eastern and western philosophies in her novels.

The political novelist Nayantara Sahgal discusses politicians and bureaucrats in all her works. Apart from her political descriptions, she also voices for the liberation of women from their social confinements. She has also written a master-piece which depicts the partition of India and Pakistan. Anita Desai is one of the most popular female novelists of present times. Her narrative techniques and pragmatic thoughts made her novels to be an extraordinary one. The novel *Cry, the Peacock* brings out the life of Maya who is oversensitive, miserable and hopeless due to the insecurities around her. As a result, she finds tragic end out of her frustration. Her novels are influenced by western philosophy at the same time they keep up the social structure in India. All her novels explore the impending trauma of relationship and individuals. They possess everlasting position in the field of Indian English novels through creative power.

Shashi Deshpande refers some mythical characters in her novels to depict her protagonists' attitudes. In *That long Silence*, Deshpande portrays the vivid picture of Husband – Wife relationship. In *The Dark Hold No Terror* she portrays the agony of married women webbed in the inferiority complex of men which ultimately leads to suppression. She boldly inhibits the frustration and disappointments of women in her novels.

Kamala Das is a famous female writer whose works stimulated women to rethink about their identity and to reform their status in the society. Kamala Das's *My Story* mirrors the mental and physical urges of an Indian Women by attaching social conventions and taboos.

Arundhati Roy's God of Small Things is her only novel and won the Booker Prize. She has produced highly creative work with the unique sensibility, great analytical skill and ease of playing with words. The novel explores how the small things affect people's behavior and their lives. Her writing is inclusively focuses on issues like caste discrimination, gender discrimination, environmental protection and marginalization.

It is evident that western society and its writing started influencing Indian English novels is various aspects. A significant features of the Indian English Fiction is depend upon it's free use of bold language.



Most of the Indian novels have preferred the themes of marginality, caste issues, marital problems, economical imbalance, gender discrimination, and political traumas which effectively revealed in the novels. All these issues affected the sense and sensibility of every individual in India, which long for its remedy. All the female writers present the innermost emotions and feelings of the women in their writing. They are extremely subjugated in the clutches of men and society. They also voice for the right of women to take decision and living life of their own.

Indian English Literature glitters in the galaxy of world literature. It took its own time to obtain its recognition. At present many writers including women writers are flourishing and moving towards their success through their variety of writings, with the deep sense Indianans and its culture. With these perceptions, Indian English Literature is an expression of profound Indian sensibility.

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When Spiritual Vibrations Work

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Abstract

This paper makes a rendering of a translated Hymn-20 of M.V.Kamath, the former Chairman, Prasar Bharati, Government of India, from Kannada into English composed by Poojya Dr. Sharanasawappa Appaji. The man has built temples, installed deities and has initiated worshipping them. But He has forgotten to realize that he is the God's alter-ego. God lives not only in the built up temples but he lives in all the human beings and other creatures, as well in form of a spirit. Our bodies are moving temples built by God. Hence, the Linga is present in our self; the Jangama is present in our self and the Guru is also present in our self. So, honoring and loving these triple forms is nothing but honoring and loving of self only. This could be done by three times worshipping a day to these triple forms. God lives in the Brahmaanda and Pindaanda. To have this awareness the author guides us to go to Sharanaas and conduct Shivanubhava Gostis or the spiritual discourses. When such Shivanubhava Gostis were conducted what came out from these mystic interactions became the quintessence of Anubhava Mantapa-Spiritual Parliament. The Hymn confirms that what we experienced in the past becomes history, and what we desire to possess in the future, becomes a longing, and only the present belongs to us. Therefore we must experience God in our own. If Sharanaas could experience Godhead it was their spiritual property. We have no claim over it. In order to earn our spiritual wealth we have to sweat on our own. The author gives us a key saying that all of us should experience Godhead every day, that is Shivaanubhava, because resting on spiritual wealth of others will rob away our own existence and joy. So the persistent realization of self only is the realization of God.

Keywords: Dasoha, Sutra, Sharana, Veerashaivism, Shivanubhava

Dasoha Sutra (HYMN) – 20

“The God descended down to earth
Transformed Himself into Linga
In a stationary form;
Jangama in movement;
and Guru in form of Awareness.

The God in form of
Guru-Linga-Jangama
Is prayed and honored
By offerings three times a day,
Thus one earns spiritual wealth-
The Shivanabhava.

The mystic experience
Blossomed into Samasti form
And became the quintessence
of Anubhava Mantapa.

History, it becomes the bygone,
Awareness, it becomes the present,
Longing, it becomes the future,

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Earning spiritual wealth by
Cherishing and experiencing
God at every moment, ceaselessly
is Shivanubhava only.

The scripture unspoken by man
is the authority to the messenger of God.
The scripture is not the authority
To Shivanubhavavani,
(Words of Godly experience)
But the authority lies in
the great life of realization,
keep your mind constantly concentrating
on Shiva, That alone is
Awareness of God.
Mahadasohi Sharanabasava".⁻¹

This Sutra is also translated into English by Dr.C.R.Yaravinetelimath, Professor Emeritus, Karnataka University, Dharwad, Judith Kroll, poetess USA, and L. Basavaraju, Professor, Mysore University, and Dr. Sannabasanagouda. G. Dollegoudar Patil, Principal, Sharanabasaveshwar College of Commerce, Gulbarga. The present version of translation quoted is from Dr.Sannabasanagouda. G.Dollegoudar Patil's Tryst with Mahadasoha. The Veerashaivism being an independent religion has more number of followers in Karnataka and neighboring states of India, and it believes in the principle that God is perceived in all things both animate and inanimate, in the things that are static and stationary, and the things that are in motion too. Nothing in this world happens without the God's grace. Every object in the world is the God's inalienable part. "Where there is life there is God-Yatra Jeeva Thatra Shiva" so goes a saying.

The God descended down to earth
Transformed Himself into Linga
In a stationary form;
Jangama in movement;
and Guru in form of Awareness.

We see God, the creator of this world in three forms-Linga, Jangama and Guru. The terms like Guru, Linga and Jangama are used in Veerashaivism context regularly. These terms have their own connotations and Poojya Appaji uses them in this Sutra and shows what they mean and what they stand

for. Appaji firmly professes that the God descending down to earth assumed the form of Linga, and all the people in India worship the same God when he is installed in a static form in temples as Linga. Hence God becomes Linga by being static. The author with his spiritual acumen is able to comprehend everything with his power of Maha Dasoha in his Sutras. So in this Sutra too, explaining further, on the concept of Linga, he pronounces that the same Linga when in motion dons the role of Jangama. To explain it further in a nutshell in the words of Emeritus Professor Dr.C.R.Yaravinetelimath, God becomes Linga by staying in the devotee's body; becomes Jangama by moving along the devotee's breath, and becomes Guru by illumining the devotee's heart with eternal knowledge.²

The God in form of
Guru-Linga-Jangama
Is prayed and honored
By offerings three times a day,
Thus one earns spiritual wealth-
The Shivanabhava.

The mystic experience
Blossomed into Samasti form
And became the quintessence
of Anubhava Mantapa.

He says that the same Linga gets transformed into Guru or the teacher, and then the Guru becomes an embodiment of knowledge or awareness. Then what are we to do with these Guru, Linga and Jangama? The simplest thing that we can do is that we should offer and honor all these three forms with intense devotion, and then we are assured of a place in the great assembly of mystics and saints. Honoring these three with all that we have both in body and mind will be a rewarding experience as we all wish to be in the company of realized souls.

The human beings have built temples and installed deities and have begun to worship them. But they forgot to realize that they themselves are God's alter egos. Therefore God does not live only in the built up temples by human beings but he lives in all the human beings and other creatures as well. Our bodies are moving temples built by God. Hence the Linga is in our self; the Jangama is in our self and the Guru is also in our self. Therefore honoring

and loving these three is nothing but honoring and loving of self. This could be done by three times worshipping to these triple forms. As it is said, the God lives in the Brahmaanda and Pindaanda. In order to have this awareness Appaji shows us a path, that is, we have to go to Sharanaas and conduct Shivanubhava Gostis or the spiritual discourses and then we will be in the companionship of God. When such Shivanubhava Gostis were conducted what came out of these mystic interactions became the quintessence of Anubhava Mantapa.

History, it becomes the bygone,
Awareness, it becomes the present,
Longing, it becomes the future,
Earning spiritual wealth by
Cherishing and experiencing
God at every moment, ceaselessly
is Shivanubhava only.

Speaking on the relevance of our experience, the author elucidates it further in his hymn-Sutra. What we experience in the past becomes history, and what we desire to possess in the future becomes a longing and only the present belongs to us. Therefore, we must experience God in our own. If Sharanaas experience Godhead it was their spiritual property. We have no claim over it. In order to earn that spiritual wealth we have to sweat on our own, we have to work, so that we can experience its tremendous happiness; that experience in itself will become Shivaanubhava-mystical experience. Appaji- the author suggests and gives us a key saying that all of us should experience Godhead that is Shivaanubhava, every day, because resting on others will rob off our own existence and joy. The perennial realization of self is the realization of God only.

The same concept, rather the Sharana philosophy is expressed by Gurbani an Indian scholar in this way - "This human body is likened to a city with nine gates (two eyes, two ears, two nostrils, one mouth, the anus and the genitals)." The Gurbani time and again reminds us that all these nine gates are defiled due to Mayaic (spell) entanglements. On the other hand one who is Enlightened dwells in the Infinite Cosmic Wisdom, beyond the bodily nine gates. Thus, having mastered his mind with the Wisdom obtained through the Shabad-Vichaa), he frees himself from

Mayaic efforts. In this way he enjoys the state beyond all miseries, including repeated suffering. He has completely relinquished all varieties of sense gratifications, which arise from mental concoctions. He is truly contented in his True Nature. He remains undisturbed even amidst the so called "filth" or "impurities" of the material world (Maya). His mind has become one with his Mool (Source, Origin...)." ³

The scripture unspoken by man
is the authority to the messenger of God.
The scripture is not the authority
To Shivanubhavavani,
(Words of Godly experience)
But the authority lies in
the great life of realization,
so keep your mind constantly concentrating
on Shiva, That alone is
Awareness of God
Mahadasohi Sharanabasava.

Majority of the people who follow different religions in the world have their own scriptures. Some of the religions do have their founders and also scriptures with a belief that their scriptures are dictated by God and have descended from heaven. They claim them to be divine utterances and not scripted by human beings, but the author here has a different interpretation to offer, that is, the written scriptures may not be the right authorities for God experience, but the living experiences. The followers are under intense faith and have accepted the fact that these scriptures have straight way came from the God. Human beings do not write them and they are also not verified, which their faith is. Some people consider them to be the speech directly spoken by God. But contrary to this Appaji very affirmatively announces that the book or the scripture is not the basis of God's words. Because the values preached in different scriptures cannot remain the same for all times, in all the places, in all the cultures and in all the countries, as life is dynamic, vibrant and always in a flux. Hence new things, new values, new thoughts creep in life, new challenges arise, this view is fair enough and also it could be debated further. The scripture may not answer to all the emerging questions; it may remain silent. The values keep changing and what is said in scriptures thousands of years ago might not



help us. One fundamental principle that we observe here is, an individual and his teachings dominate the religions, which have given us scriptures, but the principles of Veerashaivism have emanated from the collective consciousness of the great-realized souls of Sharanaas. They discussed, debated, interacted in the mystic parliament called Anubhava Mantapa, further they verified, made evaluation and finally accepted the principles for a happy living of human beings. Therefore, for Veerashaivas, book or scripture is not the authority. For them, the authority is their Mahadasoha Jeeva (that is realized life) that is, experiencing the God everyday and seeking that self realization on their own without depending upon the borrowed knowledge, and somebody's experiences, which might become outdated after some time. Thus we should focus our mind on the Shiva, and the awareness of Shiva is the awareness of God.

Poojya Appaji the composer of this Sutra has also tried to show that he has got a free play of mind (to use the term of Mathew Arnold in the field of criticism), the composer analyses many important issues relevant to the life of humanity and persuades us to practice spiritualism. It can be further explained with the help of an explanation. Suppose if a father acquires more number of degrees, they become his earnings and his wealth; a son cannot have legitimate ownership of his father's degrees, as he is required to own his own degrees by hard work and studies. Similarly the God-experience of each one of us should be earned by dint of our hard work and constant discourses with the realized ones. However

the past spiritual experience of the ancient saints can never be claimed as ours and it never becomes our experience too. Only that we experience through our dedicated efforts becomes a legitimate one. But, definitely the light of ancients and their spiritual experiences act as light to our life. An excessive indulgence in the past and living too much in the future are of no use. Experiencing God in the living presence is alone Divine experience. "Experiencing Siva from day to day alone is Divine Experience" – so declares Dr. Judith Kroll.⁴ In the Anubhava Mantapa- spiritual parliament of the twelfth century the Shivasharanas having direct experience of God did not accept any text as an authority. "Focus constantly and ever thy mind on Shiva. Awareness of Shiva and Shiva alone is Awareness of God."⁵ The Sutra ends with a mention of his chosen God Mahadasohi Sharanabasava.

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Staying Rooted, Being Cosmopolitan in Shyam Selvadurai's *The Hungry Ghosts*

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Abstract

*“Contemporary cosmopolitans believe that every person has global stature as the ultimate unit of moral concern and is therefore entitled to equal respect and consideration no matter what her citizenship status or other affiliations happen to be” (Brock, 2013). A rooted cosmopolitan, as espoused by Appiah (2006), puts faith in the general acknowledgment of all individuals, paying little respect to position, status, caste, or creed and concomitantly champions one’s own roots. Nonetheless, a cosmopolitan identity isn’t really framed by indiscriminately holding tight to standards and practices of the past. While the association with one’s underlying roots is vital in being a true cosmopolitan, what is essential is additionally the capacity to perceive standards and practices that are outdated or unimportant and grasp those of the past and current that add to a more fruitful and enriched life. That in essence, is being a genuine cosmopolitan. The main premise of this paper is to explicate how valid a cosmopolitan identity is in overcoming struggles and enriching the lives of a migrant Sri Lankan family in *The Hungry Ghosts* (2013) by Shyam Selvadurai.*

Keywords: cosmopolitan identity, rooted cosmopolitan, cosmopolitanism

Introduction

Cosmopolitanism in recent times has received much attention in the scholarly field of inquiry. Kwame Anthony Appiah, the renowned cosmopolitan advocate, espouses the notion of being a rooted cosmopolitan. A rooted cosmopolitan essentially believes in the universal acceptance of all humans regardless of caste or creed and equally champions one’s own identity and roots (Appiah, 2006). Cultural cosmopolitanism posits that individuals should embrace the idea of being devoid of preference and partiality. “Contemporary cosmopolitans standardly believe that every person has global stature as the ultimate unit of moral concern and is therefore entitled to equal respect and consideration no matter what her citizenship status or other affiliations happen to be” (Brock, 2013).

Therefore, the idea presented here is that as the world continues to shrink and as border-lines continue to disappear, we, the individuals who inhabit this borderless world share a responsibility to inculcate and encourage pluralistic values of acceptance, fairness, impartiality, neutrality, and open-mindedness when regarding a fellow human regardless of caste, creed, sexual orientation, gender preference, religious beliefs, and ethnicity.



Migration and mobility are celebrated tenets of cosmopolitanism (Appiah, 1997). This article seeks to expound on the idea that a cosmopolitan identity is empowering and liberating for the migrant Sri Lankan as he traverses the potholes and pitfalls of seeking a home away from home. The flipside of it all is how the inability to embrace a cosmopolitan identity results in the characters being very much stuck in a limbo and unable to attain a better life that they sought through migration. Shyam Selvadurai's *The Hungry Ghosts* (2013) provides the perfect backdrop to this critical endeavour as we seek to identify how the failure of being a rooted cosmopolitan is a result of one's inability to let go of the obsolete practices and issues of the past which largely compromises the cosmopolitan identity of a hopeful migrant.

It is important to note that the Sri Lankan diaspora is generally made up of the Sinhala diaspora, Tamil diaspora, and Burgher or Moor diaspora. The 1983 communal riots were one of the main inducers of Sri Lankan Tamil and Sinhala migration to Canada, Germany, UK, Switzerland and France (Reeves, 2013). As the island-nation continued to be fraught in continual ethnic tensions, many fled to escape the fate that most definitely would have dogged their entire lives. Despite fleeing, many continue to be trapped in a limbo between the motherland and host-nation. Therefore, this paper seeks to explicate how a rooted cosmopolitan identity bridges the gap of motherland and host-nation and liberates the migrant Sri Lankan from the clutches of displacement and uncertainty. Shyam Selvadurai himself is of a Tamil-Sinhalese mixed parentage and emigrated to Canada in 1983 at the wake of the ethnic conflicts. It is of no surprise then that his works including *The Hungry Ghosts* (2013) provide the tensions and conflicts of ethnic riots as well as migration as a backdrop.

Cosmopolitan Identity: The Struggles of Staying Rooted

In *The Hungry Ghosts* (2013), the main character, Shivan, emigrates to Canada with his mother and sister after the shocking demise of his father. His family is initially described as being ostracized by his wealthy Sinhalese grandmother because his mother had married a Tamil. Shivan and his sister, Renu never knew the existence of the well-off

matriarch until their family descends into financial problems and eventually the death of their father. The prominent matriarch takes a liking for Shivan as he is her grandson (and a boy, of course) but Shivan struggles with his own demons. To escape her dictating mother's clutches and the growing ethnic tensions, Shivan's mother decides to emigrate to Canada.

Of course, it was Shivan himself who had instigated the decision to emigrate. Upon hearing about the "Canadian and Australian embassies' offer of fast-track immigration for Tamils who want to leave Sri Lanka" (pg 81), Shivan decides to collect a form for his family. He explains that:

The recent upheavals had shaken loose some desperate courage in me, for after school that afternoon I cycled to the Canadian High Commission on Gregory's Road..... When I got to the guard, he looked me over and asked what I wanted. "I.. I'm here to pick up an immigration form. (pg 81)

For Shivan, immigration served a two-fold purpose; one, escape from the political upheaval and ethnic riots that were only getting worse, and two, as a means of freedom and liberation where he would be free to explore his own free will as is explained via his thoughts after the conversation below:

"But immigration, Shivan. It is a large move." She sighed deeply. "I know," I whispered. I came to sit by her. "But think of the life we could have there, Amma. Renu and I could go to a foreign university. Think," I held her gaze, "of the freedom for me." (pg 82)

As he was himself gay, Shyam Selvadurai portrayed Shivan Rasiah, his main character as one as well. As tensions mounted surrounding the two ethnic communities and as conflict engulfed the society of Colombo, Shivan experienced similar struggles within himself. He first struggled at the young teen age that he was at to identify himself or his differences from what was essentially status quo. His chance stumbling upon the biography of Montgomery Clift in his efforts to overcome loneliness by becoming a voracious reader resulted in the "momentous discovery that he, too, was a homosexual" (pg 68).

Shivan asserts that “to truly imagine freedom, one must understand how one might escape” (pg 67). It was this desire to escape and seek freedom to be himself that drove his desire for immigration:

The idea of sexual freedom began to take root in me, too. If America offered such opportunity for sex with women, did it not offer similar opportunity for people like me? (pg 69)

He found within the pages of Time magazine an article about the gay movement in San Francisco and New York which drove him to further believe that the Western world would provide him with the opportunity to be himself and be accepted for who he was:

Once in America, I told myself, I would become the person I really knew myself to be. In America, I would be popular, I would be gregarious, I would be witty, I would be handsome. (pg 69)

Appiah (2006) encourages pluralistic values that embrace differences and thrive in cross-cultural conversations and yet do not disregard the importance of people’s roots and innate patriotism. This he believes is the best way to be a rooted cosmopolitan. It is important then for a migrant, no matter for what reason he migrates, to invoke a rooted cosmopolitan identity. One who is able to be accepting of others despite their differences and yet is resilient with one’s own beliefs would most probably be able to be part of and belong to an entirely new culture and community. In order to be a cosmopolitan, Shivan would first need to learn to embrace himself and his roots before he would be able to be a true part of his new country.

Upon his arrival in Canada, Shivan and his family sought to begin a new life. They were immediately taken under the wings of Shivan’s mother’s old friend Shireen and her husband, Bhavan. These were the first characters of Sri Lankan descent that Shivan met with. In trying to assimilate into the host country, Shireen and Bhavan completely negated the need for association with their motherland. They never cooked Sri Lankan food nor had any Sri Lankan friends which they referred to as “close-minded” and condoning “racial exclusivity” (pg 104). Shivan quickly realized that Shireen and

Bhavan’s overzealousness was in fact over-reaching, as he states in the excerpt below:

Yet I quickly saw that there was something defensive behind their contempt for the growing Sri Lankan population. They had become out of touch with Sri Lanka and did not fit into the new community. And the community’s indifference to perceived white expectations – cooking Sri Lankan food, forming their own social groups – made a mockery of the sacrifices the Subramaniam had endured to integrate, sacrifices that were increasingly unnecessary. (pg 105)

As mentioned by Appiah, a cosmopolitan society embraces differences and thrives in inclusivity. The Subramaniam were clearly misinformed and completely lackadaisical in their delusion of what denotes a true multicultural cosmopolitan. Finding a social connection to people of the same motherland would indicate a strong association to one’s roots and that is an imperative tenet of being a rooted cosmopolitan.

In a similar vein, Shivan’s mother, Hema, too fell into despair one year into her new life and new home. In the hopes of getting away from her overbearing mother, she first fell in love with a Tamil man, whom her mother obviously disapproved of. Years later after his death, having lived with her mother and having her children becoming dependent of the very person she wanted so badly to deliver herself from, she sought to escape yet again, this time to Canada. But eventually, her desire to flee and having fled found her lesser solace than she expected to possess. Her only salvation was her connection to the Sri Lankan community as Shivan explains in the excerpt below:

When my mother lay in bed late at night, unable to sleep, she would think about how it was now morning in Sri Lanka.... Her participation in the Sri Lankan expatriate community, this reinvention, was a rope that kept her from sliding into despair. (pg 147)

It is this connection to one’s roots that ignites the ability to be a rooted cosmopolitan. Despite going through more personal struggles, staying close to her roots allowed Shivan’s mother to be a functional member of her new country.



Upon losing that connection to her Sri Lankan community due to an unfortunate situation involving her daughter and another woman's son, Hema went through a period of desolation that neither he nor his sister could help her reconcile with. Any association she may have built with the new country was completely shattered when she lost the link to her motherland which gave way to bitterness and devastation as can be seen below:

When I came up to her, she gave me a long hollow look. "I wonder what these people must have felt, dying in this country. If I die in this godforsaken country, please don't scatter my ashes here. That would be unbearable." (pg151)

As suggested by Appiah, one should aspire to be a rooted cosmopolitan, whereby mobility that takes one into a new environment should be a catalyst to embracing, accepting, and being part of that new culture. This paper argues that as seen from the various excerpts above, doing away with one's connection to the home nation and one's roots does not entail nor guarantee assimilation and belonging in a new country.

Concurrently, Shivan's sister, Renu who seems to be the only one who looks at being in Canada as an opportune situation is left in a tricky situation when the man she falls in love with is betrothed to another. She argues that they are in Canada and people should be allowed to be with whom they want to as things do not need to be the way they were in Sri Lanka (pg 152). Nonetheless, Renu's predicament quickly escalates her mother's frantic anger and exorbitant desperation of being in an alien country. She blames the new environment for Renu's mistakes and actions, as is seen below:

I sat beside her. "Amma, don't cry, what is the point?" "Everything is ruined, just ruined." My mother wiped her face on her dressing-gown sleeve, then tugged at the bangles on her wrist. "We should never have come here, never.

Look at what this country has done to Renu. Why else would she have acted this way? I made a big mistake bringing you children here." (pg 150)

Hema's outburst about her daughter could be due to her frustration at being unable to control actions of her daughter that has compromised her only connection to people from her homeland. While the actions of the other expatriate families who seem to carry the norms of their motherland into their new culture is indicative of their strong connection to their roots, it is also suggestive of the inability to be accepting of the new culture in the host nation.

"Cosmopolitanism as a thesis about identity also maintains that belonging to a particular culture is not an essential ingredient for personal identity or living a flourishing life: one can select elements from diverse cultures, or reject all in favour of non-cultural options that are perceived as yet more important to particular people in living a flourishing life" (Brock, 2013; Waldron, 1992). As aforementioned by Brock and Waldron, a cosmopolitan identity is not necessarily formed by blindly hanging on to norms and practices of the past. While the connection to one's roots is essential in being a rooted cosmopolitan, what is necessary is also the ability to discern norms and practices that are obsolete or irrelevant and embrace those of the past and current that contribute to a better, more enriching life. That in essence is being a true rooted cosmopolitan.

Eighteen years down the road, Hema realizes that her escape from Sri Lanka to Canada, an exact escape shadowed by Shivan who sought freedom to be himself, was of no avail in attaining peace and contentment. Countless struggles, personal and intra-familial, and yet the ghosts of the past remain unshaken. It is then that Hema realizes that in order for her and her son to move forward, she would first have to go back.

"Enough, enough," she murmured to herself as she slurped soup with a new change of energy. But enough of what she could not name, until she was at the kitchen sink, washing up. She'd had enough of the past's grip on her. It was time to take her failures and bend them to something better. She would return to Sri Lanka and her mother. It was the only path that would save her son. (pg 345)

Despite being in Canada for many years, Shivan and his mother, Hema were unable to be true rooted cosmopolitans. In being constantly attuned to their grievances and continually struggling with the ghosts

of the past, they were unable to develop a genuine cosmopolitan identity. It is her eventual realization that she needs to face the past that could probably open the door to her betterment.

Conclusion

The argument this paper seeks to proffer is that mobility which propels the migrant characters to a cosmopolitan society in a new country, does not definitely entail the formation of a genuine cosmopolitan mindset. Pollock et al (2000: 580) notes that “Cosmopolitanism, in its wide and wavering nets, catches something of our need to ground our sense of mutuality in conditions of mutability, and to learn to live tenaciously in terrains of historic and cultural transition.” Calhoun (2003) also indicates that “identities and solidarities are neither simply fixed nor simply fluid, but may be more fixed or more fluid under different circumstances. It is certainly true that many solidarities—and not least of all ethnic ones—have been produced partly to engage in new conflicts, not simply to foster a larger peace. It would be a mistake, however, to think that this is the only work that ethnicity or community do for people. They provide networks of mutual support, capacities for communication, frameworks of meaning.” Therefore, the inability of Shivan and his mother, Hema to form those lasting social connections limited their ability to develop a cosmopolitan identity. These social connections would have been more likely to encourage them to embrace the diversity that they were surrounded by in their new environment while providing that vital link to their motherland and roots. Furthermore, being a rooted cosmopolitan entails thriving in diversity and differences while also not doing away with one’s roots. A rooted cosmopolitan places confidence in the general affirmation of everyone being equal, paying

little regard to position, status, rank, or statement of faith and correspondingly championing one’s own particular roots. While the connection to one’s culture and roots is indispensable in being a genuine cosmopolitan, what is fundamental is also the ability to see principles and practices that are obsolete or immaterial for what they are. In this context is where Shivan and Hema had failed. In holding on to the ghosts of the past, they were neither able to develop a cosmopolitan identity nor remain rooted in the cultures of their motherland. Therein lies their true struggle of being neither here nor there.

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Role of English Teacher in Language teaching

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Abstract

Language is a beautiful gift given by Almighty to us. In fact, we cannot find language in birds or animals, except human beings. At present, English has become global, trade, commerce, IT, BT and International language. Most of the communication is done in English. Today, it is the need of the hour to be more focused on teaching language more effectively, when English is connected to Class Room Teaching, (CRT), which plays a very vital role in improving students' communication skills. To gain good communication skills or to excel in communication skills, one has to gain expertise in all the four skills. Be it reading, writing, speaking and listening. A teacher should play various roles such as Learner, Facilitator, Assessor, Manager and Evaluator. In the classroom, teacher roles can be discussed with learners as a part of student preparation along with other curriculum. In the most basic sense, an English teacher has a role of teaching students to critically analyze texts for meaning, style and structure. In a sentimental sense, an English teacher has an inspirational role of trying to use literature to show the complexities of the human experiences, including emotion, fervor and entertainment. The best English teacher emphasizes the "Think outside Box" mentality, allowing various interpretations so long as they are justified. The Medicore English teacher leaves no room for this. Dead poet's Society does a good job of showing how impactful English teachers who rise to the occasion can be his/ her students. Overall a teacher plays the role of teaching knowledge, creating classroom environment, role modeling, mentoring and a trouble shooter.

Keywords: learner, facilitator, assessor, manager, evaluator, medicore

Introduction

Teachers play vital roles in the lives of the students in their classrooms. Teachers are the best known for the role of educating the students that are placed in their care. Beyond that, teachers serve many other roles in the classroom.

Teacher of the English Language

Almost everybody, these days is heard saying that learning English is an uphill task. This feeling in the minds should not be allowed to mature. It is only a good teacher who can explain the situation. The English teacher should be like a doctor who is ever ready to improve the condition of any type of patient. He should not discourage any one. By putting his heart and soul into work, he should come forward and set things right. Teaching - learning process depends considerably upon the teacher. A language teacher is a different type of teacher as compared to the teacher of science, mathematics or social studies. And the the teacher of a foreign language like English is certainly different from other teachers.

It is a subject over which everybody cannot have mastery. Only a person with distinctive tastes and abilities can become a good teacher of English. Techniques of teaching a subject are important but a good tool may fail in the hands of a hard workman. There is need of good teachers and good techniques, something useful and praiseworthy can be expected out of the students.

He/she should have mastery over the language. The teacher should be able to express himself in correct English, with a lot of practice in listening, speaking, reading and writing can surely deliver the goods properly in class room situations.

- Pronunciation of the teacher should be reasonably good. He himself tries to listen to BBC programme on the radio and TV news in English. At the same time, he advocates and asks the students to listen to these programmes carefully.
- Handwriting of the teacher on the chalk board and note books should be attractive. At the early stages, the handwriting of the teacher is of immense value. The budding learners imitate the teacher only good hand writing of teacher will result into good handwriting of the students.
- A good teacher of English is ever ready to improve his language in every possible way.
- The English teacher for pronunciation follows English pronouncing dictionary. For 'meanings, he depends upon such as Advanced Learners (Dictionary. He can safely pass on to the learners in different classroom situations.
- He is always interested in the new words of the language which have recently been introduced in the study of the language.
- The English teacher tries to follow the modern grammar books where he emphasis is on the usage of the language.
- The language teacher is an expert of the language, but at the same time he as ever increasing interest in English Literature.
- A good English teacher always teaches the subject keeping some objectives of it in view.
- The language teacher is creative. The creative teacher has always something new to say.
- The English teacher is able to use different methods in different situations as per needs and

requirements of the learners. A good language teacher adopts learner - centered approach. He puts the students in different situations and makes them learn the language.

- Knowledge of educational psychology is also very essential for every teacher.
- Like the teachers of other subjects, he should have qualities such as good personality, class control, and ability to pupils. And above all he should be affectionate and patient to any extent. He should not discourage the learner of the language.
- An average teacher explains. A poor teacher complains. A good teacher teaches and an excellent teacher inspires.
- He must love for the profession as an English language teacher. He must have good personal library.
- He must organize workshops and seminars for the learners.

As a Dynamic English language Teacher

The language teacher has working knowledge of different methods of teaching the language. He is able to use different methods in different situations as per needs and requirements of the learner. The language teacher is creative. He is able to deal with the situations always in new ways. the creative teacher has always something new to say. Every year he is able to teach differently with new contents. This type of teaching is bound to make the learners also creative. The language teacher always teaches the subject keeping some objectives of it in view. The learners are able to learn the language and they are also able to have pleasure and recreation out of it. Thus learning of the language does not become burdensome for them. English literature helps English teacher to motivate the learners properly on the usage of the language. He is ever ready to take out the best from those books. He aims at developing a modern style of the language. He is always interested in the new words of the language which have recently been introduced in the study of the language. The English teacher considers the dictionary as the main source of information. For pronunciation he follows English pronouncing dictionary. For meanings he depends upon some really good dictionary - such as



Advanced Learners Dictionary Oxford Dictionary etc. He is always ready for self analysis and self correction. He is ever ready to learn from any one and in every type of situation. He is flexible, adjustable and compromising type.

As an English Teacher: From the realities of life all around we notice very clearly that there is population explosion and people from different strata of life demand equal opportunities of education. The result is that the classes have become overcrowded and it is estimated that in times to come, the condition will become worse as compared to the present one even. Under such situations we need the techniques which may ensure optimum results. No doubt there are already a number of good methods of teaching but the needs of prevailing situations are efficient and economical methods the techniques and procedure are as under. 1) Choral work. 2) Group work. 1) Choral work: Choral work means all the students of a class working together. They are all engaged in reading, speaking, or writing. In the lower classes drill is given in chorus to the students and that is actually choral work in speaking. This type of work done in the class comes out to be very useful because there are many children in the class who are shy and they feel hesitant in speaking alone. They begin to speak when everybody is speaking in the class. These facts show clearly that choral work is of great advantage.

Group Work: Choral work should lead to group work. It makes the teaching or learning process effective. Teaching is possible in an overcrowded class but it cannot be called good teaching unless there is good learning by the students, so the students should practice the language material as good as work is very useful. For practice in speaking, reading and writing exercise. Organization of group work at the time when group work is in progress the teacher should be present there for supervision and guidance. In order to make things very sure teacher calls out the leaders of the group, explains to them what is to be done and sends them back to their respective groups. The groups should be seated in such a way that the teacher may easily come there, help them or guide them. The teacher should prepare different exercise for the different groups. The leader of the group reads each sentence of the given exercise one

by one and asks the members of the group to do as directed. All the groups work at the same time but within each group, the pupils speak, read or write individually. If the class is big it may be divided into teams instead of groups. Some good students should be selected as group leaders but he or she need not always be the same person. When the students work in groups there should be some space between the different groups. For group work the children should sit or stand in circle.

The number of students in each group should not be more than 10 or 12. Suitable names should be assigned to all the groups. Sometimes the students go or wish to go into groups according to their own likes or dislikes. But the teacher should not allow it to happen. Division of the class into groups should be made once or all for the whole year. The different groups should be equal in ability with brilliant, average and slow pupils in each. It will not work well if all the superior students are put in separate groups and inferior students in other groups. Few examples for groups work namely - fill in the blanks, drills of different types for teaching particular sounds or words, translation exercise, reading exercises, form interrogative sentences. Convert into negative sentences, change the form of narration, change the voice. Informal Programmes : Learning of a language always takes place in a social group, but the fact is that incidentally and informally it is learnt in a better way. So the teacher should organize some programmes, like short tours, outings, debates, essay competitions, poem recitation, language games preparation of magazine etc. The students take much interest in all these activities and they will be able to learn English nicely. The teacher should encourage the students to participate in all these activities according to their varied interests. The students who participate fairly in all these activities should be given some credit for that. They may be given special certificates or some prizes in case of extraordinary achievement. The point is to encourage them as far as possible. These activities are bound to bear good fruit. The students will become quite good in the subject by learning it from different sources.

Incorporated Language Learning Technology has been a common tool in education. Both the teachers and students are benefitting from it in almost every

institution. Educational institutions are very keen now-a-days about having the facilities of technology. When we talk about technology, it goes in hand with science subjects. But here our focus is on how this technology can be utilized by the English language teachers for teaching English. Now-a-days education institutions give due importance to installing adequate technology for educational purpose which is directly a gesture for attracting students. Irrespective of school or colleges or professional institutions, technology has established its monopoly. The parents as well as the students look for institutions with the maximum technical advancements. But the irony is that in more than 80% of the educational institutions these technical equipments are kept as costly fancy items or they may be not accessible to the students and the teachers. They are name sake luxuries of the institutions. The students also believe that computers are for them to play games and net connection is to open face book or to down load games and movies. Parents also believe it and consider the computers and net connection as a curse on their growing children. Here comes the true significance of a teacher's role as a facilitator or guide or mentor. A teacher must have a good proficiency in technology. That doesn't mean that the teacher has to know everything about

computer and the associated things. But necessarily, the teacher must know something about everything and everything about something of the technology. The basic requirement is: Teacher must know how to incorporate the technology to the effective teaching of English language. Must know the latest developments in technology that can be applied to teaching the application part of technology should be free from the wrong concept that the association with technology will spoil the child. It should be receptive and broad minded to the various usages and application.

Conclusion

Thus the role of an English teacher is immense in imparting quality education to the students who are in need of quality education to understand all the concepts of all the subjects as well as languages in this cut-throat competition to survive and share their knowledge.

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Magical Realism in Pascal Khoo Thwe's *From the Land of Green Ghosts: A Burmese Odyssey*

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Abstract

*In Pascal Khoo Thwe's *The Land of Green Ghosts* (2003), the representation of magical realism are vividly depicted. This paper attempts to identify the characteristics of magical realism in the novel. The fantastical elements of folklore, myth and mysticism are the constant recurrences throughout the plot of the novel. The elements of time, space and identity are also seen as the features of magical realism in this novel. The mystical dimension in the novel is seen as a medium which enables the Burmese people to endure physically, psychologically and spiritually of their hardships in the actual dimension. Though this notion can be seen as an act of the author to highlight the uniqueness and richness of the Burmese mystical traditions, preserving their cultural identity, however, the author also questions the limitation of the mystical rites or mindset and its function in helping the Burmese people to change the current circumstances in Burma. This paper suggests that magical realism is a useful literary style utilized by the author to expose to the outside world of the sufferings and killings in Burma. Also, the author puts great importance on education, particularly through readings, writings and media as the key factors of voicing up for the marginalized people.*

Keywords: magical realism; fantastical elements; folklore; mysticism; time; space; tradition; cultural identity; history

Introduction

Magical realism is a concept initially coined by Franz Roh, a German art critic to describe expressionist paintings where real forms are infused with another forms in a way that it does not comply with the reality. This concept has then been developed and resurrected successfully in the world of literary studies as a kind of literary genre or narrative style in a particular work. According to the Oxford Companion to English Literature, magical realism stories generally contains "the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence" (Rios, "Magical Realism: Definitions"). This style of writing inclines novels with the ability to "reach beyond the confines of realism and draw upon the energies of fable, folktale, and myth while maintaining a strong contemporary social relevance" which at times portrays the "phantasmagoric political realities" of the real world as noted in The Concise Oxford Dictionary of Literary Terms (Rios, "Magical Realism: Definitions").

In another words, magical realism is a narrative style of writing which comprises of fantastical elements and yet grounded within a realistic setting, between the imaginary or spiritual world and real world, with time shifting or distortion between the past, present and future. A magical realist work usually narrates from the protagonist's inner mind to "either a poetic view of the world and the self, or else a psychological and existential search for authenticity in a lurid world, viewed through the distorting prism of an alienated individual" and voices the "disquieting existential truths" or the experience of those being marginalized (Camayd-Freixas 5).

In the notion of the above mentioned, the novel that is chosen to be further explicated is *From the Land of Green Ghosts: A Burmese Odyssey* written by Pascal Khoo Thwe which was published in 2003. *From the Land of Green Ghosts* is a semi-autobiographical novel where the author narrates about his childhood experience enriches with the folklores, traditions and mystical rituals of the Kayan Padaung tribe he belongs to in Burma. The narration continues with how he becomes involved in the student democracy resistance towards the military regime and his survival journey of escapade from Burma to Thailand and later to England where he successfully obtains a degree in English Literature at Cambridge University.

This paper intends to identify the characteristics of magical realism in the novel. The fantastical elements of folklore, myth and mysticism are the constant recurrences throughout the plot of the novel. The elements of time, space and identity are also seen as the features of magical realism in this novel. The mystical dimension in the novel is seen as a medium which enables the Burmese people to endure physically, psychologically and spiritually of their hardships in the actual dimension. Though this notion can be seen as an act of the author to highlight the uniqueness and richness of the Burmese mystical traditions, preserving their cultural identity, however, the author also questions the limitation of the mystical rites or mindset and its function in helping the Burmese people to change the current circumstances in Burma. This paper suggests that magical realism is a useful literary style utilized

by the author to expose to the outside world of the sufferings and killings in Burma. Also, the author puts great importance on education, particularly through readings, writings and media as the key factors of voicing up for the marginalized people.

Analysis

Magical realism portrays the unreal, supernatural or mystical events as though these phenomena are part of daily happenings or reality. According to Wendy B. Faris, "magical realism combines realism and the fantastic in such a way that magical elements grow organically out of the reality portrayed." (163). Fantastical elements of magical realism are prominently depicted in the novel through the use of myth and folklore. The author, Pascal Khoo Thwe puts great importance in recollecting the memories of the ancient mythology as he thinks the myths reminds them of their own sense of identity in Burma with diverse cultural background. As seen in the novel, he claims:

"And why should we not enter it? It was a world in which our own tribe was important, and our group of related peoples also important. It explained and justified our way of life. It was very different from another sort of history in which we were marginalised, eccentric and even an embarrassment – a history which contained plenty of mythology of its own." (Thwe 9)

The act of retelling the ancestral myth and folklore is the notion of the author to unveil the historical experiences of the Padaung tribe in Burma. The Padaung people also place high respect to the elders in the tribe as the cultural holders: "So the grandmas were like the vessels through which the traditions passed. This was in the shamanistic traditions of our people." (Thwe 17). The Padaung tribe is famous for the "giraffe-necked" women where the women have to wear metal coils made from brass or silver around their necks. Ancient myth is incorporated here to reason for this tradition where the Padaung people believe that they are the descendents of "a 'zawgyi' – a male creature, half human and half angel – and a beautiful female dragon" and through this continual tradition they can commemorate their "Dragon Mother" (Thwe 9). This tradition is also deemed to be an act of reclaiming the cultural identity of the



Padaung women who were being captured during the invasion of foreign tribes and Burmans back then so that they can reunite with their family again.

Besides myths and folklore, another feature of fantastical elements in magical realism is the incorporation of the supernatural through mystical belief and spiritual events in the novel. Supernatural is explained as being:

“not a simple or obvious matter, but it is an ordinary matter, an everyday occurrence – admitted, accepted, and integrated into the rationality and materiality of literary realism. Magic is no longer quixotic madness, but normative and normalizing.” (Zamora and Faris 3).

Likewise, mysticism or mystical belief and spiritual events operate in the same manner of supernatural where this kind of belief is commonly presupposed by faith. In the novel, the Padaung people believe in animism worshipping the natural spirits, also known as “Nats” in Burma. The narrator describes that the faith is so strong that even their tribal conversion to Catholics does not change their original cultural identity as shown in excerpt:

“We were Padaung, we were Catholics and we seemed to live in a world of our own, with our ceremonies and traditions. We had no feeling that anything alien could intrude into this.” (Thwe 37)

As John Erikson contends, “the ‘fantastic’ narrative heralds the sudden apparition of the supernatural in the midst of the everyday world.” (428). Likewise the Padaung tribe, the people in Burma claim everything that happen around them revolves about the existence of ghosts and spirits. For instance:

“Ghosts and spirits of the past were introduced into our daily lives with prayers and mantras, and they lived and ate with us like members of our families. We knew they were there; we felt their presence, we heard their voices in ourselves and in the farms around us.” (Thwe 18)

The cohabitant between humans in the real world and ghosts or spirits in the mystical world is taken as an ordinary phenomenon to them. This corresponds to Wilson who states that “as a result of the transition from the individual to collective, [...] one space can contain other spaces.” (226). In *From the Land of Green Ghosts*, there is no acute division between

the real world and the mystical world. There is this intervention of dimensions between the living and the dead and overlapping or distortion of time between the past, present and future. For instance, the Padaung people will perform with frog-drums also known to them as the “drums of desire” in every occasions be it celebrations or funerals, as a kind of blessing and sometimes as a tool to expel evil spirits:

“The Padaung and our cousin tribes treat the precious frog-drums as though they are human beings. They give them individual names, for they see them as mediums and messengers between the past, the present and the future, between the living and the dead, between the physical and spiritual worlds.” (Thwe 42-43)

Furthermore, there are also certain characters that indicate the features of magical realism in the novel. These characters are portrayed to be blessed with abilities to transcend between the different dimensions and sometimes with mystical wisdom of the future. For instance, the appearance of the “Nat-kadaw”, the spirit medium who commonly performs mystical festivals or rituals known as “nat-pwes” and at times invite the spirits to possess the physical body in order to give oracles about the future. Also, the narrator’s grandmother indicates the overlapping of the dimensions in an incident after the death of the narrator’s grandfather which can be seen in excerpt:

“Grandma spoke: ‘Is it you, La Pen? I did everything you ordered for your funeral. I hope I have been a dutiful and faithful wife to you. But this house belongs to the living, not the dead. You know that. Please go back to the grave, to your new home. Go back to where you belong. I will meet you again when I am dead.’” (Thwe 93-94)

The intervention of spaces or dimensions, between the living and the dead is further depicted through the belief of a space of afterlife through the notion of reincarnation: “[...] not long after the funeral, my parents’ eighth child, Patricia, was born. She looked like a reincarnation of my grandfather.” (Thwe 94).

As spirits or “ghosts make absence present”, they “embody the fundamental magical realist sense that reality always exceeds our capacities to describe or understand or prove and that the function of literature is to engage this excessive reality, to honor that which

we may grasp intuitively but never fully or finally define” (Zamora 498). The author incorporates the features of “ghosts and spirits” into his novel in order for him to reflect the political realities. Through his narration via magical realism technique, the author intends to expose the forgotten or hidden pasts about the lives of the dead to the living. In magical realist writing, the narrative repeats “in conjunction with mirrors or their analogues used symbolically or structurally, creates a magic of shifting references” (Faris 177) and according to Angel Flores, “time exists in a kind of timeless fluidity and the unreal happens as part of the reality.” (Rios, “Magical Realism: Definitions”). Time shifting between the past and the present is depicted when the author retell histories to reflect the realities of how and what have shaped of Burma nowadays. As the title of the novel, *From the Land of the Green Ghosts*, denotes itself, “green ghosts” are referred to the most terrific ghosts in which it refers to those who were brutally “murdered or died in accident” (Thwe 85) and the land refers to Burma. The role of spirits or ghosts being consolidated in the novel is to portray the many killings which have been done in the country. The author puts forth the histories of fallen dynasties and notes that people in Burma never remember how those majestic empires have fallen due to corruption and cruelty as seen in excerpt: “all these kingdoms collapsed eventually in rebellions, civil strife and general mismanagement as successive dynasties lost their original vigour.” (Thwe 12). He highlights that killings have always been embedded in the culture which is also depicted in the royal traditions where:

“It had been an immemorial tradition when a new king succeeded for there to be a ‘purging of the realm according to custom’ – i.e. a massacre of the previous ruler’s kinsmen. [...] As was customary, the princesses were strangled while the princes were sewn into red velvet sacks and gently beaten to death with paddles – it being taboo to shed royal blood.” (Thwe 13)

The notion of killings is carried on as well when the government is taken over by General Ne Win who implements totalitarian regime known as “Burma Socialist Programme Party” in the country. Military laws are imposed and the people are only expected to obey and not to question. All the

people who protest are murdered and the most vivid incidents will be the massacre of students in Rangoon University and later in Mandalay University which are both experienced by the author’s father and the author himself respectively. The corruption in the Ne Win regime has indirectly murdered its own people due to poverty, health degradation and starvation. Agricultural sectors or rice production which generates most incomes to the country are unable to continue because of the unfair price-controlled by the government and also inflation that happens in the black market system. Also, there are the military intelligences who misuse their powers against the people. They take away the belongings of the people, consuming food and drinks without paying sometimes, and the bulls which are supposed to assist the farmers with the plantation. Left with so limited resources, the agricultural sectors then failed along with the failing regime. The number of killings increases and decreases the number of population in the country in which during the hunting and massacre of protestors in the 1988 uprising, the regime uses their own people especially the villagers to be their tools to clear the landmines. The horror images of the killings can be seen in excerpt:

“Everywhere there was the stench of decomposing corpses and animal carcasses. [...] We poked the pile with sticks, and found at the bottom the decomposed corpses of Kayah villagers, all with bullet-holes in the head and body. [...] Some corpses were of civilian porters, seized by the army for carrying ammunition, forced to clear fields of landmines by walking through them, and used as human shields when the soldiers were under fire from the ethnic insurgents.” (Thwe 192-193).

However, despite of all these cruel and horrible happenings, the author pinpoints that most of the people “reacted in different ways to the news, but always and necessarily from a position of ignorance.” (Thwe 125). The author shows remorse about how he himself also takes the news of atrocities as merely stories and does nothing about it. This is claimed to be having the attitude attributed from their mystical traditions towards the deceased. Despite their usual offerings to the spirits around them, they never pay tribute to the deceased in the cemetery: “The villagers avoided their cemetery, visiting it only for funerals,



because they were afraid of the ghosts of the dead.” (Thwe 180). They will only return to the cemetery during the next funeral in which this attitude can be deemed to be ignorance and an act of forgetting the painful pasts. Ironically, the author himself is saved from the hunting of the Burmese army during his escape to Thailand as he hides himself in the cemetery: “I went to the village cemetery and talked to my ancestors, and lay all night by their graves under the shadow of a Lac tree to avoid detection.” (Thwe 178).

The depiction of the relativity of time and spaces is indeed prominent throughout the novel. However, this paper also argues that due to this overlapping of dimensions and mystic belief, the mystical dimension is then perceived as a platform of escapade to the Burmese people when they encountered hardships in the actual dimension. The people submit into the mystical dimension where they believe that all the mystic traditions and rituals have the power to increase their endurance physically, psychologically and spiritually. As depicted in the novel, the people have unwavering belief to the existence of natural spirits. For instance, they believe that the full moon is “a beneficent spirit” which seems to “heal sorrows and spiritual wounds” also “heals discord within families and in general brings peace.” (Thwe 52). They make offerings to the spirits requesting for blessings in all their daily activities, as such rice-wine making, before rice harvesting, rain-making ritual and also before one has to leave for a distant journey. Whenever there are good outcomes, they make lavish celebration to thank the guardian spirits and ancestors and whenever there are bad circumstances, they put the blame on the spirits and yet make offerings to expel these evil spirits. It is like how the author describes it: “To a great extent our rituals shaped our emotions and taught us how to feel.” (Thwe 40). To an extent, the people even believe that by sprinkling “holy water around the house” and they will be able “to keep out soldiers and policemen, although it was not always efficacious.” (Thwe 26). At times, there are also some individuals who commit suicide as an act to obtain freedom through death so that they can transcend to the mystical dimension instead of suffering in the real dimension.

Pascal Khoo Thwe describes this condition as “tragic paralysis” or “paralysis of will.” (148). Due to this kind of ignorance or escapade from reality, the author questions the reliability and limitations of these mystical traditions and rituals in solving the actual problems that the people encounter in Burma. According to Luis Leal,

“[...] in magical realism the writer confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts. The principle thing is not the creation of imaginary beings or worlds but the discovery of the mysterious relationship between man and his circumstances.” (119)

This past experience keeps coming back to the mind of the author in the most traumatic and paralyzing images. Even when he has escaped successfully to England, he is still constantly tortured by a sense of continuity of the past. For instance:

“Ghosts and nightmares returned to haunt my nocturnal world. Sometimes my ancestors visited me to offer their blessing, while at other times evil Nats haunted me and bullied me into giving up the struggle. The ghosts of dead friends came often to my assistance, and the goodwill of living ones was a balm to my horrors. [...] The space between being awake and asleep, the gap between the physical and metaphysical or subliminal worlds, between East and West, were eerily interlocked in my mind.” (Thwe 278-279)

The inner experience of the character seeks to depict “felt history” than “documented history” which is another feature of magical realism. John Burt Foster contends this by stating that:

“felt history refers to the eloquent gestures and images with which a character or lyric persona registers the direct pressure of events, whether enlarging and buoyant or limiting and harsh.” (273).

The author writes in the first person point of view where he portrays as the narrator himself. Subject to the intense emotion from his past experience in between life and death in Burma, the author decides to take action in order to expose the existential truths and to voice for the people who are subjugated in any ways in Burma thus reflecting the feature of magical realism in portraying the political realities. The author expresses that he felt “like a messenger

to the world of the dead, because to the Padaung, as to many of the hill peoples, Central Burma is an alien land, the abode of evil spirits, green ghosts [...]" (Thwe 109). He insists that education is an utmost important factor to change and develop Burma. He is determined to be a role model to the younger generation in Burma where he then strives to complete his education in England despite the language barrier for instance: "My mission in life would be to help my people succeed – by succeeding myself." (Thwe 107).

Conclusion

In short, the characteristics of magical realism are clearly depicted in the novel which comprises the fantastical elements of myth, folklore and mysticism. The intervention of the elements of time, space and identity are also explicated in this paper. This paper suggests that magical realism is a useful literary style utilized by the author to expose to the outside world of the sufferings and killings in Burma. Also, the author puts great importance on education, particularly through readings, writings and media as the key factor of voicing up for the marginalized people, especially in Burma where these expressions and source of knowledge are censored or government-controlled. Magical realism works "may encode the strengths of communities even more than the struggle of individuals. Societies, rather than personalities, tend to rise and fall in magical realist fiction." (Zamora and Faris 10). Escapism will not change the current circumstances and that mission to develop and change a society or country is communal where every citizen has the equal responsibility to take action and help the people in their country. As Pascal said during the "Irrawaddy Literary Festival 2013" when he returns to Burma after so many years of being refugee in England, "It is not time for killing. It is time for healing. It is time for creating. And it is time for building." (DVBTVenglish 2013).

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A Case for Domain-Specific English Language Teaching at the Undergraduate Level in Arts and Science Colleges in Tamilnadu

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Abstract

Students are found to be lacking in practical English vocabulary in spite of their familiarity with the subject register. For these students to improve their communication skills varied strategies are taught. Technology enhanced language teaching appears to be a sophisticated methodology today with no anchoring in any technique. In fact, a mishmash of learning materials is accessed from a wide variety of internet sources with no graded or sequential progress in learning. As reinforcement rarely happens, concretization of the learned material is often the casualty. The learner quickly moves away from the resource as the novelty of virtual experience vanishes. Much of such learning is accidental without any coherence or control. Linguistic competence and the resultant communicative competence often elude the learner. This paper makes a case for identifying domains/areas like college, bank, shopping mall, sports field, garden, movie hall, hospital, hotel, railway station, airport, and so on and make an inventory of pre-identified words (a minimum of 50 words from each domain). Based on these domain-specific words any number of language exercises can be constructed scientifically. Unlike the academic language which is content oriented and very often used for critical thinking, technical writing and other specific purposes, the domain-specific language is practical-oriented and need-based. By identifying fifty such domains and teaching roughly 2500 words a second language learner can be helped to achieve a reasonable level of proficiency within a year. It is found that the instrumental motivation is very strong among the job aspirants who yearn for Basic Interpersonal Communication Skills (BICS). Instead of leaving the vocabulary enrichment to discovery/accidental learning, which is time consuming, a concerted and focused vocabulary building will go a long way in creating proficient communicators.

Keywords: vocabulary building, domain-specific words, instrumental motivation, basic interpersonal communication skills

When Michael West (1953) talks about possessing a Minimum Adequate Vocabulary, he reiterates the idea that the second language learners lack adequate vocabulary which hinders them from attaining proficiency and communicative competence which in turn seriously jeopardises their job and business opportunities. It is true that every learner is endowed with language acquisition device; but while acquiring a second language like English, the mother tongue brings interferences which can be structural, lexical or even phonological. To overcome such practical problems, Thomas Prendergast(1806-1886), an English man, devised the “Mastery System” whereby he drew up a list of ‘the commonest English words’ that the learner must know how to use. But the pragmatics of language use dictates the learner to identify the social domains and contexts in which English could be put into good use.

C.K. Ogden's (1930) concept of "Basic English" too stressed the notion of learning a list of words and becoming skilful in their usage in order to acquire a general mastery of the language or a passable command of the language. Such lists contain words which are arbitrarily chosen and in today's context they are found to be inadequate and in no way can they lead to competency within a short span of time. One of the avowed learning outcomes in the collegiate education is to make a student proficient in second language and competent communicator.

To achieve Basic Interpersonal Communication Skill means to survive in a multilingual social context in India or elsewhere. As job opportunities increase outside the linguistic boundaries and force youngsters into geographical mobility, English becomes the lingua franca. Again the necessity to use the language in different transactions means, the learner must possess a wide range of vocabulary which can help him or her to shift or switch with ease from one linguistic code to another. Each domain has nothing but a distinct variety of the same language and possesses a code that is peculiar or unique. A discerning learner comes to associate certain lexical items with certain social domains like school, garden, metro, sport, shopping mall, travel, court, hospital, bank, hotel, and so on. In his Minimalist Linguistic Theory, Chomsky stresses the idea of lexicon-is-prime. Without acquiring a strong vocabulary, second language learners cannot hope to be effective in their communication. It goes without saying that most of these advanced learners have a minimum adequate grammar. In fact some of them even spend fourteen years learning English in some form or other. Faced with the probability of focused usage and driven by instrumental motivation, the learners expect vocabulary expansion within four semesters of language teaching. Unfortunately, the syllabus is not framed after needs analysis and the worst sufferers are students drawn from rural areas and semi-urban regions. Among these students, the reading habit is found to be minimal, whether book or on screen reading. As a result their vocabulary growth is also stunted. Much of their vocabulary addition is left to accidental or incidental or discovery learning or randomness. A vocabulary list with semantic grouping of words helps the learner

to develop a semantic field wherein the acquired vocabulary is transferred skilfully to speaking, writing and thinking. The words in these groups are associated with each other which in turn help the learner to remember and recall at a later stage. This further helps a learner to refine and hone his/her second language with a compartmentalized vocabulary bank of his/her own. Yet gaps remain and the semantic grouping cannot be complete. The teacher's task here is to fill the gaps in the learner's knowledge of the language, focusing mostly on communicative acts instead of linguistic structures.

Communicative acts become possible only with the determined augmentation of content words or the 'register' related to the subject domains as well as social domains. In spite of their familiarity with the subject register, students are found to be lacking in practical English vocabulary - words related to social domains. In the absence of an English speaking environment in the colleges (bilingualism is in place in most of the classrooms), the learner is at a disadvantage though assorted writing exercises come as poor substitutes. In the case of subject knowledge, there is a direct correlation between the vocabulary level and the knowledge level which enables the learner to communicate his/her thoughts and ideas in seminars and oral presentations and also while writing research papers. On the other hand, lack of words pertaining to social domains makes a learner go tongue-tied and poorly expressive, often affecting social skills, life skills, people skills or interpersonal skills. To overcome such verbal handicap a lexis-based 'a priori syllabus' is a sine qua non. Unlike the academic language which is content oriented and very often used for critical thinking, technical writing and other specific purposes, the domain-specific language is practical-oriented and need-based. For instance, by identifying fifty such domains and teaching roughly 2500 words or more a second language learner can be helped to achieve a reasonable level of proficiency within two years.

The first step is to conduct a needs analysis, based on a diagnostic verbal test, which will show that the vocabulary level of most of the new entrants or freshers ranges from moderate to dismal level. The second step is to identify the social domains (a minimum of forty and a maximum of sixty)



which could be equally divided for each semester and sequenced from a sense of immediacy to a distance must know. The third step is to select words specifically from each domain (a minimum of fifty words and a maximum of one hundred words) and arrange them alphabetically in order to facilitate dictionary reference. The fourth step is to construct language exercises or more specifically tasks on the basis of these words like conversational passages, paragraph writing, essay writing, cloze tests, fill-in-the blanks, match the following, role playing, one minute oral exercises involving description of object, place and person and two minute presentations involving one's opinions and observations of these domains, pair work involving narration and record, reading passages on social domains with a direct bearing on comprehension and many more. Though this approach comes closer to situational language teaching, it is not to be confused with Structural-Situational and Oral approaches. Instead of form-focused, it becomes task-based. Direct vocabulary instruction means selecting words that belong to a domain and methodically using them in contexts in the classroom with specific tasks. J.C. Richards avers, "Knowing a word entails knowledge of the network of associations between that word and other words in the language" (Richards, 1985:183). Lexical competence is ensured by such associative learning as the learners encode words in memory on the basis of meaning.

Willis (1996) says that tasks are always activities where an outcome is achieved by using the target language for a communication purpose. The advantages of Task Based Learning (TBL) are varied; chief among them is real communication in a meaningful situation. Tasks can be brief or lengthy activities, but they are meaning-focussed. Such tasks give the learners the freedom to choose words of a domain and use them in a context that bears resemblance to real time. Tasks can be integrated with other skill developing techniques. Likewise, the structural, lexical and situational contents can be integrated to form the integrating material. A good language learner, according to Rubin (1975) and Naiman et al (1978), uses vocabulary lists, monitors his/her own errors and takes risk while using language. In short the learner is aware of the features

necessary for target performance. Mental plans are very important for the learners and they convert these plans into actual behaviour. In due course the learners become capable of expressing a thought or idea in a conversation during a controlled activity or even during an unpredicted interaction or unscripted spontaneous conversation. This kind of exposure and use of vocabulary in a natural communicative situation with proper grammatical structures, pronunciation of words and conversational gambits like phatic communion, turn-taking, conversational implicature or even bystander effect strengthen the language of the learner. During the execution of such tasks the teacher becomes an environment setter and facilitator with the learner enjoying autonomy and self-direction. As Prabhu claims, a task is "an activity which requires learners to arrive at an outcome from given information through some process of thought, and which allows teachers to control and regulate that process" (Prabhu, 1987:17). However, there is a repertoire of language teaching techniques and communicative language practices available before a teacher to be employed eclectically and practically for authentic language teaching inside the classroom.

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Notes

Social Domains are places or territories found within any socio-cultural setting. They are places structured and built for human activities. A few of the social domains are mentioned below:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Hotels/Restaurants / Eateries / Ice Cream Parlours/ Bakery 2. Hospitals / Clinics/ Labs / Pharmacies 3. Educational Institutions – Schools / Colleges / Universities/ Polytechnics 4. Court /Bar 5. Shopping Mall 6. Tourist Spots – palaces, forts, tombs, hill stations, lakes etc. 7. Park / Garden / Theme Park 8. Railway Station / Metro Station/ Bus Stand / Airport / Sea Port 9. Home / Bed Room / Kitchen / Study / Attic / Bath Room / Garage 10. Sports/ Games / Stadium / Swimming Pool / Skating Rink /Tennis Court | <ol style="list-style-type: none"> 11. Marriage Hall / Meeting Hall / Auditorium / Seminar Hall 12. Market Place / Fruit Shop / Vegetable Shop/ Fishmonger’s Shop/ Butcher’s Shop 13. Cloth Shop / Tailoring Mart / Boutique 14. Grocery Shop 15. Computer Shop / Mobile Phone Shop 16. Footwear Shop 17. Banks / Insurance Agencies / Finance Companies 18. Police Station / Fire Station 19. Automobile Sales Shop / Mechanic Shop / Petrol Station 20. Worship Places – Temple / Church / Mosque / Gurudhwara / Synagogue 21. Barbershop / Beauty Parlour / Launderette 22. Library / Lending Library / Mobile Library / Museum / Aquarium / Art Gallery 23. Roads /Highways / Traffic Lanes / Toll Plazas 24. Pets / Veterinary Hospitals 25. Theatre / Games Parlour / Movie Houses / Exhibition Ground / Circus Tents |
|---|--|



Saul Bellow's *Henderson the Rain King*: Self-Discovery through an African Safari

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Abstract

"Henderson the Rain King" is, essentially, a quest novel of Saul Bellow, the leading post-war, postmodern writer, notable for his deep concern for humanity and values of life as well as his resistance to the pessimistic outlook of modernist discourse. This book has been chosen to analyse and present how the writer endeavours to redeem modern man's predicament – "the spiritual malaise in an environment of sufficiency" through the yearning of his protagonist for self-realisation. Henderson, a malcontent American millionaire is found caught in a mid-life crisis of identity. To satisfy the urge of a repeated inner cry "I want, I want, I want!", he embarks on a journey into African wilderness along with a local guide Romilayu. His association, experiments with two communities namely "Arnewi" and "Wariri" set in motion the much needed transformation of his soul. Arnewis provide him "grun-tu-molani", the affirmation of life; king Dahfu of Wariri teaches him "lionheartedness". He lifts Mummah, the goddess of rain, brings rain to Wariri, becomes the Rain King and feels advancing towards bursting his "spirit's sleep". His transformation lifts him from a "pig" state to "human state", from a state of "becoming" to the state of "being". He learns the wisdom of life; discovers his self rejuvenating with love and kindness and returns to America possibly to live a life of "regeneration" and to restore "the glimpse of joy" to the world.

Keywords: Inner cry, self, love, kindness

Introduction

Henderson the Rain King is the quintessential quest fiction of Nobel Laureate American novelist Saul Bellow (1915-2005), the leading post-war spokesman for humanitarian values, well-known for resisting the doomsday outlook of contemporary literature.

"The writer refuses the widespread idea of the twentieth century accepted by many modern artists that humankind has reached its terminal point. Bellow is convinced that a human being can justify his existence, that he has a sufficient power to overcome his ignominy and to complete his own life" (Miniotaite 112). Sima Farshid finds ceaseless endeavour for 'human redemption' as the underlying motif of Bellow's novels and most of his protagonists are in quest for enhanced meaning in life (Farshid). To Robert R. Dutton, his chief characters are pitched in a society almost unchanging, callous, yet powerful against which they struggle to break through to life in order to achieve their possibilities and potentialities (Dutton 1). "Bellow's heroes may grieve complain, lament, but they never despair about the future. They are always on a spiritual quest for meaning of life, their own human essence believing that man is free to choose and that he can become better. And in most cases he succeed" (Miniotaite 112).

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Of all his works, and characters, Bellow loves “Henderson the Rain King” and its protagonist Henderson the most which he has revealed in his interviews. When asked; “Which of your books have given you the greatest satisfaction?”, Bellow answered; “The ones that engaged my feelings most are the one I think most affectionately.... But perhaps writing Henderson stirred me more than any of the other books. I felt the sheer pleasure of release from difficulty” (Galloway 21). To a further query; “Which of your characters is most like you?”, Bellow replied; “Henderson- the absurd seeker of high qualities” (Steers 34). On the theme of his novels, Bellow observes; “..... the question that really interests me is the question of spiritual freedom in the individual – the power to endure our own humanity” (Cook 18). “Henderson the Rain King” which is the topic of this research very truly reflect Bellow’s aforesaid interest in humanity.

The text under research is Saul Bellow’s eponymous novel “Henderson the Rain King”. This paper purports to show the writer’s endeavour to redeem his protagonist suffering from “a poverty of soul” in the paradoxical predicament of “the spiritual malaise in an environment of self sufficiency” (Dutton 95) who, being driven by an inner urge for quest – “I want, I want!”, ventures into the African hinterland, where he regains his lost self and human condition through self realisation.

Henderson the Rain King is a quest novel that records the journey of Henderson, the protagonist into African wilderness impelled by an inner urge “I want, I want!” and his subsequent return to America with new knowledge and self realization. Henderson, an American millionaire for whom life has proved too much is found caught in a mid-life crisis. In a society of material abundance, he feels disgusted, alienated and disoriented, does not find a sense of belonging neither with his family nor with neighbours. A kind of depression and rage overwhelms him and his behaviour grows irrational. He thinks himself a failure despite his richness, University degree, high parental lineage. He hears an inner voice demanding every afternoon “I want, I want, I want!” and when he tries to suppress it grows stronger and louder (24). To Dutton, he suffers “a poverty of soul” in “a life of plenty”, plagued with “the spiritual malaise” (Dutton

95). Heden Weinberg describes it as one of despair which occasions the inner cry. He has lost his natural self in the meaninglessness and emptiness of his life, unable to restore it through his different roles such as pig farmer, traveller, husband, lover and violin player. Hence, his quest. It is obviously not a quest for more of the same life rather it is a search for a life of meaning and spirituality. To Weinberg, it is purely a quest of his natural self, which he has lost in the din and bustle of modern America and found, redeemed in Africa (Weinberg 85-87). Henderson himself has summed up the pressures of life which compel him to flee to Africa: “A disorderly rush begins- my parents, my wives, my girls, my children, my farm, my animals, my habits, my money, my music lessons, my drunkenness, my prejudice, my brutality, my teeth, my face, my soul!” (3). He finds him fully incompatible with society, his family and with his own self. Hence, he leaves for Africa, the ancient bed of mankind to find a remedy for his situation, to “burst the spirit’s sleep” (76).

As Henderson with his local guide Romilayu treks through African wilderness, Dutton has describes his odyssey into the unknown to anthropological and geological pre-Adamic conditions, a fitting trail to follow if one is in search of essentials, and if one is trying to discover the roots of the soul’s poverty (Dutton 96).

Henderson’s first association is with the natives of Arnewi, the cattle lovers. He finds them grief stricken as their cattle are dying for want of water, the cistern being full of mysterious appearance of a multitude of frog. Here he meets Prince Itelo, Queen Willatale and Mtalba. Henderson’s meeting with Queen Willatale, the “woman of Bittahness” is highly significant in that he learns from her the much desired lesson of life, “Grun-tu-molani. Man want to live” (85). He experiences a moment of illumination as he kisses the Queen’s Belley. He thinks he approaches “the hour that burst the spirit’s sleep” (77). The spirited Henderson with his service motive wants to perform a benefit for the natives to enable their cattle drink water by eliminating the frogs from the tank. But, in his childish enthusiasm, his handmade bomb blows out the frogs as well as the cistern and thereby caused further misery to the community. He becomes overwhelmed with despair and grief.



However, he fails to understand why he always fails to achieve something of value. Dutton has very perceptively pointed out the reason of his failure by saying that man's scientific and technological achievement and his prideful manipulation of the measurable persuaded him of his godlike abilities he does not possess. Misapprehension of his limited potentialities can drive him, in spite of good intentions, to destroy the value of life itself..." (Dutton 99). Henderson leaves Arnewi in disgrace and humiliation and moves further in wilderness and confronts the natives of Wariri where his experience leading to transformation of self is highly crucial.

At Wariri, Henderson undergoes final awakening of self. At the behest of king Dahfu, he lifts Mummah, the goddess of rain and becomes Sungo, the Rain King. It is a definite step towards bursting his spirit's sleep. He feels: "My spirit was awake and it welcomed life anew. Damn the whole thing! Life anew! I was still alive and kicking and I had the old grun-tu-molani" (193). His plunging into the rain making ceremony, accepting stripping of clothes, dancing naked with naked Amazons, immersion into the mud-filled cattle pond, willingness to receive physical lacerations and his prayer to God for rain, "Thy will be done! Not my will, but Thy will" (199) is an unmistakable pointer to the gradual transformation of soul. All such rituals could be taken as a kind of baptism and his nakedness a new birth. Dutton has remarks that with this epiphanic experience, Henderson burst his spirit's sleep. The use of terms such as "sacred light" and "anointed with sweat" is suggestive of a deep spiritual enlightenment of great significance on the part of Henderson. Here, Henderson relies on his own strength, in contrast to his exhibition of technical ingenuity with the frogs at Arnewi. Obviously, the bursting of spirit's sleep must be accomplished by man's own resources (Dutton 105).

Henderson's tutelage under king Dahfu further illuminates his self. He initiates him to the extension of grun-tu-molani. He knows Henderson is afflicted with fear and anxiety of death. Thus, he teaches him lionheartedness. Dahfu takes Henderson to an underground chamber, where he keeps Atti, the lioness. There, he is instructed by Dahfu to imitate and act like a lion so that he will assume the lion qualities i.e. fearless equanimity and unavoidability and learn

to act "one hundred percent within the given". Dahfu enlightens Henderson with philosophical concerning man and his destiny. "He says that a human being is his own creator, and he can change the world by changing, improving himself, which is never too late" (Miniotatite 116). Henderson follows Dahfu obediently as a disciple to teacher and has admiration for his fearlessness and nobility. To him Dahfu is a person who faces the world and its reality without illusion and fear. However, Henderson's determination to be like Dahfu has made him blind to the "unreality" of the reality, which he realizes only when he gets to know the dreaded custom, a kind of vicious circle preserved and perpetuated by the priests and courtiers of Wariri entrapping the kingship. The custom is, whoever fails to meet the tribal myth is destined to die. He comes to know from Dahfu that the deadbody with whom Henderson sleeps the first night alongwith Romilayu was the potential "Sungo" who was put to death by the myth-propellers as he could not move Mummah, the goddess of rain and failed to show his strength. King Dahfu is very much is a victim of this dreaded custom. He is to capture the lion of his father's image or else he is to face premature death. It so happened that the lion, Dahfu caught in his hunting expedition, is not Gmilo, the lion father, he was not rescued through bleeding from a mortal wound caused by the lion. In his final moment, Dahfu reveals to Henderson that he is the future king (Yassi) and is also destined to be killed. Now Henderson realizes that nobility of king Dahfu is illusory and he will be part of the repetitive cycle of death. He sees the evil effect of the corrupt royal system which he wants to disrupt in view of his love for the natives of Wariri. Thus, he decides to get out of the clutches of the conspiratorial courtiers, and succeeded in executing a plan of escape. While fleeing, he brings with him the lion cub, supposedly the symbol of king Dahfu.

Henderson experiences a real change from the "pig" state to the "human" state, from the "made" state to the "given" state, and from the state of "becoming" to the state of "being" (Quayum 81-82). The lesson of life which he learns from Arnewi i.e. grun-tu-molani and the wisdom he imbibes from Dahfu i.e. lionheartedness and equanimity helps him to break the dreadful cycle of death of the royal

system of Wariri and return to America to live a life of “regeneration” and to restore the “gleams of joy” to the world (190). The final picture of Henderson is one of joy, jubilation and celebration. Hugging the lion cub and an orphan baby, he “galloped around the shining and riveted body of the plane.... leaping leaping, pounding tingling over the pure white lining of the gray Arctic silence” (340-341).

Conclusion

While concluding the paper, Bellow’s comment on “Henderson the Rain King” as an “optimistic statement of spiritual capacities” is very significant. He finds, “..... a great burden is thrown upon the writer, who is asked to feel himself a prophetic personality.... But I suppose things have become so bad that one can state the modern crisis in a single statement: either we want to continue living or not. If that is the case, curiosity if only that compels me to say that I want to continue living....” (Steers 22). Dutton has summed up “Henderson the Rain King” is a success story of the protagonist who secures peace and contentment through an illumination of his subangelic nature (Dutton 113).

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Depersonalization and Escaping To Nature: A Comfort Woman's Journey in Therese Park's *A Gift of the Emperor*

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Abstract

*The Japanese occupation during the WWII transcended beyond conquering countries to conquering bodies through the adaptation of sexual slavery in the Asian colonized countries, especially China and Korea. The Japanese colonization aimed at distorting the colonized subjects' identities specifically the Korean comfort women who were the most drafted sexual slaves. These radical changes lead to the traumatization of the enslaved girls whose reactions varied and they fostered different ways to deal with their trauma. The latter is vividly depicted in the selected literary work for this research. Therese Park's *A Gift of the Emperor* (1997) tells the story of a 17 years old Korean schoolgirl who is used as a comfort woman along with her classmates. Her struggle to survive the traumatizing atmosphere of the military brothels is marked by her escape to the surrounding nature that she can see or hear to depersonalize herself while being brutally raped and tortured. The main character reflects the distressing physical and psychological effects of the war which is going to be the core of this study. Therefore, this research aims at identifying the effect of depersonalizing oneself and escaping to nature to deal with the trauma of sexual slavery. Through the lenses of psychology and ecopsychology, the protagonist's coping mechanism will be analyzed to clarify the crucial role that nature can play in overcoming a psychological pain.*

Keywords: sexual slavery, japanese occupation, trauma, depersonalization, nature, ecopsychology

Introduction

The traumatization of war varies according to the agony one is being subjected to. However, the trauma left by the Japanese occupation on women was very distinguishable as the Emperor Hirohito established the sexual slavery system which permits the Japanese to kidnap or buy girls and use them in military

brothels called comfort stations. This system was applied all over the colonized countries like China, Malaysia, Philippines, Burma...etc but the most used girls were Koreans. Once being sexually enslaved, women not only suffer physically but the pain leaves a deep psychological scar as depicted in the selected literary work for this study. *A Gift of the Emperor* is a novel written by Therese Park in 1997, it tells the story of Soon-ah who was subjected to sexual slavery under the Japanese colonialism at a very early age. She was a target for the Japanese because she was young and virgin which are the exact requirements for the best comfort women. "Comfort woman" is a term for the women who were forced into sexual slavery by the Japanese during the World War II. Their ordeal continued until the end of the war and most of them were killed in order to bury the crimes committed along with their dead bodies. However, some of the comfort women survived and lived in complete silence hoping to save what is left from their reputation and make sure that their stigma will not affect their families. It was not until 1991 when a former Korean comfort woman, Kim Hak-Sun, came forward and broke the silence "survivors of political torture, war, and sexual crimes silence themselves and are silenced because it is too difficult to tell and to listen" (Kohler Riessman, 1993, p. 3). Regardless of the Japanese government's denial concerning the creation of comfort stations, the testimonies had a huge impact and gained a global support and they eventually lead to the writing of fictionalized accounts of comfort women. (Soh, 2008, p. 43).

The Japanese brought drastic changes into Korea aiming at merging both countries and eliminate all what is Korean. They instilled the fear of their emperor into the souls of the Koreans since childhood "we feared Emperor Hirohito...as much as we feared God" (Park, 1997, p. 1). They were deprived from using their language and changing their names into Japanese which made Soon-ah question her true self "as long as I could remember, Korea had been under Japanese control. I knew nothing about being a Korean: our names were Japanese, we spoke Japanese" (p. 225). After she was kidnapped from her house by the Japanese soldiers to serve as a comfort woman, she was raped and her life turned upside down "a huge bolt struck between my legs and drilled into my flesh. It was so painful I couldn't

applied all over the colonized countries like China, breathe" (p. 16). In the middle of her trauma, Soon-ah listens to the messages she hears from the surrounding nature "the wind whispered to me to me to run to the deck and plunge into the sea (p. 16). Not only her country was colonized but even her body and she senses her weakness whenever she is being raped but she empowers herself by listening to the sounds of nature "He was the conqueror. I the conquered... I tried to listen to the sound of the waves. It seemed the sea was shouting in protest the wind cried sharply" (p. 28).

According to Corbett and Milton, "natural setting has been evidenced within the literature to have psychological, physical and therapeutic benefits" (2011, p. 5) which is very clear in Soon-ah's coping mechanism during her traumatizing journey. Ecopsychology was first coined by Theodore Roszak where he stresses the fusion of psychology and ecology (Wakeman, 2014, p. 1). This call for merging psychology with the environment became the center of attention in different fields and it included literary works which used nature as a therapy for psychological disorders and traumatic experiences. Nature has tremendously helped Soon-ah to go through the torturing life she was living, it was a psychological empowering tool to remind her of the rising sun after darkness. She inspires herself from the permanence of nature, projecting her pain with the bird's and derives her hope from its strength and persistence "a bird was crying ever so mournfully... It must be an injured one, chirping helplessly, attempting to fly again, dreaming of its own warm net. All my pain melted into hot liquid, and finally, a sob escaped my lips" (p. 44). According to Andy Fisher (2002), there is a route out of the crisis which stands for the crucial and mutual bond between the earth and humans that permits a psychological resolution through nature. Soon-ah resists the physical and psychological agony by escaping to nature and appreciating its beauty whenever she has the chance.

"I separated my mind from what was happening to me so that the physical abuse I received everyday wouldn't destroy me completely..." (p. 36), this was one of the ways that Soon-ah used to fight back the physical and psychological torture. Soon-ah opts for



a state of depersonalization which is a method where one detaches himself from the perception of self and the body. The victim adopts depersonalization whether consciously or unconsciously and it results in protecting their inner self from complete destruction “the Japanese could destroy our bodies but never our spirits” (p. 36). When being brutally raped, Soon-ah tries not to sense the physical pain “I tried to numb all my senses so that my brain wouldn’t think about why I was there or what I was doing. You’re a mannequin! ... You can’t hear or feel or think” (p. 40). Instead, she focuses on the surrounding power of nature which enables her to endure the hardships she is undergoing. She imagines nature as a powerful manifestation against the cruelty of the selfish Japanese who care only about satisfying themselves without giving any worth to the comfort women “we can’t let sharks and killer-whales have them instead of our soldiers” (p. 21). Despite her powerless state, Soon-ah does not allow herself to show her weakness to the conqueror and she prevents her emotions from reflecting the terrible pain “I bite my lips, fighting myself not to scream, not to cry, not to feel anything” (p. 90).

Nature played a major role as a protecting shield for the psyche and sanity of Soon-ah. The extreme and cruel violation she endured left immense physical and psychological wounds did not kill her sense of appreciating the beauty of nature “I was grateful that I still had some useful senses left in me to see this dazzling beauty” (p. 77). Besides the sexual violation, the merciless soldiers used unbearable physical violence to impose their power if any of the comfort women refused their order or just uttered a word “a burning sensation numbed my left cheek... he pulled my hair with startling force, dragging me to the floor... He kept hitting me as if determined to beat a demon out of me” (p. 43). The brutality of the Japanese soldiers surpassed every possible description “some soldiers had sex with dying women because there were no live ones around” (p. 28), they thought about nothing but satisfying their sexual needs. Hence, one cannot imagine the way they treated their sexual slaves who could not enjoy their femininity which was killed at a very early age “my life as a woman has ended before it even began” (p. 110). Comfort women were imprisoned

in military brothels and if anyone tries to escape they would immediately kill her. The only way to escape the intolerable atmosphere was by escaping to nature:

“once a week we enjoyed the luxury of tasting freedom under the blue sky... washing uniforms... We loved the freedom of being outside the barbed wire fence all day, breathing clean air under a brilliant sun while the clear water caressed our hands.” (p. 45-46)

Soon-ah’s connection with nature emphasizes the crucial therapeutic and healing ability of the environment to merge as a coping mechanism to deal with traumatic and psychological distresses. The eco-awareness and connectedness triggers a sense of belongingness which acts as a reminder of the beauty of life and that there must be a reason to live and not surrender “there must be a meaning behind all this, although we can’t understand it now” (p. 33). However, the victim cannot forget the trauma and totally ignore it as if it is not a part of his present. Even though Soon-ah’s self-empowerment allows her to bear the depressing period in the comfort stations, but she repeatedly feels down and on the verge of giving up “one day of survival was never a victory, it only brought another long day to hate, then another” (p. 55). She could not prevent herself from wishing death to get rid of her endless sorrow “how wonderful to be an invisible ghost and glide through the air without fear of being tortured or killed by the Japanese (p. 21).

Soon-ah was deprived from using her name after becoming a comfort woman. They imposed a Japanese name on every Korean subject and hers became “Keiko Omura”. From a school girl, she became a sexual slave who is treated in an inhumane manner “look at me joro- prostitute!” (p. 90) and this resulted in her low self-esteem, feeling so worthless “I was nothing but a stone thrown on the street” (p. 33). This ultimately shattered her identity and she could not recognize herself anymore “I hated them. But more than anything, I hated my existence. By the end of the day, I didn’t know who I was: I couldn’t be the same girl...” (p. 41) but the most frightening was her fear that her mother would not identify her after going back home “Oh you aren’t Soon-ah! I’m sorry, I thought you were my daughter... No... Soon-ah

didn't have those scars and bumps on her face" (p. 159). Consequently, nightmares kept haunting her and the past memories came back whenever she remembers how the Japanese raped her mother. Witnessing such horrific ordeal left a deep scar into her soul and she was shocked "my legs shook so much I sat and wept.... I kept repeating to myself, Omma was raped by a Japanese!" (p. 23). Comfort women lost their voice due to the strict laws which were imposed on them regarding the prohibition of using their native language to communicate or to demand their rights. This deprivation made Soon-ah speechless and she feared talking "I sat on the cot, afraid of my own words" (p. 21) but the strong attachment she had with her mother and father gave her inner voices which permitted her to bear all the suffering and prevent her from committing suicide "my mother's voice rang in my ears, "Soon-ah ya! You must come home I can't live without you"" (p. 16). She constantly dreams about her father who gives her strength to get through the suffering "you'll have to die many deaths before you can truly live... Be strong and pray. Your heavenly father will protect you. Be strong. Be strong" (p. 34). As a result, she becomes stronger and decides to fight "I choose to live, because I can't die" (p. 33). In the middle of any crisis, Soon-ah turned the pain into power to survive and dream about the end of her ordeal inside the comfort station:

"I must stay alive, no matter what kind of price I had to pay, hoping for the day all this would end. The Japanese could steal everything from me but not my secret hopes and dreams. All they could hurt was my flesh, nothing else." (p. 91)

All the physical and psychological distress did not kill the inner flames of hope which she kept buried deep inside to safeguard and warm her soul "the moment I saw red fluid flowing from my finger, I was awakened with certitude. Beyond these sharp edges of my life, my heart was still pumping blood, vigorously and obediently, to keep me alive" (p. 92).

Conclusion

Ecopsychology gave a fresh perspective on the crucial therapeutic effect of nature and its interconnectedness with healing psychological disorders. Going back to the environment allows the person's psyche to realize the importance of looking for meaning behind every distressing situation. Thereby, it was shown through this study that traumatized people can escape to nature as a coping mechanism which was clearly depicted in Therese Park's *A Gift of the Emperor*. Through depersonalization and escaping to nature, the traumatized character protected her sanity and did not give up on her life. Instead, she rebelled against the ordeal she was living and decided to stay strong and preserve her dreams for a promising future.

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Homosexuality, Misogyny and Transgender in Shani Mutooo's *Cereus Blooms at Night*

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Abstract

This essay focuses on gender norms in Mootoo's Cereus Blooms at Night. The study examined the main feminist and queer issues in the novel. Two concepts were applied. Murray's concept of homosexuality was used to explore the latent notions of homosexuality and how it is manifested in the behavioural acts of homosexual people. The characters, Lavinia and Sarah were discussed in the interpretation of homosexuality. In essence, the textual analysis of homosexuality unravelled Mootoo's depiction of the meticulous scenes of queer sexual actions...The second concept was Malti-Douglas's concept of misogyny which was discussed in order to identify the essential misogynist scenes in Mootoo's Cereus Blooms at Night. . In terms of critical arguments, misogyny refers to the hatred of women. It also deals with the way by which males treat females as inferior beings. As such, it is an implicative term that is used to justify patriarchal societies where women are not treated equally to men. They are, to a great extent, deprived of their rights as active components of society like men. Therefore, misogyny belittles women's potential to be productive and influential. Here, the society is controlled by male mainstream. In addition transgender also is examined in this study where Tyler and Otoh's gender identity does not match with physical sex. They might undergo abnormal changes, such as transgender. Thus, the study finds that homosexuality, misogyny and transgender embody Mootoo's critique of abnormal gender norms.

Keywords: homosexuality, misogyny, feminist, gender, queer

Introduction

Cereus Blooms at Night, is a novel with its setting on a fictitious Caribbean island called Lantanacamara. When the story starts, Nurse Tyler has just arrived in Paradise, the island's main town, to take up employment at the local Alms House. The Alms House has just received a new patient – a mostly silent, mysterious elderly lady by the name of Mala Ramchandin. Tyler, the narrator of the story, hints at some taboo surrounding Miss Ramchandin, some rumours that cause the rest of the staff to refuse to go near her. As a result, he ends up becoming her sole caretaker. As the novel progresses, we learn about the Ramchandin family's past through a series of flashbacks, and slowly uncover a story in which the damage caused by homophobia, misogyny, racism, and the way these different forms of oppression interact, leaving scars that go back for generations.

In addition to being Mala Ramchandin's story, *Cereus Blooms at Night* is also about Tyler himself: the reader quickly learns that although he identifies himself as male and is referred to by male pronouns throughout the novel, Tyler is genderqueer and has never really found a place where he felt that he belonged. *Cereus Blooms at Night* has a large cast of characters, and one of the interesting things about it is that even though it is a very painful book, it is not by any means a book solely focused on dysfunction. There are scenes of horrifying violence, particularly sexual violence, but the characters nevertheless experience joy, discover love, and find strength in their identities rather than despite them.

For example, the quiet Miss Ramchandin soon reveals to Tyler that she delights in seeing him dressed in a female nurse uniform. Her reaction to his cross-dressing is moving not only because it is a manner of acceptance that is unfamiliar to Tyler but also because it is so spontaneously declared. She looks at Tyler and sees not someone who needs comfort or reassurance, but someone who is attractive primarily due to the fact that he is outside the gender binary.

Another thing that makes *Cereus Blooms at Night* stand out is Shani Mootoo's writing: her prose is lush, rich in imagery, filled with a huge sensorial pull, and perfect at bringing her setting to life. The novel is filled with descriptions of the smells, sights and sounds of the island, as well as of the flowers and insects that constitute some of Mootoo's central imagery. Her writing is also infused with a mysterious Caribbean Gothic atmosphere that immediately draws the reader in. There is much about this novel that reminds one of Faulkner's *A Rose for Emily*, with both having a nonlinear structure, a reclusive old lady at their centre, a house no one has entered in decades, a small town ablaze with rumours, a past tragedy, and family secrets. However, Mala Ramchandin's story has very different implications, particularly in terms of gender politics

As mentioned above, there are graphic (though not exploitative or gratuitous) scenes of sexual violence in *Cereus Blooms at Night*, but these are intermingled with moments of real beauty, of human connection, of survival against all odds – much like the cereus flower that gives the novel its title. The story ends on a note of hope: that the past cannot

be erased, but it's not too late for these characters – not for the young Tyler, and not even for the elderly Miss Ramchandin. As the public scene of tenderness between Tyler and Otoh at the end of the novel demonstrates, these characters can carve out spaces where they are allowed to be who they are and to connect to others freely, despite social censure and the narrowness of enforced gender roles.

Shani Mootoo was born in 1956 in Dublin, South Ireland, but grew up in Trinidad. She moved to Canada at the age of 19 and obtained a fine arts degree from the University of Western Ontario in 1980. In Canada she started a career as a painter and video producer.

As a painter she had held art exhibitions in the U.S and Canada, while her video productions have graced a few film festivals. She has also had international exposure for her paintings and photo-based creations in art centres like New York's Museum of Modern Art. Mootoo has expressed her inclination towards visual arts, due to the fact that when she was young she experienced child abuse and was warned to never talk about it and so she opted for pictures rather than words to express what she had to say and share as she felt it was a safer medium. Through her creative works, she has challenged sex offenders with her own story:

“It's very much about trying to find out what the purpose of life is, wondering why certain things that happened to me as a child could be permitted to happen, and why the universe would allow such a child to survive...it's about what to do with suffering.”

Mootoo's literary career was launched with a collection of short stories entitled *Out on Main Street* in 1993 which was enthusiastically received. A theme that permeates everything she does is triumph over childhood abuse. Her second book, which saw print in 1996 in Canada was *Cereus Blooms at Night*, is maiden novel. *Cereus Blooms at Night* was impressive and encouraging - a finalist for the 1997 Giller Prize, the Chapters/Books in Canada First Novel Award and the Ethel Wilson Fiction Prize. Mootoo's painting adorns the cover. Mootoo; highlights issues of authenticity and identity in both of her published books. She “exposes the uncertainty of the hybrid individual” and “She explores a variety



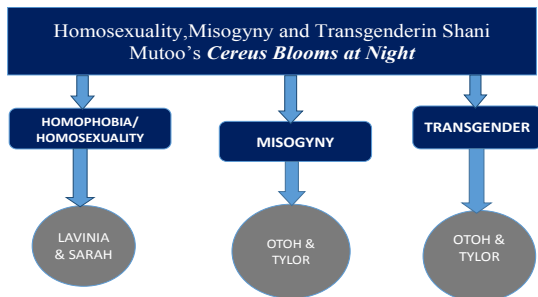
of situations in which her characters are pressed to display a prescribed cultural authenticity both by individuals putatively from within the same culture and from those who are clearly outsiders” (Dias).

Following her introduction to the literary world she has also published an anthology of poetry, *The Predicament of or*. She also allocated much of her time to mentor aspiring writers as the 2002 Faculty of Arts writer-in-Residence at the University of Alberta as well as reviewing manuscripts, advising students and faculty and also anyone in the community with interest in developing their creative potentials

She is presently a contribution editor for CBC Radio’s “This Morning”. Mootoo spends her time between Vancouver and New York City and is currently wringer next novel tentatively titles *The Woman Who Gave Love Birds for a Present*.

Finally, Mootoo is happy to be labelled a ‘Canadian’ writer, although she was born in Ireland, raised in Trinidad and is of East Indian ancestry. The last thing she wants is to be known as is an Indo-Trinidadian-Irish-Canadian-lesbian writer.”

Theoretical Framework



Discussion

Mootoo’s *Cereus Blooms at Night* touches on the topics of homosexuality, misogyny, and transgender. Though Lavinia and Sarah escape the island in order to be able to love each other, Mala and Asha were sexually mishandled by their dad; both of these circumstances challenge standards of sexuality which are seen as good and worthy on the island of Lantanacamara. The most one of a kind circumstance Mootoo introduces in her novel that foggy spots the line between gender and sexuality and raises questions about the expected principles of these terms as appears in the characters of Tyler and

Otoh. Each of these characters somehow epitomises a crossover gender and sexuality; particularly, each speaks to a sex that cannot without much of a stretch be arranged as either male or female. With her depiction of Tyler and Otoh, Mootoo continuously discourages the observer from unmistakably describe the sexual orientation of either character, and through this hybridity of gender (and in addition with different characters), Mootoo points to the self-assertive meanings of male and female. Mootoo’s Tyler and Otoh upset the gender binary of male and female, and recommends a comparable vagueness of the ideas of sexuality and homosexuality.

In the case of Lavinia and Sarah they run away from the island in order to be able to love each other. On the other hand, Mala and Asha are victims of parental sexual abuse these two cases defy the norms of sexuality which are viewed as morally appropriate in Lantanacamara. In the case of Tyler and Otoh, Mootoo presents a situation that uniquely blurs the distinction between gender and sexuality and questions the assumption of the interpretation of these terms. Individually Tyler Otoh represents a hybrid gender and sexuality; in particular, each represents a gender that defies easy categorizing as either one or the other. The way the author describes the two characters makes it difficult for the reader to determine with any certainty their gender. The arbitrariness of defining male and female in relation to Tyler and Otoh upsets the gender binary which implies a similar dilemma with regard to the defining of sexuality and homosexuality as well. Tyler, who narrates this story, admits that he must be the only male nurse in Lantanacamara, whose is tasked with protecting Mala, an apparently female criminal...Such information only goes to confirm that Tyler and Otoh are not what they seem to be.

Throughout the novel, Tyler does provide personal information from time to time: his own “perversion” (47), awareness of personal unique sexuality and that of Mala’s; Tyler reveals his definition of himself as “neither properly man nor woman but some in-between, unnamed thing” (71). And it is this in-between, uncertain gender identity which denies him that desired sense of belonging and in Lantanacamara society his “unnaturalness” is frowned upon. Mootoo conflates Tyler’s sexual

leanings towards males with a more intense notion of man-woman identity. Tyler is “in-between” not only sexuality and homosexuality, but between man and woman as well.

Otoh, in the other hand, was born a woman but chose to be a man whereas in the case of Tyler it is the other way round in the gender switch. (71). With Otoh, Mootoo states that being considered man or woman has the same flexibility as being considered a heterosexual and homosexual. Otoh’s wish to be a male represents Mootoo’s description of misogyny in the context of gender relations. From childhood, Otoh makes the choice to be a man, and the name Otoh takes over the original female name of Ambrosia given at birth. This is the real escape from misogynist treatment. As a child, Otoh “walked and ran and dressed and talked and tumbled and all but relieved “himself” so much like an authentic boy” (110) that even Otoh’s parents often forget that Otoh was born a female.

Mootoo’s depiction of both Tyler and Otoh, man-woman and woman-man individually, demonstrates exactly how dangerous are the classifications of sex and sexuality. She depicts Otoh and Tyler not as far as their sexual introduction but instead as far as their gender and sex; the book exhibits these characters not as far as homosexuality or heterosexuality, at the same time, rather, as far as male and female, man and woman. Tyler and Otoh’s sexuality and gender are not decisions as well as characters that transgress any commonplace arrangements of gender and sexuality. These two characters are united via Mala, with whom each in one way or another finds a feeling of having a place that they are denied by others. Mala acknowledges their “nature” (76), particularly Tyler’s, and it is through Mala that Tyler can at last “unabashedly declare” (247) himself. By offering voice to an anonymous “in the middle” of” sexuality, Mootoo presents a comment of the assumption of gender norms, and develops a novel option for sexual existence.

Despite Otoh’s physiological makeup, she is acceptable to the Lantanacamarasociety and Tyler as a male, and the text considers Otoh’s masculinity by labelling her a “he.” Otoh, is attractive to both genders and responds to advances by both males and females, hence creating complications for any gender or sexual paradigm in the reader’s mind.

Among the characters of Shani Mootoo’s *Cereus Blooms at Night*, Tyler shows a distinct sense of transgender. Being from Lantanacamaraland newly-arrived in Paradise, Tyler mentions that he was, is, and may perpetually be an “outsider” (6). This sense of transgender is particularly obvious during the first few weeks at the Paradise Alms House. He is the only male nurse and the staff deliberately marginalise him, despite the fact that he has been trained abroad. The matron refrains from giving him any significant responsibilities and assigns him to running errands and other menial tasks (6). Furthermore, fellow nurses frequently ridicule him in a “condescending tone,” showing the “malice in their words” (15). Tyler is a resident of the Alms House but he is treated like an unwelcome stranger by his fellow residents/colleagues.

This feeling of transgender is also observable in the way he feels alienated from his physical self and identity. Tyler is not quite the dominantly heterosexual male and “pondered the gender and sex roles that seemed available to people, and the rules that went with them” (47). For many years, he was concerned with recognising “what was natural and what perverse, and who said so and who” (48). He reflected deeply and for some time before he decided to leave the island and seek some place where his “perversion” which he “tried diligently to shake off might be either invisible or of no consequence to people” (47-48). This is to be expected as he has admitted his dislike of his “unusual femininity” (71). Obviously, Tyler has a feeling of being directionless even with regard to understanding himself.

Mala, though, eases Tyler’s feeling of being estranged and transgender. Believing that they share “a common reception from the rest of the world,” Tyler openly declares that “[s]he knows [his] nature” (20, 76). The old but powerful woman encourages Tyler in such a way that he feels more comfortable with himself. This clearly shown by the transgender moment when Tyler wears the dress that Mala has stolen for him. He immediately feels himself in a woman’s body and feels a sense of excitement at the transformation. However when Mala shows little reaction and pays little attention to him he feels “flat-footed and clumsy,” like someone who is “not a man and not ever able to be a woman, suspended



nameless in the limbo state between-existence and non-existence” (77). On the other hand, he recognises that , Mala was merely “permitting [his nature] its freedom.” (77). Following this episode Tyler confesses that he “had never felt so extremely ordinary and [he] quite loved it” (78). In this way, Mala has helped him to discover his real self.

A close reading of Tyler’s “transformation” shows that the passage uses an s a certain narrative gaze. To explain, below is an excerpt from the passage:

“My body felt as if it were metamorphosing. It was as though I had suddenly become plump and less rigid. My behind felt fleshy and rounded. I had thighs, a small mound belly, rounded full breasts and a cavernous tunnel singing between my legs”. [76]

Conclusion

This essay has focused on gender norms in Mootoo’s *Cereus Blooms at Night*. The study has tackled the main feminist and queer issues in the novel. One integral issue is homosexuality. This has been a controversial issue among critics of humanities due to its significance in dealing with and defining the queer sexuality of both genders i.e., male and female. Moreover, it is of paramount importance in studying the factors that lead to such queer behaviour. For this reason, the study focused on homosexuality for the sake of interpreting scenes and implications of homosexuality in the selected novel.

The critical significance of homosexuality has been detailed by applying Murray’s concept of homosexuality to explore the latent notions of homosexuality and how it is manifested in the behavioural acts of homosexual people. Consequently, the characters Lavinia and Sarah have been discussed in the interpretation of homosexuality. In essence, the textual analysis of homosexuality has unravelled Mootoo’s depiction of the meticulous scenes of queer sexual actions. Furthermore, Tyler and Otoh have also been discusses to argue that gender relations could not be always normal. They might undergo abnormal changes, such as transgender.

Another finding of the study is misogyny. In terms of critical argument, misogyny refers to the hatred of women. It also deals with the way by

which males treat females in an inferior way. As such, it is an implicative term that is used to argue the patriarchal societies where women are not treated equally to men. They are, to a great extent, deprived of their rights as active components of society like men. Therefore, misogyny belittles women’s potential to be productive and influential factors. Here, society is controlled by male mainstream. This study, accordingly, has applied Malti-Douglas’s concept of misogyny in order to identify the essential misogynist scenes in Mootoo’s *Cereus Blooms at Night*. Thus, the study has found that homosexuality, misogyny and transgender embody Mootoo’s critique of abnormal gender norms.

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Eccentricity of Characters: An Analysis of R.K.Narayan's *The Man - Eater of Malgudi*

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Abstract

*Eccentricity may be defined as a state or quality of being eccentric. At a close reading of the novels by Narayan, we find that eccentricity seems to be the novelist's strategy to focus on life's fundamental inconsistencies. They appear in varied appearances and display divergent personality traits. In the novel *The Man-Eater of Malgudi*, Narayan through his characters makes his ironic intentions quite clear. We have Nataraj, the printer; Vasu, a taxidermist; Sen, the Journalist; the Forest Officer and Dr. Joshi who at various stages prove their eccentricity. This paper tries to analyze the different characters whose eccentric traits are portrayed in different situations. The eccentrics in Narayan's novel also point to the novelist's character delineation.*

Keywords: eccentricity, Typology, discriminate, virtuous, intervention

Introduction

The expression eccentricity may be defined as the state or quality of being eccentric and according to the Oxford English Dictionary it means "unconventional and slightly strange."

Eccentricity, either as a streak or as a full-fledged nature, in the cortex of Narayan's characters, illustrates the oddity or waywardness in human temperament. At a close reading of the novels by Narayan, we find that eccentricity seems to be the novelist's strategy to focus on life's fundamental inconsistencies.

At the outset, the typology of eccentricity makes us aware of the rather alarming number of eccentrics found in Narayan's novels. In fact, Narayan himself thinks that more eccentric people live here than elsewhere. As we read the novels of Narayan, we can even say that every third character in the Malgudi novels seems to be an eccentric. The eccentric characters seem to have largely contributed to populate Narayan's novels. One cannot help being aware of their jostling and clamouring presence. They appear in varied appearances and display divergent personality traits. The eccentric characters in the novels of Narayan may appear as a mere dot but nevertheless they contribute to the essentiality in the novels.

Nataraj as an Eccentric

In the novel *The Man-Eater of Malgudi*, Narayan through his character Nataraj, makes his ironic intentions quite clear. If Lord Shiva, another name of Nataraj is mainly associated with the tandava-nritya (This divine art form performed by Lord Shiva and his divine consort



Goddess Parvati. The dance performed by Lord Shiva is known as Tandava. Shiva's Tandava is a vigorous dance which is the source of the cycle of creation, preservation and dissolution. Tandava depicts his violent nature as the destroyer of the universe. Tandava was his devotee, he further spread the dance so it is called as tandava nritya) and is reputed to have restored the disorderly chaotic universe. The printer Nataraj, although finds himself obliged to dance on many stages, is basically realized as the "Lord of Misrule." When we consider Nataraj as a full-length study of eccentricity, we become aware of the multi-levelled implications the character underlines.

Significantly enough, Nataraj seems to be introducing himself as an eccentric printer by exemplifying his strange attitude in the context on his kindred souls, particularly the poet, and seen as the journalist, the daily visitors of his parlour at the Trust Printing Press. Totally unmindful of the basic principle of business psychology, Nataraj lends his ears to their innocuous tales and his place for their comfort. He even prides over the fact that his parlour becomes serviceable for the common good: "Anyone who found his feet aching as he passed down Market Road was welcome to rest in my parlour on any seat that happened to be vacant." (2)

Nataraj is never preoccupied with the profit motive and in the reversal of order. As a businessman, he exemplifies honesty as the motto of his business. Instead of showing rivalry to the next door printer of the Star Press, the owner of the original German Heildberg, Nataraj, eccentrically enough, is often caught persuading the customers to go to the neighbour for excellence, and to top it, he genuinely feels proud of the "machine" as if he himself owned it. Following the essentially eccentric trait in his nature, Nataraj in his first encounter with Vasu, advises him to order less number of visiting cards to keep them fresh and presents himself as a scatter-brained businessman inviting bankruptcy.

It may be pointed out that the comically dramatized scenes of Nataraj's eccentricity seem to be suggesting serious implications. Primarily, Nataraj symbolizes the good as against the bad epitomized by Vasu in the novel. Beneath the veneer of the eccentric behaviour, one may discriminate his self-effacing and altruistic nature. His attitude also

focuses on his essentially social sense and human consideration as against Vasu's egoistic and inhuman attitude.

In the peaceful and quiet Malgudi, Vasu comes like a maelstrom and plays mayhem with the lives of the Malgudians. Nataraj seems to have been the first victim of the "rakshasa." But strangely enough, forgetting his tormenting and evil ways Nataraj finds himself admiring and congratulating Vasu for his exemplary single-handedness in taxidermy, the root cause of the whole trouble and he even becomes unhappy for not being able to talk to him. Nataraj philosophises his stand thus: "I could never be a successful enemy to anyone. Any enmity worried me night and day ... It bothered me like a toothache." (74)

Interestingly, the eccentric trait seems to have colored his mind as well. When the bully Vasu forcibly takes him to the Mempi village and mercilessly drops him there, Nataraj's imagination runs with him and he says:

I was struck with a sudden fear that this man was perhaps abducting me and was going to demand a ransom for releasing me from some tiger-cave. What would my wife and little son do if they were suddenly asked to produce fifty thousand rupees for my release? (41)

Ironically enough, the essentially virtuous Nataraj, the typical family man, finds himself stirred uneasily and temptingly in the presence of the seductive temple prostitute Rangi when she tells him of Vasu's plan to shoot the temple elephant Kumar:

My blood tingled with unholy excitement. I let my mind slide into a wild fantasy of seduction and passion. I was no longer a married man with a child and home. I was an adolescent lost in dream over a nude photograph ... I hoped I would not weaken. (158)

One may certainly discern here the essentially timed and weak Nataraj. What is also realized is his typical and inherent middle-class psychology with its faulty fertile imagination fantasizing the wildest possible things.

Nataraj's mind is totally obsessed with the singular thought of the imminent threat to the life of the sacred elephant Kumar. He undergoes the severest tension and he lets out a terrific cry – "Oh,

Vishnu” (183) – drowning all the voices in the temple. Although, it may be interpreted as the oddest and the most eccentric of Nataraj’s acts, it may also be taken as the symbolic dramatization of the story of Gajendra – Moksha mentioned in the context of Vasu’s rebellion. The cry, in other words, may be interpreted as the belief in god’s intervention to help the devotee out of his disaster. Finally, the eccentric even comes to believe that after all he himself must have finished Vasu. It may, however, be taken as the reiteration of the average Malgudi hero’s myth-making trait.

Sen and other characters as Eccentrics

As one takes into consideration the rest of the eccentrics in the novel, it may be worth recalling the observations of M.K.Naik: “In terms of character, *The Man-Eater of Malgudi* presents the single concentration of eccentrics in Narayan’s entire fiction”. (74) The eccentrics make their bizarre world funnily and absurdly alive with their weirdest antics. Sen the “arm-chair journalist,” all set to launch his paper, is always caught criticizing Nehru’s policies. He also happens to be the first Malgudian to dare Vasu, who often humiliated the forms calling him “the local Nehru”. (171) Although a two liner, Sen travels all through the novel. The poet, though basically a teacher, has no name and is known as the “monosyllabic poet.” His chiefly and singularly realized eccentricity is reflected in his poetic composition – The Radha Kalyan – versified in strictly monosyllabic form. He often carved the required monosyllables out of polysyllables when he ran out of them. Nataraj is thrilled to hear the line “Girls with girls and dance in trance”. (2) To him the composition, Radha Kalyan, has more devotional than literary value. Interestingly, he too suspects Nataraj to be the “Giant Killer” and bolts away with his life when the latter offers him the stuffed cub left by Vasu. About the poet, Edwin Gerow says:

The poet is perhaps the antithetical character, the non-agent. His facelessness is understood by his namelessness. Or perhaps Narayan intends rather to emphasize the poet’s universality: in the beginning was the World. (16)

The Forest Officer is yet another caricature realized with a distinct mark of idiosyncrasy. Funnily

enough he boasts to have been attacked eighteen times by the rogue elephants. He is reputed to have tracked on foot an average of at least one tiger every half year. The officer has collected the Golden Thoughts. He wants Nataraj to print the book which will enable him to distribute the copies free of cost to school children and thus serve his country. The one liner also obliquely comments on Vasu’s malevolent nature.

Dr.Joshi may be regarded as the exemplification of Narayan’s obsession with the types. He clings to his unborn hospital. Although a veterinary surgeon, Dr. Joshi is all eager to treat Nataraj and disarms the latter by grandly philosophizing: “Only the stimuli and medicinal doses differ between human beings and animals”. (190) Even the tailor at the Mempi village merrily pops and buoyantly plays his one minute role. He is all set to spoil Nataraj’s plan to take the ailing elephant to Malgudi. A member of the temple committee, the tailor is a suspect accomplice of Vasu in his diabolic plan to shoot the elephant. Thus he too indirectly reflects Vasu’s dark design.

Conclusion

Considering the treatment of eccentricity in *The Man-Eater of Malgudi* in its entirety, it may be realized that the novel seems to have been written when Narayan’s irony was reigning supreme. It may also be pointed out that by presenting the eccentrics from different walks of life; Narayan seems to be suggesting the essentially incongruous nature of life. As the novel closes on a happy note with the extinction of the evil and the restoration of peace and order, the novelist’s positive philosophy of life may be discerned. Besides the recurring patterns like the hero’s coming back to the world of normalcy, the assertion of the average and the ordinary and the realization of sanity through illusion, the novel is realized as Narayan’s typical comedy underlining the celebration and continuity of life symbolized in the form of Shastri as “the embodiment of the gothic of selfless love, necessary action.” (Edwin Gerow, 15)

The eccentrics in Narayan’s novel also point to the novelist’s character delineation. As a delineator of surface human character, Narayan finds the eccentrics more conducive. The caricatures as types



figure prominently, and are realized through their idiosyncrasy and apparent incongruity. It may also account for Narayan's flat characters as against the round ones. The eccentrics have been primarily portrayed in a humorous way. Narayan depicts either the attitude or the behavioural pattern of the people. It is in their portrayal as comic creation that one can know Narayan's conception of comedy which, although basically creates mirth and laughter, is not divorced from tragedy.

It is clear that some eccentrics stress the recurring patterns of all the Malgudi novels. They bring out the cultural ethos, the circular journey of the protagonist and the assertion of the average and the ordinary.

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Human frailty and Relationships in *Abraham's Promise* by Philip Jeyaretnam

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Abstract

The importance of relationships and human connection is something that no one can argue about. Whether the relationship was grounded on love, family, children, and siblings or even self-relationship it can construct a massive impact on ones live. The same can be said about literary characters, the characters have their own personalities, history that their own beliefs about relationship which can be changed challenged, redesigned and reiterated. This study will investigate the different relationships in the literary text such as father/son relationship, husband/wife relationship and selfhood relationship. It will also examine the notion of dysfunctional relationship diagram on the key characters in the text. The study will be limited to one literary text which is Abraham's Promise (1995) by Philip Jayaretnam. Moreover, this study will be also limited to relationships theory to understand and inspect the dysfunctional relationships in the literary text. This study will service as a guide to understand the different relationships within the storyline; additionally, this paper will help to present a modern perspective on the notions of relationships in developing the storyline

Keywords: relationships, father/son, husband/wife, selfhood

Introduction

The importance of relationships and human connection is something that no one can argue about. Whether the relationship was based on love, family, children, siblings, siblings or self it can create a massive impact on our lives. The same can be said about literary characters, the characters have their own personalities and history that their own beliefs about relationship can change, challenged, redesigned and reiterated.

One of the key elements in any literary text is the relationships between the characters; it's the plot, events and ending. In Abraham's Promise (1995) by the Singaporean author Philip Jeyaretnam, his benevolences for his reader's a set of different types of relationships depending on the time and the characters.

Abraham's Promise (1995) tells the story from the protagonist perceptive 'Isaac Abraham' he is the narrator of the story and the main character. Telling the story of love, war, peace and survival as the story transforms from one place to another and from one period to another. Throughout the story we witness a different set of characters and relationships in addition to different events and perspectives.



The story starts with old Abraham in post-colonial Singapore where Abraham is struggling to find students to teach after getting fired from his teaching and writing job. He has a young son named Victor, his relationship with his son is not really close as father/son relationship but more like far away relationship. We learn that Abraham was married before but now he is alone and divorced; his wife had an adulterous relationship with his best friend. Abraham had also lost his young love Rose to English soldier, she moved to London to stay with her husband but keeping in touch with Abraham by series of letters.

This study will investigate the different relationships in the literary text such as father/son relationship, husband/wife relationship and selfhood relationship. It will also examine the notion of dysfunctional relationship diagram on the key characters in the text.

The study will be limited to one literary text which is Abraham's Promise (1995) by Philip Jeyaretnam. Moreover, this study will be also limited to relationships theory to understand and study the dysfunctional relationships in the literary text.

This study will help the readers to understand the different relationships in the storyline; furthermore, this paper will help to present a modern perspective on the notions of relationships in developing the storyline.

Philip Jeyaretnam Biography

The Singaporean author Philip Antony Jeyaretnam was born in a middle class family both of his parents are working as lawyers, his mother name Margaret Walker she was English Woman and his father was a well-known Singaporean leader. He was born in 1964 and still a life until the present day

He fills in as Managing Partner of DentonsRodyk and Davidson LLP. He has filled in as the Managing Partner at Rodyk and Davidson LLP since January 1, 2011. Jeyaretnam has encounter prompting on issues identifying with training. Mr. Jeyaretnam fills in as administrator of Maxwell Chambers Pte. LTD. Furthermore, Singapore Arts School Ltd. He has been Lead Independent Director at MindChampsPreSchool Limited since November 8, 2017.

He is additionally a Board Member of SurbanaJurong Private Limited. He filled in as Member of Ministry of Education Singapore in 2007 and a Council Member of the National Arts Council from 2000 to 2008. He fills in as a Member of the Public Service Commission of Singapore and of the Presidential Council for Minority Rights. He serves on the leading body of the National Kidney Foundation. He fills in as Director of Singapore Art Museum.

He was selected as President of the Law Society of Singapore from 2004 to 2007. He works as Vice President of the Senate, Singapore Academy of Law from 2004 to 2007. He fills in as a Trustee of Singapore University of Technology and Design. He filled in as a Board Member of the Advisory Board to the Law Faculty, the National University of Singapore from 2009 to 2011 and of The Board of Legal Education from 2004 to 2007. Mr. Jeyaretnam was granted the Public Service Medal in 2013. He is likewise an author and has gotten the Young Artist Award in 1993, the Montblanc-NUS Center for the Arts Literary Award in 1997 and the Southeast Asia Write Award in 2003. He was admitted to the English Bar in 1987 and was conceded as a backer and specialist of the Supreme Court of Singapore in 1988.

Jeyaretnam is likewise a Fellow of the Singapore Institute of Arbitrators, an individual from the Regional Panel of Arbitrators, Singapore International Arbitration Center and a Fellow of the Chartered Institute of Arbitrators. He holds a Bachelor of Arts (Honors) in Law and Master of Arts in Law from Cambridge University.

He finished his MA studies in the University of Cambridge and his BA also in the same university. His writing career started while he was young

His scholarly work began with the production of a collection of short stories named First Love in 1987, his work had earned him a high record deal in Singapore and was picked as Singapore's Sunday Times smash hit book list. He additionally won the home Grown Maugham grant. At that point, he distributed in 1988 a novel named Raffles Place Ragtime which was designated for the Commonwealth Writer Prize in South East Asia and the South Pacific.

In 1995) he distributed Abraham's Promise which had won the lauded book grant given by the National Book Development Council of Singapore. In 1993 he was granted the Young Artist of the Year grant and in 1997 the Montblanc NUS Center of the Arts Literary Award; besides, in 2003 he was granted the S.E.A. Compose Award.

He was picked in 1990 to be part of the Fulbright Fellowship guest to the University of Iowa International Writing Program and for the Harvard Law School. Also, from (2003-2013) he was chosen to fill in as a teacher in the National University of Singapore.

Abraham's Promise in 2015 was picked in the Business Times as one of the best 10 English Singaporean books from 1965-2015. He likewise distributed in 2004 a novel named Tigers in Paradise, with respect to short stories he had distributed pit fire in 1983 which had won the second place in the National Short Story Competition. In 1985 he distributed Evening Under Frangipani which was chosen as the victor of the National short story Competition, trailed by in 2014 he distributed Strangler Fig and in 2015 Moonshine in Singapore as his last literary work. He mentioned in interview that he will publish another novel in 2017.

Abraham's Promise Summary

The story is about the main character Abraham who had lived through the British Colonization in Singapore however now living in the post-colonial Singapore. Abraham is battling between the two distinct circumstances in the pre and post-frontier Singapore. Abraham's Son Victor who speaks for the modern which Abraham can't comprehend or perceive. To Abraham, the ageing does not have the concentration and bearing, as Abraham speaks to the old age who as yet battling for the customary standards and their qualities. All through the novel, Abraham utilizes recollections and sentimentality to re-tell his own particular and his age past life. In the meantime, he communicates his own particular sentiments about the post-modern style of life.

Abraham Isaac, he is a Singaporean Tamil which was initially from Jaffna set in Sri Lanka. He survived the season of change and the battles of the British and the Japanese simply like some

other colonized nation it causes mental injury. He is working in the Strait Times as a columnist and as an instructor also educating the Latin dialect. He was distributing political themes and issues on the resistance party which made him lose his activity and let go from educating.

He was soon married to Rani Supramaniam, they had a customary marriage which was orchestrated by their families. He got a separation later on when his better half began to have an association with his closest companion. Abraham lost his better half to his companion and the story begins as old Abraham making a decent attempt to discover a showing get ready for his private understudy showing him Latin. The understudy originates from a rich current family.

Abraham appears is be dependably on the dull side of luckiness, he lost his youth cherish Ross to British young fellow who took her with him to London and the couple began their own particular family there. He lost his better half to his closest companion, and his association with his child is additionally breaking by the generational hole. He lost his activity and he scarcely discovered understudies to instruct and regardless of whether he found few, he is experiencing difficulty to comprehend them.

Relationship Theory

William W. Wilmot's in (1995) he published his book about relationships and family dynamic, he notice that the notion of communication in the family dynamic and the understanding of the meaning of familial relationship is not originated by itself or it's a self-production unity. It's the product of different "cultural variability" the traditions and the cultural structure explore at a deep level the concepts of relationships and self/other.

The human journey starts when they form their community by depending on each other to sustain and exist. The natural meaning of relationship is the:

"Social recognition which resulted due to the interaction between different individuals. The relationship evolves with emotional bondage even through the individuals who might belong to different cultural, economic and ethnic background" (William Gudykunst and Young Kim, 1992).



The different individuals come together as one for sharing a common goal, some human interaction between the individuals might be built on the basic human needs for compassion and fear of being alone. Hence the individuals develop their own bondage and the emotional attachment starts to flourish.

Relationships is a huge part of the social structure, but there different types of social relationships that can be classified as external and internal relationships like friendships, fellowship, companionship these relationships are built on a strong sense of emotional attachment and personal involvement. Yet the external relationships those might occur between brothers and sisters.

The notion of marriage is the most unknown concept of any social and cultural development process, the idea that two different families join together to live as husband and wife. Any form of human relationship whether external or internal they are important including the blood relationship.

Any violation of the structure of the relationship can destroy the foundation of the individuals within. That's why a healthy relationship is considered as a good sign for good and prosper society. As society depends on the human interaction and their individuals relationships whether they are dysfunctional or healthy, whether they are safe or toxic.

The human relationships is considered as a key aspect in the individual development of being a human and also helps to enrich and strength the bond of men. For some relationships stands on the sense of belonging with others whom they share the same values. In any relationship whether it is husband/wife or father/son there will be emotional association in that bond.

Many Indian authors had reflected their own ideas and theories regarding the human interaction through literature. Literature is considered as a tool in which they record the events and write the human experience by using characters and images mixed with their own imagination

SeemaSuneel which is a respective Indian social critic had mentioned her opinion about the human interaction and literature:

“Literature reflects not only the social reality but also the shapes of the complex ways

in which the men and women organize themselves, their own interpersonal relationships and their perception of the socio-cultural reality” (1995, p. 8)

The relationships between man and woman is considered the main relationship ideologies studies as two different sexes join together, through literature we can witness there are different types of relationships between men and women. As literature works as medium for expressing the man's internal and external relations impact, SubbaRao M. had mentioned that:

“If literature is the recording of the human contacts and the relationships rising from the contacts, it cannot possibly evade or miss the contact of man and woman. The impact and the effect and his recording the feminine personality cannot but come in for full unfolding. In the great works of literature, irrespective of language, region or time the human relationships of men and women is being portrayed” (1995, p.5)

The post-modern literature also enrolled the human relationships as a major theme between the characters however, the traditional literature was merely focusing on fantasizes version of reality such as royal relationships and fairy tale stories. Yet the modern literature uses relationships to express the dysfunctional social problems faced. Many authors created in their stories the untraditional relationships in their literary works to express the harsh true reality of the present era.

The traditional works such as *The Dark Room* (1938) by R.K. Narayan, presents the readers the traditional relationship between male and females kept between the marriage bondage. Yet modern English authors dealt in changing the ideologies of relationships from the traditional to the modern complex description of the human interaction. The modern literary works examine the confusion and darkness of the contemporary world:

“Literature and society interact with each other and are undeniably interdependent. It's aptly said that literature is the mirror of the contemporary society” (Saroj Sharma, 1997, p. 102)

After the war the independence in any country literary seeks change which reflects the modern change due to their modern enlightenment and different untraditional perception. As the modern literature express the radical change with that, comes different relationships and untraditional emotional expressions. The relationships wasn't only limited to male/female relationship and even if they do, they won't be traditional in their description.

“The mental and economic independence poses a change to the traditional familial and social structures as the women find it increasingly very difficult to adjust to the old traditions and expectations which are set for them in wedlock” (Santosh Gupta, 1991, p. 219)

Relationships in *Abraham's Promise* (1995)

Philip Jeyaretnam in his novel *Abraham's Promise* published in (1995) in Singapore expose the post-colonial reality and what does it mean for being free. The author used different types of relationship to present the dysfunctional reality of the social and psychological structure of the characters within.

Abraham is telling the story from his own perspective about the past and present in which he lives in, he hate the present because he can't understand the modern life. Abraham has one son only Victor, he is a successful lawyer in Singapore. The father/son relationship between them is not really strong in a sense that they share everything about their lives. It seems that Abraham still exists in the past where he feel belonging and understood yet his son lives in the present day where it's all about freedom and independence. The two of them share different perspective on life, love, work and personality.

Abraham just like his father wants the traditional old life where a young man finds a job and then settles to get married and have a house and many kids, his son Victor doesn't really share the same dream as his father. For Victor work and self-independence is more important than following the tribal traditions

“You mother would have loved to see you married, [...] I will never marry. You're a modern man. You must understand. My son's voice has changed from defiance to pleading” (P. 168)

To Abraham being married and having a wife to share your life with you and kids is something normal that every man and woman wants, Abraham is unable to understand the modern generation as they fight against traditions and security. His inability to understand the modern generation had created different gaps between him and his son

“I am irritated that Victor is fetching me a soft drink. Where is the wife who should take care of such things? Thirty three and still not married. Of course courtship id different these days. I can't interfere. Still there never seems to be a woman around, no one more than a friend” (P. 53)

Abraham's ideas about a man's life are different from the contemporary understanding of such a life. Abraham believes that it is ridiculous for a man in his thirties not married or with kids, he sees only friends around no woman there to cook, clean or have babies. To victor its normal for him to life his thirties since the modern times a man starts to think about marriage in his forties.

They don't share woman/sexuality takes like normal father and son moments, Victor although it wasn't mentioned in the book he is Homosexual. There were different hints in the stories mentioning that Victor is hiding something about his own life choses from his father which is his own sexuality, for the reason that Victor knows that his father won't understand the notion of homosexuality.

This relationship is not limited to father/son relationship but about traditional/contemporary relationship which is not familiar to both.

The husband and wife relationship is yet another important focus of this study, Philip Jeyaretnam displayed different types of male/female relationships as toxic relationships and dysfunctional relationship.

Abraham is suffering for the loss of his one true childhood loves Rose; Rose was married to an English man who took her with him to England to start their lives together. Rose is a very close friend to Abraham and had not seem him in any other way but Abraham had love Rose with all his heart. Rose to Abraham ‘The one that got away’ the one that he could never have again, and for that he can't let her go.



“Did she know, ever really know, how I hungered for her, how she hunted my dreams, that fine long neck and cascade of hair, her small, even white teeth? How could she not know, she hunted me” (p. 28)

Rose didn't just represent his first love, she represent the time which they both lived in. after losing her to another, Abraham became confused about his life and the new era, with Rose departure so was his sense of security and peace. Abraham couldn't open his heart to another after her; he didn't want to life or love anyone after her until he chose to marry someone traditionally.

Abraham and Rani Relationship starts as they both met in the traditional sense, it was arranged marriage from both families. Abraham wasn't emotionally ready to get marry since his heart was still with rose

“Two days before the Sunday on which I have resolved to seek Rabi's commitment to me, at letter arrived from Rose” (P. 108)

But he chose to get marry to please his father and his mother that they were pushing him to get married and date someone. He started dating Rani with their families' permission they got married. Their first night wasn't traditional in the sense that Abraham didn't know what he was doing

“Our first night was almost a disaster. Better schooled in most of things than in the task I was then called upon to perform, I fumbled in the dark, moving clumsily from side to side. After a while just as I was about to stop and claim that I had accomplished all that was necessary, she broke her silence that, like the darkness had concealed our discomfiture ‘I don't think this can be the right way’” (P. 113)

There first night as it was should be the most romantic night in their lives ended up to be a teaching moment for Abraham and feeling shame that he wasn't a man enough to perform his duties right. After that night there was emotional and sexual tension between Abraham and Rani. He started to focus on the political situation in the country siding with the opposition and Rani felt left out from the marriage.

Both of the hard a bad romance, they didn't know how to communicate and take to teach other. Abraham took Rani for granted thinking that as his

wife and as traditions says that she will remain by his side and supports her husband, except she didn't.

Rani turned for another man to fulfill her needs for emotional support and compassion, things that Abraham didn't care to perform for his wife. Rani started to have a relationship with Abraham's friend, she asked for divorce and she and his friend started a life together. It wasn't until later that he discovers that she was carrying his child Victor.

Abraham raised his son Victor alone, without his mother thinking that she was dead. But deep down Abraham was broken by adultery act that he thought that his own son was from Krishna his best friend

“You really want to know? The mocking words spring from my lips without a moment of thought ‘you are not my son, I should have known. You are Krishna's boy. Go tell him what you are [...] what are you saying who is Krishna?. Why did you think I kicked the whore out of my house?’” (P. 169)

His wife left him for his friend, his young love left him for an English man and he thinks that his son wasn't his true son but Krishna's son; he lost his best friend to his wife. Abraham is surrounded by untraditional relationships which are broken and dysfunctional filled with lies and cheating.

Another dysfunction relationship is Mercy and her husband David, Mercy was a feminist untraditional woman, and she believed that she was happy alone, working for and by herself. She hated marriage and men; she rejected the social norms created for women like supporting your husband with everything and giving up everything for him

“Mercy seemed to grow with her new-found career. She ate better, as if storing energy for the next day of teaching. She took to wearing skirts [...] I endeavored to explain that a young woman of Mercy's temperament might not see marriage and children as the only goal in her life” (p. 68)

She wore whatever she liked, she had different friends from different cultural backgrounds, she had career, she loved to smoke and enjoyed her freedom as independent woman.

Her family arranged meeting with David's family for traditional marriage meetings. He was a doctor so it was thought he would be nice, smart and polite.

After marriage Mercy quite her job, she stopped smoking, she disconnected from her own family and she was serving her husband and his family.

Mercy hated everyone in her husband in law house; she hated her husband as they looked down to her family. She hated her husband and above all she hated what she had become. One night she called Abraham crying to save her, he didn't understand what had happened

"Mercy I don't know what you mean. David is there to look after you' 'it's no use. I can't ... Goodnight. Goodnight' (P. 88)

After that Mercy had run away from her husband's house and she was nowhere to be found. They were able to find her soon, but it was too late. Mercy had committed suicide, when Abraham found her boy hanging she was covered with beaten marks all over her body and as he discovered later that David was always drunk and abusive to Mercy.

This kind of relationship is no stranger to the modern literature, sexual and physical abuse is one of the key themes used in describing a contemporary relationship. It's not a fairy tale relationship but dysfunctional one where one person is considered as a threat to another rather than a life partner.

The last relationship examined in the literary text, and it's believed to be the focus of the text is the relationship with one's self. All the characters reflect inner denial and fears from long psychological traumatic experiences they encounter. Abraham is man who is lost in his own world, he keeps living the past by remembering and nostalgic to the old days without paying attention to the present and the people who exist in it. He feels that he doesn't belong to Singapore anymore his own country, he doesn't understand it or feel relate to it in any way.

Mercy didn't like marriage, love, relationships, children or the traditional familial structure, but because of cultural norms and traditions she was forced to be in an abusive, toxic bad romance with David which led her to her death.

Conclusion

Marriage is been defined as the institution in which two individuals share their lives as one. Marriage is not just a social contract signed by two people but it's the bonding of two mental, psychological and physical with one mind and soul. Marriage can be impacted by the traditional and social rules but it depends on the individuals themselves to determine the level of the influences.

Abraham's Promise is the example of how time, space, society, traditions and war affected the lives of different people, relationships and their choses. All the characters were trapped, no one understood the other and for that they were in the dark without anyone to share or to care. The characters picked are incredibly delightful, heartlessly eager, filthily rich youths who love and despise each other in the relationship. His female characters are rich, wonderful, surefooted and decisive who joins sexuality furthermore, stamina with women's Feminist self-self-assuredness and customary powerfulfeminist. The male characters are painted in melancholy hues as they are latent, automatic, inert and inflexible (2015). They are having dysfunctional relationships with others and themselves.

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Man as the Creator of His own Predicament: A Study of Select Short Stories of Somerset Maugham

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Abstract

Every married woman is a preserver of peace and happiness at home. Similarly every married man is the provider of all the needs of home. As husband and wife, both are the most precious gifts of God to each other. However, both of them are not perfect because they have frailty inherent in their characters. Therefore, the woman alone should not be singled out and labeled as Shakespeare has said, "Frailty, thy name is woman!" (Ham. 1.2. 147). Since man has also frailty with equal measure, the frailty of both the genders lies only in each one's character. It can be explicitly seen in their behaviour if they find themselves placed in unfavourable situations in life. Hence, one should not blame the other for his or her predicament because both are solely responsible for their embarrassing situations. Instead being positive in such difficult situations, both behave unpredictably strange and cause inconvenience as well as unpleasantness to others. Since literature is the mirror of life, all genres only depict real life happenings through the portrayal of the behaviour of their characters. Somerset Maugham's Short Stories describe how men and women are the creators of their own predicament and how they escape from it under some pretext or other. In doing so, they never hesitate to deceive the others through their seemingly good appearance. Three short stories Before the Party, The Mother and Flotsam and Jetsam have been taken for study how predicament is the cause of untold mental and physical sufferings in human relationships.

Keywords: relationship, frailty, character, predicament, attitudes, deception, appearance

Introduction

According to George Santayana, a Philosopher, "Life is not a spectacle or a feast; it is a predicament" (qtd.in Glaser, 2002 p.44). Predicament of every human being is mainly concerned with the mind and as such, it makes both man and woman lose everything precious to their happiness in life and this loss is explicitly shown in their attitudes and consequent behaviour. Of man and woman, it is the woman who is "the more bruised" (Jeffers, 1946 p.15) in predicament. However, predicament is not something new, which only the modern people experience and it has been in existence since God's creation of the first parents of mankind. It continues to torment all the human beings in one way or other till the last day of their life on earth. Hence, all human beings have to be very positive whenever they find themselves in extremely inextricable situations lest they should meet with endless mental tortures. Regarding human predicament, Henry James is of the view that "Life is a predicament, which precedes death" (Tellers of Weird Tales, 2016 n.pag.).

The man has been the creator of his own predicament since the divine disobedience of first Eve and then Adam, the first parents of

mankind. Milton has narrated in his *Paradise Lost* Book IX that Adam gave his consent to Eve to carry out her daily work all alone in the Garden of Eden even after God's warning. It was his greatest fault and it exposed her to the evil designs of Satan as a result of which she had tasted the forbidden fruit. Adam made his heavenly status become still worse when he had shared the forbidden fruit with Eve. Had he not allowed her to get separated from him even after God's warning, he would not have been placed in irrecoverable predicament and the consequent loss of his heavenly abode and ecstasy. Even after Eve's divine disobedience by eating the forbidden fruit, Adam should not have tasted it for the sake of Eve. After eating it and coming to know of both good and evil, he was driven out of Paradise along with Eve to dwell in eternal predicament and meet death in the end. Both had been responsible for each other's loss of everything that was innocence and blissful life.

Eve's assertion of individuality was the main reason for her inescapable predicament. After having attained mortality through her divine disobedience, she realized that she had lost everything heavenly and so she became very selfish. She thought that God would punish her only for the transgression and not Adam. She also felt that He would create another Eve from Adam to be his helpmeet and Adam with his new Eve would live in heavenly bliss in the Garden of Eden. She decided to take Adam along with her after her fall from heavenly grace and her desire would be fulfilled only when Adam shared her sin. Thus, her disobedience of divine command caused Adam's predicament too. Since then, both man and woman have been responsible for each other's predicament in life in one way or other during their earthly life.

Analysis of the Topic

Man fixes the responsibility on his woman for everything unpleasant happening to him in life. He always makes her play only a second fiddle to him both at home and in the society. He realizes that frailty is her inherent trait but he happily forgets that he has also been made of frailty. As he has become more dominating at home, his woman is unable to assert her equality or individuality or independence to satisfy her personal needs and ambitions. She has

to dance to the tunes of her man for her survival and so she always finds herself in a more piquant situation than her man at home. Henrik Ibsen, a Norwegian playwright, had said some hundred years ago in his *From Ibsen's Workshop* about the cause for the predicament of women. His statement is quite true even now because predicament of women is more acute than that of men, all over the world:

A woman cannot be herself either at home or in the modern society, because it is dominated only by men. Both the home and the society are governed by the laws framed only by men. The prosecutors and judges being men, always assess feminine conduct from a masculine point of view. (1911 p. 91)

The selected short stories from Somerset Maugham's anthologies reveal how man and woman are the creators of not only their own predicament but also that of each other.

Before the Party

Maugham's short story "Before the Party" is about the predicament of the Skinners. Their predicament is due to the murderous action of Millicent, their daughter. The marital predicament of Millicent leads her to become a murderer of her husband and her act makes the situation more difficult for her to cope with. The revelation of the murder of her husband to her parents places them in a trickier situation, which they have never experienced in life earlier.

The Skinners are respectable and dignified family in a society and they are also strictly moral in their way of living. But they fail to realize the predicament of Millicent and Harold before and after their marriage. Millicent has married him not because she has loved him but because she is already past the marriageable age. She feels that if she has not accepted Harold to be her life partner, she would not likely to get a better chance in the near future. Her present predicament has forced her to accept her marriage. Harold has married her not because he has wanted to enter into marital status in time like any other man but because he is a habitual drunkard. He has the regular habit of "going to bed every night with a bottle of whisky and emptying it before morning" (p.388). Hence, he is in need of a woman as his wife so that she can take care of him in his drunken status. Otherwise, he has



to live as an unmarried drunkard life-long and die unceremoniously as a helpless and hapless bachelor.

Millicent, even after her marriage with Harold, finds that there is no end to her predicament because Harold continues to remain as an incorrigible addict. When all her steps to cure him of his addiction fail her, she murders him in his drunken mood and puts an end to her marital predicament. However, she hides the nature of his death from her parents and informs them that Harold has killed himself in his delirium tremens. Her parents have believed her words and they suitably mourn Harold's death by performing the last rites as per their family culture. But harbouring her murderous act makes the predicament of Millicent stronger still. She looks restless and everyone in her family considers her restlessness as a sign of grief over the sudden loss of her husband. The Skinners are getting ready to attend the Canons' garden party and their dresses for the occasion appear presentable and proper to their mourning.

Before the Skinners leave for the party, Millicent confesses to the parents about her murder of Harold. Her confession makes her feel relieved of her predicament but it causes a great shock to the Skinners and places them in a greater mental tension. Mr. Skinner feels upset and appraises Millicent of his feelings, "I am a member of the legal profession. I'm a solicitor. I have certain duties. We've always had a most respectable practice. You've put me in a monstrous position" (p.398). But as a father, he voices some concern for his daughter's safety and forgets all about the murder. Yet, he is not completely free from his predicament. He wishes that Millicent had kept the secret to herself. The Skinners soon learn to live with the secret for their good. They get dressed magnificently for the party as if there were nothing unusual in their appearance. They are going to smile, laugh, drink, and joke in the party with the dark secret in their heart. They have to live with this secret, knowing full well that it will not only disturb their minds but also keep them in eternal restlessness.

The Mother

Maugham's short story *The Mother* is about the dilemma of a possessive mother and of her son who is in love with a woman called Rosalia without his

mother's knowledge. It is quite natural for every affectionate mother to feel disturbed when another woman as a wife takes complete possession of her son for herself. However, such a mother will reconcile herself to the natural laws of life. The mother in the story is an exception to this. It results in her experiencing inexplicable predicament. In her problem, she puts her son and his love in a greater predicament.

La Cachirra is a Spanish mother. She does not have any smooth social manners. She is intolerant and uncompromising by nature. She is quarrelsome and possessive in a devilish manner. Her love for her son is the only thing for her in this world and she claims him entirely to herself. She is always ready to go to any extent, even at any cost, to keep her son to herself. "It is a terrible love that La Cachirra has for her son. He is all she has in the world and she adores him with a fiery, jealous passion that demands in return impossible devotion. She wants to be all in all to him" (p.358). For the sake of love for her son, she has become a murderess and undergone imprisonment, social humiliation and degradation. This kind of attitude paves the way for her unethical predicament and causes unwanted and unnecessary problem to her son. Her strange behaviour creates uneasy feelings and unusual fear in the hearts of her neighbours too.

La Cachirra learns that her son is in love with Rosalia. At once, she expresses her fury to Rosalia and anger to her son for being ungrateful to his motherly love. She is not able to understand that it is natural for any unmarried young man to fall in love with any unmarried woman. Being abnormal as a mother, she is dominated by one ruling passion of total love for her son and she is not ready to share it with any woman. When she comes to know that her son is regularly courting his love during night, she considers Rosalia as an impediment and she removes that impediment by stabbing Rosalia to death. Her predicament makes her son lose Rosalia through her unnatural death at his mother's hand. Her possessiveness creates difficult situations for her son to cope with and live in peace with her.

Flotsam and Jetsam

Maugham's short story *Flotsam and Jetsam* is about the eternal marital predicament of a white

couple living in Borneo. Both are responsible for each other's predicament and yet they continue to live together with daggers drawn at each other. By continuing their hatred towards each other, they intensify their predicament further and there are no traces of any remedial measures for an amicable settlement between them in the near future.

Norman Grange is a white rubber-planter. He encounters a stranded white woman cum stage artist in Singapore. Taking pity on her situation, he proposes to her. To tide over her present predicament, she readily accepts his proposal and marries him. She knows well that she has to enter into marital relationship with him not out of love for him but for her security in life because she does not have any hope of becoming an artist again. Grange's love for her after his marriage is very sincere but she does not have any such sincerity in her love for him. Their marital life goes on without any hitch for the first two years. Yet it seems that she is not completely satisfied with her conjugal relationship and her two year relationship does not also make her pregnant.

The heart of Mrs. Grange always longs for someone who can cater to her bodily needs. Luckily she falls in love with her neighbour and indulges in adultery. To make matters worse, she also becomes pregnant through her adulterous affair. Had she become pregnant soon after her marriage, Mr. Grange would not have entertained any suspicion in her fidelity. Her pregnancy after two years of her marital life makes him become suspicious of her character. His suspicion becomes true when he unexpectedly happens to find her in her neighbour's embrace. At once, he shoots the neighbour to death, but he pretends to her that shooting is purely accidental. This shocking incident not only causes her abortion but also affects her health greatly.

However, the Granges continue to live together and their togetherness has lasted for nearly sixteen years. During these years, their marital life is not very cordial but it is like a struggle between Tom and Jerry. Hatred and indifference towards each other reign supreme in their relationship. Mr. Grange has to be with her in order to escape from being branded as a murderer. Yet his killing of his wife's lover continues to haunt his mind. If he wants to free himself completely from his guilty conscience, he

has to kill his wife but his love for her is true to the core. His predicament grows stronger and stronger as long as he continues to be with his wife. But at the same time, his wife's predicament is equally greater. Yet she cannot leave him because she looks sixty at the age of forty and she cannot get another man as her husband for her security. She also finds her marital life meaningless and burdensome. She realizes that her marriage with Grange is her greatest blunder and the affair with her lover a tragedy.

The Grangers' long married life is not a heaven of happiness but only a hell of endless agony. They have no other option except living together and hating each other till the natural death of one brings the expected relief to the other. Their life is a continuous predicament for each other and both are responsible for it;

She [Mrs. Grange] would have given anything to get away [from from Mr. Grange], but with that nervous affliction she had no ghost of a chance any longer of earning a living [independently]. She had to stay – or starve, and Norman Grange had to keep her – or hang. Nothing had happened since then and now nothing ever would happen. The endless years one after another dragged out their weary length. (pp. 103-104)

Conclusion

The nature of life of a human being depends on attitudes. If his attitude is good, it will strengthen his happiness in life. If his attitude is contrary to expectations, it will land him on the land of predicament. Man himself is to be praised or blamed for the kind of life he is leading. Though he is happy, his happiness is not external but only internal and his character decides how his life ought to be. He should not make others a scapegoat for everything untoward happening to him and causing his predicament.

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The Dilemma of the Indian Characters in K.S. Maniam's *In A Far Country*

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Abstract

*During the middle of 19th century whilst Malaya was still under British colonial rule, a large number of Indians migrated to Malaya as indentured laborers. They were mainly brought in by the British to work in the rubber plantations. Many of the works on early Indian diaspora highlights the hardships and sufferings these immigrants faced in the plantations. This paper will discuss the lives and struggles of the early Indian immigrants and their descendants in establishing a home and identity in Malaya. This will be based on K.S. Maniam's novel titled *In a Far Country* (1991). This paper analyses the dilemma faced by the early Indian settlers in Malaya in the quest for an identity in the new land. Finally, this paper will discuss the rejections faced by these settlers in establishing a sense of belongingness in Malaya*

Keywords: Malaya, Indian Immigrants, dilemma, identity, rejection, sense of belongingness.

Introduction

Indians in Malaysia identified as Malaysian Indians include people of entire or partial Indian, predominantly those who born in or migrated from India. It is believed the first wave of migration from South Asian subcontinent towards Southeast Asia occurred during the invasion of Asoka to Kalinga and Samudragupta's expedition towards the South. However, the large numbers of early immigrants were the inevitable outcome of British colonialism and a constitutive part of a migratory policy reinforce the evolution of imperialistic rule (Pillay, 1971). Those Indians migrated to Malaya during 19th Century, while under British colonial rule were appointed to work as indentured laborers or as a coolies in plantations. Basically any studies related to Indian diaspora in Malaysia highlight on resilient concerns about immigration and settlement, labor unrest, political economy and sociocultural movements. Some early works of Krishnan (1936) and Neelakandha Aiyer (1938) gave a vivid picture of the hardships suffered by Indian plantation as laborers during the early period of their migration (Kailasam, 2015). It has to be understood that the Indian community went through a long historical process before it was able to carve out a distinct ethnic identity in Malaysia. During the early migration period around the last quarter of the 19th century, the quest for a distinct ethnic identity began to be the aim among the Indian diaspora in Malaysia, especially, the middle class English-educated. Indeed, it was not an easy process. It is significant to note forming an



acceptable ethnic identity that could meaningfully represent all those who came to Malaysia from India remains elusive even to this day and this is due to factor like the linguistic, religious and geographical variations among the Indians. The identity issues of the early Indian diaspora in Malaya have been conferred in many novels by Malaysian authors. According to Emmanuel Nelson's observation the "haunting presence of India" lies at the principal of diasporic fiction by writers of Indian descent, together with the "anguish of personal loss" that a consciousness of India engenders (Wicks, 2002). K.S Maniam (Subramaniam Krishnan) Malaysian novelist, poet and playwright, was born in 1942 in Bedong, Kedah in the Malaysian peninsula. Bedong is a semi-rural town in Kedah, where he spent his childhood, adolescence and youthful years. Therefore, in most of his works, the early Kedah background and his fictional world moving between the plantations as well as the towns are drawn. Maniam's works concentrate on the South Indian community in Malaysia hence diasporic terms such as exile, alienation, nostalgia, despair, dislocation, abandonment, and disintegration can be seen in his works.

This is based on Maniam's second novel, *In a Far Country*. Also, will give the reader a clear picture of the sufferings and dilemma faced by early Indian settlers or immigrants and their quest for a identity as well as the rejection they faced in establishing the sense of belongingness in Malaya based on the selected Indian characters in his novel *In a Far Country*.

Conceptual Framework

This is a post-colonial study where the concepts of diaspora and identity will be studied on the characters of this novel. The word diaspora derives from the Greek word meaning "to disperse". Diaspora is simply the displacement of a community/ culture into another geographical and cultural region. Robin Cohen defines diaspora as "communities living in one country who acknowledge that the old country, a nation often buried deep in language, religion, custom or folklore, always has some claim on the loyalty and emotion. A member's adherence to a diaspora community is demonstrated by an acceptance of

inescapable link with their past immigration history and a sense of eco-ethnicity with others of similar background. The diasporic features also includes, the sense of alienation in new society, land, culture; the memory details of childhood landscapes, historical events, people; features of homeland, language, rituals, forms of behavior and ambiance between seeking acceptance, assimilation in new culture. Some of these features will be discussed based on the characters in this novel.

Identity in literature may refer to the author's adoption of a new culture and language as a means of expression following a migration from his country of origin to another one. As a result the genre of "migrant literature" has developed which explores the issues of migration, exile and formation of new identity in immigrants. Similarly this paper will analyse how the characters of this novel attain own identity in the land they migrated to.

Traditionally home and belonging can be defined as the place where our ancestors used to live, the place of our origin. Consequently, this definition is dedicated to the past without regard where one lives right now. As a result, it is a very passive and static concept, and home is a fixed place. This traditional idea implies that people define their identity according to their roots. John McLeod argues in this sense, the concept of 'home' often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. But so many people have left their homelands in the course of colonization and up to the present time. They have to get along in the host country even though they feel somehow still committed to their old country. Furthermore, for plenty of first generation immigrants it is easier to idealize their home country and see it as the only real home, than to assimilate into the new host country. According to John McLeod, Robert Cohen, Avtar Brah and Salman Rushdie, home can be imagined in diaspora communities as a "Mythic Place" or an "Imaginary Homeland". Migrants see their home country as idyllic place of security and shelter where they are welcome and where the people are like them (race, nationality, religion etc). Migrants often experience discrimination against them in their

host country. One way to deal with this experience is to idealize their home country and to see their host country only as a place of temporary residence. In this formulation, home becomes primarily a mental construction built from the incomplete odds and ends of memory that survive from the past. It exists in a fractured, discontinuous relationship with the present. In this regard, migrants might have an ideal mental image of home, which differs widely from reality. They might have glorified their home so that it might not be possible to return home without disillusion them because their home in reality is not the home of their imagination.

Home and belonging are important in nationalist representation as well. For example John McLeod describes home as a relevant concept of nationalist representation: "Community, belonging, a sense of rootedness in the land, home- each is relevant to the construction and purpose of nationalist representation. "So in a nationalist representation home and belonging are defined in terms of belonging to a nation. This concept of home and belonging can be regarded as an extreme form of traditional concept. According to McLeod "nations are imagined communities and evoke a feeling of belonging, home and community for the people." Furthermore, he argues "every definition of identity is always defined in relation to something else," and "nations place borders that separate the people 'within' from different peoples outside". So according to John McLeod home and belonging in a nationalist representation is bound to the nation one is born in and is defined in relation to other nations whose people have a different identity.

The Sufferings, Dilemma and Rejection Faced by Early Indian Settlers in Malaysia.

Maniam's *In a Far Country* the social reality of race relations is brought to the fore. The protagonist Rajan is a successful entrepreneur in real estates and construction industry. A major portion of the novel is about Rajan's mid- life suffering to discover a balance between being an own self and being part of the world. He discovered himself in absolute sense of alienation which makes him to persistently write about his past. His memories are overwhelmingly negative. Being a son of immigrant parents, he

constantly recollects his eternally wounded mother and a father drenched with toddy for all most all the day and all the time, a sad image of "limp helplessness." (Maniam, 4) He spends most of his time in toddy shop because the only landmark they had in estate were temple and toddy shop. Rajan's father as an immigrant senses the feeling of trapped, unavailing, and criticizes during his living in Kedah. This proves his father's inability to find a home in the new land.

The main suffering of early Indian immigrants is a culture of poverty. Indians who belong to working class especially in plantations as a coolie, always been regarded as apathy, poor parental responsibility, alcoholism, low self-respect and weak community cooperation (Maniam, 61). The attitude of Indians with an extreme low class working mentality merely bound them into submissive or passive labors whose demand is very much little. The British colonisers took this situation to favor them as they leave those Indian workers unbothered and provide nothing for their well-life. In conjunction to this, In a far country, Maniam draws a clear images of the life of the poor migrated plantation workers, their hopes to be free from sufferings, dreams, sadness and agony which become impossible. The culture of poverty in explained when Rajan recalls his mother going to the trees' with a secret vengeance so that the latex spilled outside the cups' (Maniam, 41) however she will find herself poorer by some amount at the end of the month, the trees would be attacked with "even greater ferocity" (Maniam, 41). Rajan's father, used to be very guilty regret for having brought his wife to the trees, and having made her a slave to them feels the wounds should be put on him. "You want to cut up something ... cut me up" (Maniam, 41) he tells her. According to Rajan, "These trees were never out of our thoughts or lives"... "It was a familiarity that" disguised a disheartening history (Maniam, 41). Again the culture of poverty can be seen when the "father spends day and night at toddy shop. When he returned late, mother, sister, and brothers would fast asleep, having scrambled and fought for whatever food and space they could get" (Maniam, 3). Rajan's family starved most of the day as his father as his father spends in toddy shop which is the landmark in the estates. The extreme sufferings in the estates



and unexplainable sadness of being away from the homeland could be the reason Rajan's dad get drunk, as an escapism from the emotional pain.

"... I thought I would find heaven. But people can be wrong. A man can be wrong. The price has to be paid. I am paying it with blood. With all this suffering ...Why must there be suffering? We suffered there in India. Now there is only suffering. No escape like the last time." (Maniam, 7)

Rajan describes his father as a corpse who wears on shirts and shorts (Maniam, 3) saying his father is motionless and numbed. His feeling is numbed and he is trapped in a migrated land. Rajan's father is like a blind bat, when his own land's grass dies, and another land's jungle is cool and full of fruits, the blind bat come find the fruit trees, and it were caught in the net (Maniam, 6) Similar to Rajan's father as he migrated to the foreign land with the hope all his sufferings will come to the end, however he is trapped physically and psychologically. While the father was drunk and become like a ferocious giant, he shouted that he took away the entire family from the homeland, with the huge hope to find heaven, but he was wrong, and he is paying for it with his blood; the sufferings become even worst (Maniam, 7). Rajan's father came to Malaya with huge hopes and dreams to be free from the sufferings in mother land; however he is disillusioned in rubber plantation. He mumbles and mutters a lot about his misfortune. Andy's death worsens his mental depression, he barely talks, and whatever he speaks doesn't make sense and that lead to his death.

Another suffering of the early Indian immigrants in Malaya is that they were classified and divided by caste system. They are isolated from the world, and basically place them in one-roomed huts and were far too cut off and divided among themselves to seek better wages and decent living conditions.

"like brothers from the same family. Not strangers from different countries. Look where [they] are now. Shadows in the darkness, not even hearing the other person breathe. Not even caring." (Maniam, 62)

The above extract from *In a Far Country*, portraying the mentioned scenario where the Indian immigrants coming into a new land and became alienated from one another.

Muniandy, known as Andy, who works in estate smoke-house as an attendant shares similar fate as any other early Indian immigrants, as Andy is also trapped in his surrounding which only fills them with much sufferings and vainness. Like Rajan's father Andy has come to Malaysia only with her wife. His wife died few years after they came here, due to some mysterious reason. Since Andy was left all alone to grief in the unfamiliar land, he wanted to follow his wife's footsteps. However, he recovered and volunteered to work in the smoke house. (Maniam, 19) Then onwards he voluntarily trapped himself in a dark shed as he left with no any choice to have a hope in the immigrants' land and that dark shed next to the estate factory becomes his entire world. However, at one point when the young man needed the job, retirement was given to Andy. He had to vacate his house and become homeless. Being away from the homeland and since he has none to support in living in the new land, he was taken to the street. Besides, I observed these social exiles stop hoping and dreaming. When Andy is kicked by the Chinese shopkeeper for sleeping in his shop's verandah, he accepts the misfortune in "a mute, unprotesting way" (Maniam, 22) and moves away finding another shelter. Rajan always curious how Andy who is always in the short brown dirty pants "could live through an enforced suspension of all ambition" (Maniam, 19). There is despair and sadness in Andy's death "his body is found beside the large furnace where the town's rubbish is burned". In the case of Andy, he failed to attain an identity, a home and isolated in the new land he migrated to. Even though, Rajan's father and Andy hardly meet and talk to each other but his departure made him depressed and worsen his condition. Within some days he is dead. Perhaps, the fate of the man who come from the same land made him to be depressed and trapped with a desperate emotion to find a home in this land or to be back to the own land. According to Rajan, "during the final spasms, he kept his eyes closed on a world in which he had found no home" (Maniam, 22) They both came to the foreign land with a hope and dream to find home, but the both dead in that land, fail to attain a identity or a home. Rajan's father is a man who "had dreamed too much and achieved too little" (Maniam, 46). The

undignified deaths of both Andy and Rajan's father, made Rajan to fix a burning desire to leave the restricted and classified estate life. Rajan's father and Andy the first generation immigrants failed to secure a permanent space in the migrated country as they were emotionally attached to mother land and they have no sense of belongingness towards the land they have settled down. Rajan's father emotionally depressed and become delusional, as most of the time he mumbles and regret for bringing the family to the unfamiliar new land. Andy is another character who failed built an identity in the migrated land, as he was suffered from poverty, become orphan, homeless, insulted, and finally dead mysteriously as his body was found beside the large furnace where the town's rubbish was burned. (Maniam, 22)

Rajan the protagonist of this novel, his boyhood memories in plantation are overwhelmingly negative. Rajan resolves to leave the poverty and sufferings in plantation, firstly by voracious reading, then through formal schooling, also by accumulating wealth. He became a successful business executive in the real estate and construction industry. Despite his successful position in the society, Rajan find himself dislocated amidst the fast changing socio-existential situation. This novel begins with Rajan questioning his existence as he is extremely restlessness and anguish. The life in plantation, his multi-racial friends there and his profession in land expansion is described. In the scene where Zulkifli the native Malay character brings him far into the Malaysian country, Rajan was forced to question his roots. He 'faces an existential void' similar to his father Rajan feels trapped by his circumstances as well, he expresses it to the readers, by recollecting his past occurrence.

During the British colonisation in Malaya, around 19th century, the need for the large labor supply due to their venture into large industrialization and commercialization, British brought in large numbers of foreign labors into the colonies plantation. This is the time when the Rajan's father "his escape from India" probably the only great adventure (Maniam, 4). Footing and building a home in a new land is an absolutely difficult for him. The major dilemma faced by early Indian settlers is the 'Land' becomes landless', as well people are displaced. Rajan's father

is in the similar situation, all the while keep saying that they must leave the estate and go to their own homeland India. He is more attached emotionally to his homeland (Maniam, 44) When Rajan starts the land commerce, he doesn't really have any connection to the land, he feels there is no any necessity to get too involved with the land he describes land as a "led to despair and futility" (Maniam, 77). Rajan and his father have different feelings about land, but they both don't really feel any sense of belongings or attachment towards the land they living in. Besides, Rajan has no any 'emotional turbulence' towards land. However, his father, fail to make a mark on a land and secure a permanent identity for him in the land, "his eyes closed on a world in which he had found no home". Those memories of father leave ineradicable stain in Rajan during his adolescent. He recalls his corpse-like father who turns into a 'mass of pulp' after his regular night drinking. This proves characters' suffering, leaving one's own country finding better prospects in a new land end up in misery and sufferings.

In order to come out of this sufferings of the estate life Rajan decided to secure a position by accumulating wealth in the land he migrated in. This desire gradually happen when Rajan join the colonial schooling, (English school), then ventured into a profession which allowed him to be regarded as the professional middle class. He worked to free himself from the poverty that surrounds him by evolving a voracious appetite for reading. "Rajan recalls -I became a scavenger and a parasite: I fed my mind with visions culled from my reading. I read voraciously, defying the house and the poverty of my surroundings" (Maniam, 22).

I became a scavenger and a parasite: I fed my mind with visions culled from my reading.

I read voraciously, defying the house and the poverty of my surroundings (Maniam, 22).

Rajan tackles himself up to become the contrast of his father where he places his entire heart and soul into his work, "I was going to influence individuals; I was going to influence the times. This I had already done, in a small way, by starting my business (Maniam, 67). Rajan father only took on his life hopelessly and he suffered but Rajan is "guided by the desire to be the master of (his) own destiny," people seeing him as a



manwilling, in all kinds of weather and situations, to forge his way ahead”(Maniam, 68). He comes to be associated with qualities such as “reliability, perseverance and determination”(Maniam, 68). Rajan strives to escape from the judgmental roles for Malaysian Indians’ and he tried to move away from a coolie existence (Maniam, 65) and constantly modifying himself. Rajan steps out of his estate environments, by identifying his individual necessity to flourish and become his own man. He will not allow anything to rob him or his life. Nothing would falsify (his) body or (his) mind’(Maniam, 65). Lee Shin’s Rajan’s colleague’s death strengthens his willpower to make something positive of his life. He leaves his work as he is financially safe and can now “strike out on (his) own” (Maniam, 66). He sets up his property business in a larger town. This below extracts from novel explains, Rajan’s feeling;

It was a whole new world; there was none of the gloom that had hung over the settlement. Everywhere there was light and brightness and movement. The sunlight fell directly on the skill, not through the filtering sieve of leaves and creepers as on the settlement. It became clear to me, as the days passed, that I had finally freed myself from the phase in history that had trapped and killed my father and his generation. It was not a force, _ I realized, that was confined to a specific time and generation. It could come down even to my own times and enclose and smother as it did Lee Shin (Maniam, 66).

In some way Rajan, similar to Lee Shin were very unhappy about their homes, they constantly search for permanence and rootedness. They both seem “to be joined together by some deep rooted desire for a home’ (Maniam, 28). This extract from the novel conveys the dilemma faced by early settlers where strong need for the nation’s ethnic Indian and ethnic Chinese to belong to a country, not an actual country of their descendants.

Someday while Rajan resting in his room at his own house; at that moment he feels that he does not have the determination to do anything. In philosophical terms Rajan says;

“... There is no such thing as will. It is only artificially created by man as he does

determination, tenacity, ambition, and goals so that he can feel secure. More than anything else in those days that I observed Lee Shin, I wanted security” (Maniam, 40).

Rajan successfully begins a business and made a lot of money, build his own house, all that possible only with his hard-work. The need for the security has emerged in him. Rajan, the middle aged guy, “the house[he] worked so hard to acquire seems like so much tiles, marble and bricks” (Maniam, 65); he feels “hemmed in by all kinds of external laws; rules and regulations that govern success but not the well-being of a person” (Maniam, 65). As Rajan travels all over the country “presumably in pursuit of wealth and stability” he knows that there is “something else to life beside money and success” (Maniam, 102). In order to avoid the fate of his father, Rajan accumulated wealth and managed to secure a stable position and land in the migrated nation, as he is free from poverty. He is successful and a gained immigrant however he suffers from the inability to feel connected to land. Rajan who is a real estate business man, sees land only as a source of earning income and he doesn’t really have any sense of belongings towards the land.

In the quest for ‘identity’ , ‘rootedness’ and ‘belonging’ made Rajan to be a part in searching for the ‘tiger’ with Zulkifli. This scene explains the dilemma Rajan faced in the migrated land as a minority due to the existence of the problematic racial dissimilarities. Rajan questioned about the land he deals. According to Zulkifli, Rajan is unable to find the ‘tiger’ because he is not conversant with “the real land”, he trades off “lots” of land to individuals who exploit the land. Besides, he claim Rajan should look for the real land, “the country” to which he belongs.

“Why are you complaining? I said. “I’m not selling my own land.”

“I’ve no land of my own”.

“You’ll have it if you really understand this country”, he said.

“I already understand it”, I said. “It’s like any other country in the world” ..

“Then why don’t you go to any of these other countries?”

.”Why should I?” I said. “I’m doing well here. I work hard, so I live well”.

“Then nothing is hard for you”, he said. “You must see the tiger”(Maniam, 92).

The “tiger” that Zulkifli mentioned is a symbolic spirit for the land; the tiger “has been here longer than us - longer than man”(Maniam, 99). Here Zulkifli tries to bring the narrator into contact with tiger spirit. Due to the insistence of Zulkifli, Rajan proceeds with the search for the tiger spirit with the hope to discover it, by way of Zulkifli’s descendants had done earlier. Rajan supposedly looks at the country through the tiger’s eyes, however Rajan leaves even before discovering why he is there. He is grudging Zulkifli’s retention of his descendants but all Rajan could think of is “anything beyond (his) father whose life had been a waste” (Maniam, 94). Rajan’s memory recalls nothing even of his grandparents. Zulkifli states Rajan that he must let himself free from the thoughts from the past. “I’ve no past” (Maniam 96), says Rajan unexpectedly which again further stresses his rootlessness. When Zulkifli tells Rajan that he knows all about the tiger “through the instinct” that has travelled to him through the blood of his ancestors. Rajan becomes defensive, “Are you saying I can’t have such an instinct?” (Maniam, 101) Zulkifli says this is the simple truth that Rajan has to come to terms with “You don’t have ancestors here” (Maniam, 101). Rajan has to understand his ‘otherness’ where Zulkifli tells him “You must surrender yourself to be the other self” (Maniam, 101). Zulkifli’s part in this novel is to emphasize the native Malay residents have strong connection towards the land. Rajan “come to learn from his partial encounter with the ‘tiger’, but he cannot ‘convert’ totally to that experience: he has to accept his otherness and ‘yet find a way of understanding that is more than merely intellectual assent.

Rajan has his vision and desire to find ‘tiger’ and the struggle that comes along, also screening the conflict and unease in his mind. Rajan recognizes the vision as ‘some kind of purgation’ (Maniam, 143) and since he has not completed the actual journey, it “has resurfaced as a kind of vision seeking completion” (Maniam, 144). Rajan’s vision to find ‘tiger’ demonstrates a desire for something deeper, maybe an exact recognition of their actual identities. Even though Rajan, is not religious, but he wishes he could

sit “in some temple, on the white, clean floors and look upon the shrines for answers” (Maniam, 136) to countless questions evaded in my mind. Perhaps, he hasn’t known his own identity because he has deliberately ignored his background. He remembers that he had run away from his parents’ history.

“I consciously threw that background I was born into, overboard? I recall now that I ran away from my parents’ especially from my father’s- background and history. I remember ironically now, expunging my memory of them. Let when I use memory now there seems to be nothing in it. Only a blank.” (Maniam, 136)

He with his dual identity as a son of indentured Indian and also a Malaysian Indian is caught in a fit in the multicultural Malaysia is attempt to forsake his indentured heritage and embrace the new identity is seen in his passive outlook into his background.

Even though, Rajan is trying to run away from the estate background and memories, those are “cannot be wiped out - it will follow him continually - in fact, all that he has seen, lived, felt and undergone becomes a part of him even if he wants to erase it: The world I came from always accompanied me” (Maniam, 102) Rajan was not permitted to forget his Indian cultural heritage. The remembrances of his background repetitively takes him back to the tradition he is familiar in the rubber trees which they have reduced to familiarity by praising them, cursing them and, in moment of desperate alienation, by even scarring them with the tapping knife (Maniam, 41).

Conclusion

In KS Maniam’s *In a Far Country* the sufferings and dilemma of the early Indian settlers in estates during the Malaysia’s colonial era. The portrayal of the sufferings of Rajan’s parents and other early immigrants like Andy proves their inability to find a home, sense of belongingness as they were alienated and unable to attain an identity in Malaysia. They are the failed immigrants, as they sufferer in poverty, become delusion and homeless. This novel also portrays the successful life journey of middle-aged Indian man Rajan who is a member of a second generation migrant community living in a multi-ethnic Malaysia. Being a son of migrated parents,



and going through the sufferings, and observing his father's mumblings and strong desire to go back to India, haunting memories of his past made him to decide to build a secure position in this land as he grows up. Therefore, he got his education and become and successful businessman and accumulate enough wealth. However, the wealth alone doesn't give any security to him. He needs some sort of attachment towards the land and cultural and traditional identity and a collective identity as a Malaysian.

I've given up resistance. It was resistance that had prevented me from entering the depths of tiger-land that Zulkifli had promised me. It has taken me so many years to stop running that I don't mind waiting for as long as is necessary. (Maniam, 138)

In his midlife, he has achieved material success, yet he is puzzled of his identity and origin. However, he seems to be happy to leave behind his father's background and history and leap towards the progressive future. His mind appears to be blank and devoid of memories of his indentured ancestry. With a new hope to fill his empty mind with a new identity; Rajan now thinks of merging into the host land. Rajan also understood "the past is needed to make the present alive" as he is making efforts to see the tiger.

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Zaynab Alkali: A New Face and A Negotiating Matriarch in *The Stillborn* and *The Virtuous Woman*

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Abstract

The focuses of Zaynab Alkali's literary discourses were on women's plight. In northern Nigeria, a region that is mostly known as a society that has respect for patriarchal values and Islam as its dominant religion, women are exclusively under the control of men, and they do not have any say in whatever the issue raised. Zaynab Alkali who hails from such region sets out to fight patriarchy which perpetuates the domination of women through construction of matriarchy. Alkali empowers female characters both educationally and economically which uplift their statuses and subordinate male characters. This seems to be a retaliatory discourse by the author. Later, Alkali realizes that construction of patriarchal society is not the best solution to the gender conflict, and so, she suggests for negotiation. The objective of this paper is to explore how Alkali suggests such option as the solution to the gender conflict. The method to be used is textual analysis using nego-feminism as an analytical tool for analyses of the two texts. The theory to be used is nego-feminism which is hoped to be a reconciliatory tool between the sexes.

Keywords: new, face, negotiating, matriarch

Introduction

Nigeria is said to be a society that is patriarchal in nature. It is a society where women are pushed to the background. They are meant to bear and rear children, and take care of other domestic chores in the house. The Nigerian patriarchal society has denied women the right to socio-economic and educational development which consequently perpetuates women domination by men. Yakubu (1999) opines that Northern Nigeria is the most patriarchal society in the country. It has such attributes as:

“women are not to be heard; they should not be seen either (purdah); Their God-given responsibility is that of wife and mother (early marriages/child bride); They are sex objects with little or no intelligence (the almost complete absence of female children in schools); Right from birth, they are to pattern their lives after rules set by men (these rules are given the coating of ‘legality’ through religion and tradition).

Patriarchy as concept is defined as, “a systematic organization of male supremacy and female subordination” (Kamarae, 1992; Stancy, 1993; Aina, 1998). “It is a structured system which enables men to dominate women” (Aina, 1998).



Alkali seeing her society deeply entrenched with patriarchal life sets to fight patriarchy through construction of matriarchal society. Alkali empowers her female characters with education and economic development which uplift their statuses and subordinate the male characters. But later, she realizes that step taken is not the best solution to gender conflict. So, she then opts for negotiation which is the focus of this paper.

Literature Review

Okereke (1996) analyzes *The Stillborn* and concludes that Alkali challenges the social structure of her society through education and economic empowerment of her female characters. For instance, Alkali sets Li to undergo rigorous stages of life in order to attain such position which men use to dominate women; education and economic development. The first stage is Li's rebel against her father's patriarchal restrictions at home, the second stage is to run away from such life at home to the city through marriage, and the final stage is to go for higher education as the solution to her predicament.

Yakubu (1999) opines that Alkali's first novel, *The Stillborn* surprises many literary writers. She adds that the most important aspect is that, the novel discusses women's plight in a society (northern Nigeria) which is deeply entrenched with patriarchal life and Islam dominates the region, yet Alkali has the boldness and courage to breakthrough and came up with such literary work.

Some feminist writers studied Alkali's literary works from feminist perspective and conclude that she is a feminist writer that contributes to the development of women (Opara, 1990; Koraye, 1989; Ojinma and Egya, 2005). In addition to that, Azuike (2003) brands Alkali as "radical feminist writer."

This paper sees Alkali reversing from confrontational approach against patriarchy to a negotiation table.

Objective

The objective of this paper is to examine how Alkali opts to a negotiation table in place of matriarchal construction as a weapon for fighting patriarchy in the selected novels. This new face of Alkali, as a negotiating matriarch is what nego-feminism theory advocates.

Methodology

This paper hopes to conduct textual analysis on the two selected novels of Alkali (*The Stillborn* and *The Virtuous Woman*) as its methodology. A critical reading and using nego-feminism as a tool for analysis of the two selected texts would be offered with examples extracted as evidences in order to determine how Alkali changes her trend; from fighting patriarchy through construction of matriarchy to a negotiation table.

Matriarchal Construction

J.J. Bachofen (1861) *Mother Right* argued that matriarchy is a social formation of a family which traced descent through mother and in which also "government of the state was entrusted to the women" (p.156). Friedrich Engels (1884) also argued that, matriarchy developed from a group marriage, in which paternity is uncertain so only female blood lines could be traced reliably.

So, base on the brief explanation of the term matriarchy, Alkali tries to construct matriarchal society through education and economic empowerment for the female characters in the selected novels in order to fight patriarchy. Alkali sets Li to go back to school and acquire higher education after being humiliated by her husband who kept her waiting for their marriage consummation for four years in the village. Li dusted her primary seven certificates and proceeded to an Advance Teachers' College where she studied an Advanced Teachers' Certificate programme and after, she became the man of the house in her father's compound not by changing her sex but by performing what every head of a household ought to do. Li's education and economic developed has uplifted her status and consequently subordinated her husband, Habu who came to her crying on his knees seeking for reconciliation but Li refused and narrates to her elder sister, Awa:

"He was unhappy, he said, and wanted me and the child back. I refused. He begged and said we need each other to survive, but I told him we did not want him or need him. For years we had survived without him, we could do so again and again. That day he knelt and placed his head on my thighs. Clasp my

legs with both hands he cried, big sister cried the way I have never seen a man cry before. “What am I to do?” he wailed. “I am ruined. I will commit suicide if you do not come back.” But with every drop of tears, my heart hardened (The Stillborn, p. 92).

In *The Virtuous Woman*, the first wife of Dogo was also empowered economically. Dogo not contented with what he has, took another wife hoping to get more male-children which the first wife failed to give. The second wife after some years delivered a male-twins and Dogo out of excitement slaughtered a cow and celebrated in the village. Few weeks after, the twins died and the young wife fell sick. The woman narrates:

..... The young wife was struck with a bad fever. In her moments of hallucination she accused the first wife of bewitching her. That was just what Dogo was waiting to hear. In a fit of rage, he drove the first wife from the house.... (The Virtuous Woman, p. 49).

With such suffering, the first wife who was sent away from the house continues to strive hard. Every day she goes to the farm early in the morning and returns when the sun set off. Consequently, she became economically sound and better and even sponsored the education of their two grown up daughters, while Dogo after losing the twins babies, the second wife also becomes sickly and could no longer have children and finally leaves him for good. Consequently, Dogo ruins himself through drinking and gambling. The woman nostalgically narrates:

Dogo remained with the young wife, who was sickly and could no longer have children. His life seems to be turned inside out. It was then he took serious drinking and gambling, and that was how he reigned himself completely. When it became evident that Dogo would soon join the street-walkers, the young wife left.... and the senior wife? Nana perused. God bless her, she prospered through sheer hard work. She would go to the farm before cockerow and would not come back until the chickens had gone to roost (The Virtuous Woman, p. 49).

Here Alkali empowers the first wife economically which uplifts her status and consequently, affects Dogo who ruins himself through drinking and gambling. To sum up, Alkali succeeded in constructing matriarchal society through education and economic development of her female characters which uplift them and alienate the male characters in the selected novel.

Negotiation Table

Alkali after uplifting the statuses of her female characters in the selected novels realises that, retaliatory discourse and confrontational approach are not the best solutions to the gender conflict. So, she then opts for negotiation between the sexes. For instance, Alkali proposes reconciliation between Li and Habu, her husband in *The Stillborn*:

“Big sister,” Li called. “Uhhh?” Awa raised her head. “I am going back to the city,” she said simply. “To the city, Li? Awa asked in surprise. Yes, to the city. And I am taking Shuwa with me,” she said firmly. Awa shook her head thoughtfully. You are going back to him?” “Yes,” “Why, Li? The man is lame,” said the sister. “We are all lame daughter of my mother. But this is no time to crawl. It is time to learn to walk again” “so you want to hold the crutches and lead the way?” Awa asked. “No” answered Li. “what then, you want to walk behind and arrest his fall?” “No” I will just hand him the crutches and side by side we will learn to walk.” (The Stillborn, p. 105).

Li here changed her decision and decided to reconcile with her husband, Habu Adam, which portrays Alkali’s change of trend; from confrontational and retaliatory approaches to gender issue to a negotiation table.

In *The Virtuous Woman* too, the same issue happened. Alkali proposes reconciliation between Dogo and his first wife:

“...yes, his son.” After much persuasion from his uncles, he relented. He sent word that he would come back to his father on condition that his mother returned back to the house and his father stop drinking” Once more Dogo’s pride returned” (The Virtuous Woman, p. 49-50).



Here we see Alkali changing her trend of confrontation and retaliation to a negotiation table.

Theoretical Framework

The theory to be used is nego-feminism. Obioma Nnaemeka (1999) formulated Nego-feminism theory and defines it as “feminism of negotiation; “no ego feminism” (p.30). This theory aims at establishing a sense of reconciliatory forum between the sexes and hope of reaching agreement through discussion and compromise. The theory neither encourages egocentricism nor feeling of superiority of one over the other. So, Alkali realising that confrontational and retaliatory approaches may not be the best solution to the gender conflict she proposes what nego feminism theory advocate; negotiation which can leads to reconciliation, and this is what is portrayed in the two texts, which also depicts Alkali as a new face and a negotiating matriarch.

Conclusion

In conclusion, this paper sees Alkali fighting patriarchy through construction of matriarchy which empowers female characters with education and economic development in the selected novels. The paper also discusses some previous studies on Alkali literary works which the reviewers conclude that Alkali is a feminist writer that help in women development. The change of Alkali’s trend; from confrontation and retaliation to a negotiation table is offered. Finally, nego-feminism theory is briefly discussed which serves as analytical tool for analyses of the selected novels and reconciliation between the sexes.

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Glitters and Glutters in Sashi Tharoor's *Show Business*

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Abstract

Indian English Literature has produced many novelists who have produced the theme of Indianness in their works. Contemporary writers are dealing with an number of ideologies that relates to present India. Shashi Tharoor is one such literary personality who have voiced for Indians and their survival in this cultural conscious country. He upholds the political and traditional advantages that one can enjoy. His characters and the theme handled the readers to the pavement of happiness. He says nothing abnormal but thrashes his ideas of Indian reality as very much found inside India. As had been into political field for more than three decades, his view on the people of India gives a real picture of his vast experience of his travel both in India and abroad. This paper aims to bring about the stardom and show biz of Bombay filmdom that is Bollywood through his novel 'Show Business'. The novel elucidates the harsh reality of Bollywood, the pain and the sufferings of individual working behind the scene.

Keywords: glitter, artists, fans, roles, scenes

Introduction

Sashi Tharoor a multi faced personality, was born in London in 1956, Dr. Shashi Tharoor was educated in India and the United States, completing a PhD in 1978 at the Fletcher School of Law and Diplomacy. His second novel is Show Business written in the year 1992. It was made also into a motion picture. His books have been made multilingual. Even though the author Shashi Tharoor has wide experience of travelling, his novel revolves around the emotion, feelings, treachery, love, hate, pain and hard core reality of Hindi filmdom in particular Bollywood. This novel is highly satirical and paradoxical. Films are considered to be the greatest form of expressions. In India film is a combination fiction imagined with words, music and fantasy. In Bollywood, if a man does good fight, dances well, provides a charm among fans and proves through his film that he always stands for good and fight against evil, then the fan club immediately adores him.

Glitters and Glutters in *Show Business*

The novel is about one such character Ashok Banjara, a Bollywood star and his decision of being and becoming a star forever. He was surrounded by his family and his friends. In the beginning he was with theatre and trying to bring Beckett and Pinter on stage. It was his friend Tool Dwivedi who suggested Ashok to give his entry in to movies. When he decided to enter in to filmdom, his friend Malini attacked him for entering into artificial world. Still Ashok was firm on getting into films and that made Malini angry to walk away from his life. Ashok made his debut in the film Musafir opposite to yesteryears legendry



heartthrob actress Abha Patel. His first film succeeds but the second one named Godambo, instigates him as a mass hero because of all mixed masala a film supposed to provide. During the making of Godambo, he experiences different emotion and expressions within the film and in the sets of the film with Abha.

This makes him to be a star permanently. In due course of his life he marries an actress Maya who a better friendship with another character named Pranay. Pranay is also inside the industry playing small roles in the beginning and later took villain roles. He had soft corner for Maya but Ashok precedes Pranay and gets married to Maya. As life takes its turn, Ashok declares Maya's retirement to cinema due to the commitment of marriage. As any super hero does in his life Ashok also indulges in immoral activities inside the cine sets to get himself stay in the stardom ever. Tired of her life with Ashok, Maya enters into extra marital affair with Pranay and delivers a baby too. The story on the whole is said in the first person narration of Ashok Banjara.

In Show Business, show business goes very well. The glitter is all about how a movie is taken. Ashok takes the chance of becoming a actor. The crawling millions of Indian people that horde the movie theatres lustfully come across the three hours of 'reel' life away from 'real' life to men and women who decorates their faces to be beautiful and maddening their fans with the bodies so that Bollywood advertise their dreams. Glittering is all that matters. In Bollywood director cum actor Raj Kapoor was dare to sell his dreams as he could analyze the feel of audience. The umpteen number of Bollywood films belched out of the several Bollywood studios afford the purest form of hullabaloo to the millions of Indian viewers who watch it. Many of the films are the stuff of dreams with their highly unrealistic storyline.

The action is not supposed to be real. The makeup glitters, their dresses glitters, and the settings were put in colorful and glittering mode. The song settings take place in the outdoor with all lights and dazzling gold or silver. In the period of 1990's, it was made to be mandatory in every movie a bar scene to have lustful dance for the lusty audience. In the second movie of Ashok Banjara, Godombo, there was a bar

dance for the heroine Abha. Cinema is a collective fantasy, a link connecting aspiration and actuality, a medium of expectation, healer of suffering, and purifier of the soul. One can locate the reason for the fantasy in Hindi cinema in the sphere of civilizing psychology rather than in the realm of the society. In the movie Godambo, Ashok being a good inspector with glittering costumes enacts a typical Bollywood song in which it is described that Ashok is craving for Abha and he can never leave her. Wherever she goes, he will follow her. The lyric of the song is:

I shall always chase you
To the ends of the earth
I want to embrace you
From Pahelgaon to Perth
My love! (SB 3)

It brings out the paradoxical analysis of Bollywood song. The mood of the song seemed to be romantic and highly yearning of love and that too in the rain. The season, the heroine and hero in such a mood takes a longing for love and that is very much revealed in the lines that goes further.....

I shall always chase you
From now'til my rebirth
And It's only when I face you
That I feel I know my worth (SB4)

He is always very passionate about her and he always wants to cuddle her. to talk about the rain scene, it is very clear in the indian cinema, that heroines are made to wear the dress that is uncomfortable to the vista of the audience. One could feel about the basic necessity of the indian women who couldn't afford to have dresses for regular usage. On the contrary, the women on screens would love to wear mini skirts and dresses scarcely over their body. The poor women lives in gutter to suffer whereas the same little dress is used by bollywood heroines to glitter on screen.

The glitter and gutter helped Ashok to gain momentum in the cine field and a night made him a star of the era. his existence in the cine field happened because of the advice of Abha Patel.

In his next film 'Godambo' Ashok took the role of inspector and he made lot of adventure and proved himself as action oriented hero of Bollywood. He portrayed the qualities of a good police inspector who undertakes the law in a riht way and shows him

to be god of all fans. he depicts the qualities of a super hero who will never fear for blood, who will take steps and catch the rapists,smugglers, who will fight for corruption and injustice.

On the other side, the portrayal of Bollywood screen villains who are the epitome of wickedness and cruelty. There had been movies with huge sentiments, romance, horror, and thriller detective types. Sashi Tharoor would have been moved by this show business and took interest in bringing a life of one single hero.

In 1990's, one could have definitely noticed scenes inside nightclubs that had been a place of conspiracy, a place for villain to have a hold. Those glittering night clubs brings out the life of gutter lead by second hand artists, minor artists, junior artists and stunt artists. They are shown to be bad and sufferers in the hands of the hero or the villain. The night clubs are permanent settings where one can see. A large stage bedecked with gilt and a dazzling mosaic of multicoloured mirrors, faces a valley of white-clothed tables. Seated at these, their expressions bedecked with guilt, is an indeterminate collection of white-clothed diners, none of them look as if they can afford a place like this. (Indeed they can't; they are all extras, or 'Junior Artistes' as the trade prefers they be called, roped in at seventy rupees a day. (SB 27)

Sashi Tharoor observes over the sympathetic life of artists, about their artificial life, and the life they lead in poverty. The fans love the world of fantasy and they accept their hero in all Avatar they enact. This lack of knowledge and enthusiastic delay of incredulity assist them to generate hope and more performance in front of the audience eyes and it is the foundation of Indian film industry. When Ashok's life takes a lead with good roles, Pranay who was also in the same industry suffer to survive as his father had been assistant director and got less money. He had made his life out of every tough situations and conditions. This is the irony of life in bollywood world where some has to struggle a lot to survive and to get a break whereas for some people it is very easy to seek their own luck. Pranay and Ashok gets clashed in real family life where Pranay's friend Maya is hooked up to become wife of Ashok. Pranay had relationship with Maya who was different kind

of girl other than rest of the women. Pranay at times visited yet another character in the novel Sunita whom people started thinking as his wife. Sunita grabs chances whenever she hanged around showing her body for which the author himself reveals that ther are people in bollywood cinema find their luck by hook or crook. Sunita coming from a small town ready to grab a break doing anything for that uses her glamour for any producer. She thought that sex is a commodity made to offer fun. Here Tharoor satirically reveals the darker side of bollywood where few women are ready to do anything for a small role. They can sell their chastity at any moment of time to get their break. Lusty producers find it very easy to satisfy their carnal desires. By this reason bollywood loses its fame and gets a dirty stigma of exploitation and harassment.

Maya's acting in the film 'Godambo' gives her a hit. After that Maya gets famous in her just second film. Even Pranay also gets offer of good roles and he act many major roles as a villain.

Maya becomes more famous after her third film 'Ganwari' in which she makes the transition from sisterly school girl to girlish heroine and she plays the role of a schoolgirl Everybody like her innocent role and she confirms her stardom. After that Ashok marries Maya and tells her to retire from the films.

Pranay really hates the conviction of Ashok that Maya is kept away from films after marriage. Tharoor in the words of Pranay parodies the popularity of Bollywood actress that why most of the audience like many actresses and they become heartthrob of many one. Pranay blames Ashok that he has committed a crime for depriving India's most cherished and talented actress of film industry. Ashok imposed his wish on Maya not to work in films and to tell the press that she has given up her career to be a ideal wife and daughter in law. It can be satirically commented on male dominated Indian society and also the easy nature of the egoism of husband in the form of Ashok. A clear cut of fragile relationship of Bollywood couple and dominance of male over Indian women is flashed. It is the harsh reality fo glamour world where relations are unrealistic and momentary which follow no rules.

Nothing is Bollywood is what it seems. Everything is makebelieve. Ashok's imagination is



the slave of Abha- his first heroine, his first contact with the world of Hindi cinema. Abha initiated Ashok into the realities of Hindi cinema, the lobbying to get roles the false pretences, the casting couch are all ingredients of Bollywood life.

The film hero Ashok Banjara can be compared with Amitabh Bachchan. In Bollywood there are only extremes of characterization, on the one hand the dashing debonair action hero and the other the villain and the essential 'Bollywood masala' then revolves round family tragedies, the hero's sister, hero's poor mother and all these provide tear-jerkers for the film. The action hero, that is Ashok, in a larger than life image is a total deviation from reality, in real life one does not find the hero crashing in on every scene of injustice.

In respect of the heroines in Bollywood the tenure of the leading lady is very short. These heroines constantly face the psychosis of being replaced by younger and more entrants in the Bollywood, our case moves along same line. After achieving the peak point in Bollywood Abha has to play the mother role

to keep going in the film industry. The novel *Show Business* ends with a vivid picture of Bollywood.

Conclusion

The novel *Show Business* is striking because of its elaborate structure, a mix of first person narration, synopses of Ashok's dreadful Hindi films and resentful and accusatory monologues by the supporting cast. The effect is to fragment and rearrange the chronology of the rise, fall and rise again of Ashok Banjara in a way that replicates the crazy razzle-dazzle of the Hindi film world.

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The Exquisiteness of A Woman as Exemplified in Sri Aurobindo's *Savitri*

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Abstract

Exemplary characters can be described in words but the human brain behind it is, indeed supreme with divine power. Sri Aurobindo has delineated the legendary character Savitri in his epic poem. It is allegorical but the yogic insight of the woman is superb vindicating divinely traits revolving around the concept of concentration on the cosmic power. It is of the highest degree of values of course. It is her way of life that illuminates her spiritual and intellectual altitudes. It is possible for the present generation to some extent, if unshaken faith the root for all human relationships is recovered consciously by applying feminine sensibility. It is the need of the hour in the present scenario to understand the mission of a woman, Savitri, who is the embodiment of all virtues essential for meaningful co-existence between a man and his wife. Drawing such a symbolic and mythical character of Vedhic cycle it can be pointed out that "there could be human progress and spiritual elevation." She is always conscious of her mission that she had to establish immortal life upon mortal earth. The story of Satyavan and Savitri can be analysed properly in order to reveal how evil elements destruct human relationships in the technocratic world. The possible efforts for binding relationships and getting harmony and peace maybe traced out.

Keywords: God, society, harmony and peace; split personality, identity, earth heaven

Objective

The aim of this paper is to reveal how a woman could be heroic in conquering fate with her staunch faith and love. It can be studied with special reference to Sri Aurobindo's *Savitri*.

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Exemplary characters can be described in words but the human brain behind it is, indeed supreme with divine power. Sri Aurobindo has delineated the legendary character Savitri in his epic poem. It is allegorical but the yogic insight of the woman is superb vindicating divinely traits revolving around the concept of concentration on the cosmic power. It is of the highest degree of values of course. It is her way of life that illuminates her spiritual and intellectual altitudes. It is possible for the present generation to some extent, if unshaken faith the root for all human relationships is recovered consciously by applying feminine sensibility.

It is the need of the hour in the present scenario to understand the mission of a woman, Savitri, who is the embodiment of all virtues essential for meaningful co-existence between a man and his wife.



Both man and woman play vital role in forming a society and the proper social-set-up brings peace and prosperity. Drawing such a symbolic and mythical character of Vedhic cycle it can be pointed out that there could be 'human progress and spiritual elevation.' She is always conscious of her mission that she had to establish immortal life upon mortal earth.

The story of Satyavan and Savitri highlights the conjugal love conquering death. The story can be analysed properly in order to reveal how evil elements destruct human relationships in the technocratic world. The possible efforts for binding relationships and getting harmony and peace may be traced out.

The Indian classical concept of love differs from the European as the latter is limited with physical plane and the former goes beyond mental perception connected with divinity. Likewise, Sri Aurobindo believes that it is possible to convert earth into heaven by elevating the human soul. To exemplify his concept he presents the character Savitri, noted for her integrity; through her he reveals how the evolutionary journey of her mind is remarkable in achieving her goal having staunch faith and love in her husband Satyavan.

Such characters present unusual happenings which may not be accepted in the present context, but philosophy explains them in terms of symbols. At this juncture, it is apt to quote the words of Sri Aurobindo which he has given in the appendix of his epic poem, Savitri "Satyavan is the soul carrying the divine truth of being within itself but descended into the grip of death and ignorance; Savitri is the Divine Word, daughter of the Sun, goddess of the supreme Truth who comes down and is born to save".

It is quite interesting to discuss how the classical Indian thoughts could be relevant in the present scenario. The life of Savitri is wonderful throwing light on many factors involved in her life. Being Indian in its origin and treatment the epic poem focuses on "Indian faith in humanity" as Dipankar Chakrabarti has rightly stated. Savitri, the legendary character is really an astonishing portrait whose faith is dominated by love. Indian life-style is interlinked with spiritual values by which the concept of love and life is framed/formed for the betterment of human

beings. But, there is a threat-'human predicament' everywhere in the globe due to devoid of faith and love. Acquired knowledge of science and technical skills brings physical comforts but there is a 'sense of inner vacuum'.

Man is not an isolated being and he is surrounded by relations; relationships established by blood connection, marital binding, social link etc. If the relationship has its base on faith and love there is possibility to have peace between/among relationships; otherwise it is meaningless and it goads man to be desperate which is prevalent in the technocratic society.

The tale of Satyavan-Savitri is a popular myth having allegorical note which implies that the essential factor needed for human life is unshaken faith and affection. Recalling the poem of Felicia Dorothy Hemans entitled "Casabianca" is necessary to understand the depth of the term 'faith'. As it has been noted earlier, the different aspects of love cannot be explained in terms of western philosophy because Sri Aurobindo's vision of love varies vindicating filial love between Aswapathy and Savitri, God-disciple as in Divine Mother and Aswapathy and the conjugal love of Satyavan-Savitri. It has been stated that love is the quality common in man and God; and it is love that can convert God into man or man into God. Quoting a line from Savitri Nolini Kanta Gupta states that there is "God's Debt".

"And paying here God's debt to earth and man . . ." (22).

It is easily understood that "man and earth owe to god, their creator"(19). How could the creator be indebted to man? God, the Divine Father gets fulfilment only when he sees 'growth and fruition' in humankind as he has created man out of his consciousness. It is His work to bring man back to Him in the process of self-separation. The process makes man realise and strive for unifying with the whole being and consciousness. When man discharges the debt to the Divine, there is the grace of the Divine which "He owes to His creatures"(20). According to Gita man increases gods and the gods increase man and by their mutual increase they attain the supreme increment, the divine status. It is highly philosophical explaining spiritual inclination of human towards the creator and the grace of the

creator towards the created. God's indebtedness to human can be understood from Aswapathy who prayed to God earnestly and his prayer was answered. Mother Herself came upon earth in human form as Savitri had" to undertake the human labour and accomplish the Divine work"(5). She had to conquer death and to establish immortal life upon mortal earth.

It is stated that love is the binding force needed for all living beings. The conjugal love of Satyavan-Savitri is the quintessence of Indian life-style, where the spiritual values were imbibed in all walks of life. The researcher wants to focus on how the Indian spirit is there to sustain human values inspite of drastic upheavals in human pattern of life at times. Sri Aurobindo's Savitri is widely read and quoted in the recent years. It is very essential to revive the past in order to mould the present generation, which is desperate due to split personality. At this juncture, the words of Savitri can be quoted: "We have borne identity with the Supreme and known his meaning in our mortal lives...(719) Nolini Kanta Gupta has rightly pointed out that Sri Aurobindo had manipulated the story of Satyavan-Savitri to teach his philosophy of man's realisation of making life divine on this earth.

Savitri fell in love with Satyavan at first sight and married him with the consent of her parents knowing the truth that he could live with her for only one year. Being aware of the fact she was preparing herself to undergo the ordeal of fire. After twelve months, that day, the fatal day came. Savitri accompanied her husband when he went to the forest and she kept watching him in anguish.

"Love in her bosom hurt with jagged edges
Of anguish moaned at every step with pain
Crying, "Now, now perhaps his voice will cease
For ever"(563).

He was cutting the branch of a tree playfully but suddenly he yelled with fright. Savitri understood the moment and she was ready to face his fatal decision:

"All grief and fear were dead within her now
And a great calm had fallen"(564).

Death carried away the 'luminous soul' of Satyavan. Savitri followed death but he tried to prevent her but in vain. He warned her not to be in his sphere in human form. But Savitri was determined to leave with Satyavan in his earthly

body. Death became impatient and shouted that she asked for the impossible. Further he said that she could have all happiness on earth without Satyavan. But she claimed for Satyavan's life on earth and told him that her happiness was only with him. On observing the attitude of the Divine woman Death became nothing and Savitri attained immortality. Though she attained it she wanted to bring it down to the earth. She saw their material body again on earth. She was "conscious of his life/ Human she was once more, earth's Savitri/Yet felt in her illimitable change"(715).

Satyavan saw Savitri with vague memory and wondered at her:

Whence hast thou brought me captive back,
Love-chained,
To thee and Sunlight's walls, O golden beam
And casket of all sweetness, Savitri.
Godhead and woman, moonlight of my
soul?(717).

He was astonished to see the brightness of Savitri and there was 'flame of worship' in his eyes:

What high change is in thee, O Savitri? Bright
Ever thou wast, a goddess still and pure,
Yet dearer to me by thy sweet human parts
Earth gave thee making thee yet more divine(718).

Nolini Kanta Gupta states that "the embodied divine does not discard or even minimise the human, but on the contrary, only greatness this earthly being and lifts the merely earthly being and lifts the merely earthly being to a great height of exquisiteness"(36). God's grandeur is there to help the humankind and man had to correct himself in order to lead meaningful life. Savitri says that there is divinity on earth;

...nothing is lost of mortal love's delight.
Heaven's touch fulfils but cancels not our earth...
Still am I she who came to thee mid the murmur
On sunlit leaves upon this forest verge;
I am the Madran, I am Savitri(719).

This is the exquisiteness of a woman, which is the quintessence of humanity because it is "human divinely".

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Untouchable and Serious Men as Literary Chronotopes of Two Indian Epistemic Epochs

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Abstract

*Indian writing in English has established itself as a large literary canon among other world literature. With varied themes and genres comparative studies among Indian writers of English fiction is possible because of the enlarged scope in the field comprising hefty contributors. Chronotope is an encompassing term in literature that includes the time and space of documented texts. Every episteme makes certain discourses acceptable and others unthinkable. Certain books stand out notable by recording the exact mood of the contemporary age. The article tries to pick two such noticeable fictions and compares the paradigm shift in the cultural background. Any writer who creates a work of art within a historic epoch from a particular geographical landscape cannot escape the epistemic dos and do not's. The research article tries to compare the epistemic differences between two novels, *Untouchable* and *Serious Men* written by Mulk Raj Anand's and Manu Joseph respectively. India, once celebrated as independent is now celebrated as incredible nation. The research paper tries to examine the impact of discourses of the authors on the social sphere by inspecting the diegetic space set forth by writers through their fictional characters. This study would shed light on the transformation of India since independence to the present multicultural status.*

Keywords: chronotope, episteme, diegetic space.

Introduction

Indian English novels are produced in large number for the past decade. Many novels of such origin have also won awards abroad for the rich content and language they have to share with the rest of the world. The article tries to compare the evolution of Indian writing in English by comparing the debut novels of two accomplished writers belonging to two completely different eras in India. Manu Joseph's novel *Serious Men* and Mulk Raj Anand's *Untouchable* have acclaimed great fame and wide reception because of portraying the contemporary social scenario with subtle nuances of the traditional nation

Novelty in Expression- 'Novels'

Sharing mutual influences literary texts accrete newer compositional techniques and themes to legitimize Michael Bhaktin's assertion that novel "is the sole genre that continues to develop, that is yet uncompleted." Even so it is an onerous task to trace a linear graph of its rise through history since its inception in the first half of the eighteenth century, partially because of its growth in multiple spaces at different times and partially because of its varied modes of expression refracting into various styles of narrative technique.



Studying the novels of particular geographic or cultural backdrop across time would explain the evolution of the societal system.

Targeting enhanced readership 'Novel' began by organizing itself around the portrayal of social life and relationships through experimental forms like epistolary and picaresque and then, exploring the labyrinths of historical and gothic romances as well as sentimentality, it imbricated concerns of industrialized and chartered economy with ideas of naturalism, philosophy and aesthetic impressionism that promoted 'art for art's sake'. Beginning of twentieth century saw a generic shift as the novelistic form was appropriated by modernist and avant-grade writers who, undergoing the throes of First World War, questioned the stability of lived human experience entangled within an increasingly absurd and meaningless world. Evolving itself stylistically to capture the immediacy of this experience the modernist novel evolved techniques of stream of consciousness, abstract ideas, free indirect discourse, and non-linear narration among others. The genre further found itself estranged from the conventions of mimetic representation of reality around the period of Second World War where the central subjectivity of the novel was no longer presented as a self-determining individual but merely a conduit through whom the outside forces enact their play by disrupting common place structures of temporality and causality. Indian English novels are a hybrid breed that is the result of colonization.

Narrative Spaces & Cultural Codes

Postmodern fiction started attaining an aesthetic autonomy by a conscious departure from all literary normatives in terms of the position of the author, role of the narratee, fundamental constructs of the narrative, and ways of storytelling to diversify narrative access to the experiential reality that is free from all totalitarian trajectories of interpretation. The traditional forms of authorial expression were exhausted in antinovel or nouveau roman, critification and deferred attempts of language to encapsulate notions of reality through aporia within the literary text as well as in burgeoning of the open ended texts; simultaneously resistance of anticanonical texts from disparate geographies of postmodern world

brought forth shifts in concerns about postcolonial narratives and feminist explorations of Freudian and Lacanian formulations of desire and subjectivity. Such transformations in the form and content of the genre of novel can also be observed in the Indian English works of art. The novels written during the independence struggle of the nation are far different from the contemporary ones that reflect the postmodern globalised world.

The existence of the collective unconscious means that individual consciousness is anything but a tabula rasa and is not immune to predetermining influences. On the contrary, it is in the highest degree influenced by inherited presuppositions, quite apart from the unavoidable influences exerted upon it by the environment. The collective unconscious comprises in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic occurrences, and hence it exerts an influence that compromises the freedom of consciousness in the highest degree, since it is continually striving to lead all conscious processes back into the old paths. (Jung 112)

By studying the activities of characters of the novels selected for comparison under the light of collective unconscious process the assimilation of cultural codes and traditions of a particular episteme can be understood. The readers might be bewildered unless they are aware of the geographic or national traits that are particular to only Indian society.

Anand's choice of characters- both sufferers and saviours- is consistent with his theory of literature and life. Anand has not given a well-organised theory of literature; nor does he feel the need of formulating one for writing literature. As Anand observes: "Those people who say I have no theory of fiction are more or less correct. And yet one does not need to formulate a systematic theory to write fiction or to react to its various expressions, to enjoy its flavours and even to write some criticism of one's own. I have certain hunches about the novel, but I have not put these down in any book or formal essay yet. I have jolted down several reflections." These reflections are scattered in his books, articles in books and journals, some reflective books like *Apology for*

Heroism, Lines Written to an Indian Air, Is there a contemporary Indian Civilization? And Hindu View of Art. But the thoughts are very often contradictory and casual.

For Benjamin, the art of storytelling is dying out because the communicability of authentic experience is itself diminishing: 'a concomitant symptom of the secular prrproductive forces of history, a concomitant that has quite gradually removed narrative from the realm of living speech and at the same time is making it possible to see a new beauty in what is vanishing' (Benjamin 1992:82). According to Benjamin, the communication of wisdom learnt through experience could only be passed on from one generation to the next in closely knit communities. Once families and rural societies are scattered by the forces of urbanization and secularisation, the infrastructure upon which storytelling is dependent is displaced." (Russell, 22-23)

As brilliantly described by the scholar in the above passage Mulk Raj Anand too worried about his short stories not being taken into academic researches and colloquiums. Presently Manu Joseph has announced that the form of writing novels with stories is outdated and the genre doesn't need an established plot anymore in the modern global scenario that reaches out to a wide variety of readers with unpredicted interests. Thus the shift in the interests of readers and consecutive style adaptations by the authors can be noticed by keenly observing the narrations of the chosen writers.

Modern Untouchability

As the public hierarchy mentioned in the above passage operates with caste system in Indian society the Untouchables were ultimate suffers in the pre-independent episteme while the cultural and social segregation process changed in the mean while and the class consciousness started to creep in the minds of professional people of urban space thus making the lower class sect of people with low salary vulnerable in the modern globalised episteme.

Culture as a common denominator already contains in embryo that schematization and process of cataloguing and classification

which bring culture within the sphere of administration. And it is precisely the industrialized, the consequent, subsumption which entirely accords with this notion of culture. By subordinating in the same way and to the same end all areas of intellectual creation, by occupying men's senses from the time they leave the factory in the evening to the time they clock in again the next morning with matter that bears the impress of the labour process they themselves have to sustain throughout the day, this subsumption mockingly satisfies the concept of a unified culture which the philosophers of personality contrasted with mass culture. (Adorno 38)

Ethics and taste cut short unrestrained amusement as 'naïve' – naïveté is thought to be as bad as intellectualism – and even restrict technical possibilities. The culture industry is corrupt; not because it is a sinful Babylon but because it is a cathedral dedicated to elevated pleasure. On all levels, from Hemingway to Emil Ludwig, from Mrs Miniver to the Lone Ranger, from Toscanini to Guy Lombardo, there is untruth in the intellectual content taken ready-made from art and science. The culture industry does retain a trace of something better in those features which bring it close to the circus, in the self-justifying and nonsensical skill of riders, acrobats and clowns, in the 'defence and justification of physical as against intellectual art'. But the refuges of a mindless artistry which represent what is human as opposed to the social mechanism are being relentlessly hunted down by a schematic reason which compels everything to prove its significance and effect. The consequence is that the nonsensical at the bottom disappears as utterly as the sense in works of art at the top. (Adorno 40)

Enlightenment is believed to be Mass deception by the psychological critics who studied the formation of social collective unconscious and the propagating mediums of the individual conceptions in the society. The present Indian government policies promise such enlightenment to the common people and have gained the mass attraction through polls across the



nation. Manu Joseph in his debut novel condemns the enlightenment promised to the common public by the 'fictional' leaders who claim to reform and remake the national policies by religious nationalism and other antidemocratic ways which would be the ultimate threat for the sovereignty of the country. The modern Indian English writer explains these major catastrophic changes in all his three novels that are published so far. The debut novel deals with modern ways of Indian subjugation of the less privileged.

The modern reforms that are enforced on the Indian citizens by the contemporary government are a mass deception that is compulsively forced upon the society as enlightenment. The reforms such as demonetization to abolish black money and digital India projects have only helped corporate companies to enlarge their marketing and income than helping the poor common public.

For instance, when, in the Middle Ages, chimneys were first walled and placed inside, rather than outside, houses, interpersonal relations were transformed. New interactions flourished around chimneys. But the building of chimneys is not enough to explain these changes – if, for instance, different discourses and values had been circulating at the time then chimneys would have produced different kinds of changes. Generalizing from this point, Foucault argues that abstract (and in the West highly valued) words like "liberty" and "rationality" refer neither simply to ideas nor to practices but to sets of complex exchanges between the two. None the less, it has been the "practices" of liberty and reason that have been neglected by intellectual and cultural historians. (Foucault 134)

Understanding the Collective Unconscious

The practices and human impulses of a particular social organization or group is defined and kept up as a continuous traditional practice only by the collective unconscious space that exists in the form of textual and non-textual cultural communications. They differ with contextual circumstances, In accordance with governing system and artistic expressions.

As the brief Indian twilight came and went, a sudden impulse shot through the transformations of space and time, and gathered all the elements that were dispersed in the stream of his soul into a tentative decision: 'I shall go and tell father all that Gandhi said about us,' he whispered to himself, 'and all that that poet said. Perhaps I can find the poet some day and ask him about his machine.' And he proceeded homewards. (Anand 80)

'Well, we must destroy caste, we must destroy the inequalities of birth and unalterable vocations. We must recognise an equality of rights, privileges and opportunities for everyone. The Mahatma didn't say so, but the legal and sociological basis of caste having been broken by the British- Indian penal code, caste is now mainly governed by profession. When the sweepers change their profession, they will no longer remain Untouchables. And they can do that soon, for the first thing we will do when we accept the machine, will be to introduce the machine which clears dung without anyone having to handle it- the flush system. Then the sweepers can be free from the stigma of untouchability and assume the dignity of status that is their right as useful members of a casteless and classless society. (Anand 83)

The sample passages taken from the debut novel of Mulk Raj Anand explain the contemporary caste restrictions and the proposed reliefs of that time that were put forth by the leaders. Mulk Raj Anand has been aware of the poor-rich dichotomy of Indian society and explains how, not only the poor outcasts in the slums were untouchable but the privileged princes in the palaces of the elite India are too "untouchable" in a whole different sense.

Decoding Language in Cultural Context

It was true that Administration had the mystery of God in the institute, but very few realized that on the second floor there was, in fact, a board that said 'Administration'. The mystical department was maze of wooden partitions where laypeople looked soberly at their computer screens, silently sustaining

the pursuit of truth in the higher floors. At one end of the room, the maze became more intricate and the cubicles became smaller and numerous. This was the accounts department which Ayyan Mani always remembered for the striking ugliness of its women, and the old bonds of friendship he shared with its mostly Malayalee men.

That evening, Ayyan Mani and Adi were sitting on a pink concrete bench, one of the many benches on the Worli Sea face that were dedicated to the memory of a departed member of the Rotary Club. Adi was peering into the paper cone searching for hidden peanuts at the bottom. Ayyan studied the walkers. Young women in good shoes walked in haste, as though they were fleeing from the fate of looking like their mothers; proud breasts bounced and soft thighs shuddered. Newly betrothed girls went with long strides to abolish fat before the bridal night when they might have to yield on the pollen of a floral bed to a stranger bearing K-Y jelly. Old men went with other old men discussing the nation they had ruined when they were young. Their wives followed, talking about arthritis and other women who were not present. Then came Oja Mani, walking swiftly in slippers. (Manu)

The narrative styles have also evolved since the introduction of English language in to Indian literary arena. Manu Joseph believes that the story telling form of novels are outdated in current scenario. During the pre-independent times native Indians tried to express their experiences and real life instances in their novels with the new language they have acquired from the foreign colonial power. Later they wrote back to the colonizers with Indian consciousness but with the English accent and comprehension. The present art works by Indian English authors in literature try to voice out the native problems and for the native readers in English.

The themes and concerns of the works of art vary with the mood of the social group from time to time. The paper focuses on the debuts of the two writers when their amateur attempt as writers bubbled with the anger against the social evils that they encountered

as Indian youths seeking some redemption. During a personal interview with Manu Joseph, the writer explains the pre accomplished state as a writer when young mind critically questions and angrily reciprocates the commonly unseen inequalities and injustices of a society. His first novel Serious Men is filled with funny sarcastic connotations that are essentially barbed with serious counter attacks on social normative behaviour.

A Glossary of Governance

By Shovon Chowdhury

There is a lot of governance in India. Every day it is increasing. Here is a brief glossary to help you understand it better.

Anti-Corruption Branch: Special unit to fight those against corruption.

Apply, apply; no reply: Traditional phrase used to describe dealings with the government.

Anti-Social elements: Local criminals who belong to the opposition

Asked to go on leave: The supreme penalty for a malfunctioning officer.

Burden of proof: A simple legal process in which the police charge you with a variety of crimes, and you stay locked up until you can prove you are innocent.

Cognizable Authority: We have many authorities, such as the Telecom Authority, the Electricity Authority and the Highway Authority. These are posts reserved for retired senior officers. The most important is the Competent Authority, who cannot be questioned, because competence is right in his job title.

Corruption: A problem that has largely been solved, which is why the Prevention of Corruption Act was recently diluted.

Chai pani: A small gesture of goodwill. Typically pocket-sized.

Demoralization of officers: Major problem in governance, often leading to poor performance. Unnecessary stringency in the Prevention of Corruption Act was causing this.

Encounter: A brief but violent meeting between the police and someone they say is a criminal. Cannot be verified because the person is dead.

Encroachment Committee: A committee which prevents encroachment in public buildings. Usually



achieves this by encroaching on public buildings, in which they set up offices.

Ex gratia: Payment made out of kindness, acknowledging no obligation. Has speeded up recently. Often given within 15 to 20 years.

Falsely implicate: What evildoers do to hardworking officers.

Grassroots experience: Something all senior officers have, because of the two years they spent in a district long ago.

History-sheeter: A known trouble-maker belonging to the opposition.

Inflammatory speech: A speech that intends to instigate violence, made by a member of the opposition.

Issued in the public interest: Important messages compulsory for the public to view. Common in movie theaters, where they appear before and after the compulsory national anthem.

Judicial custody: In which the accused evildoer is sent to prison instead of the police lock-up.

Let the law take its own course: A statement made with confidence by someone who knows the judge.

Local boys: Anti-social elements belonging to the ruling party.

Lower bureaucracy: A teeming mass, who are in no way connected to the senior officers they report to.

Marginal notation: A small but lethal addition to a file.

Matter of national security: Something the public has no right to know. Includes mark sheets, the price of fighter planes and anything to do with Aadhar.

Matter is sub judice: The reason they couldn't answer your question, even though they were very keen to.

No stone will be left unturned: A statement that is repeated until TV channels lose interest.

Officer on special duty: Possesses mysterious powers, like the joker in a pack of cards. No one is quite sure what they do.

Police custody: Like Judicial Custody, but with electrodes and red chillies.

Public servant: A person who treats the public as their servants.

Punishment for cheating under impersonation

Applied when a person pretending to 'expose' irregularities poses as someone else. A recent culprit, a journalist, would have gone scot free, but for the vigilance of the Aadhar authorities, who filed an FIR immediately.

Purely voluntary: Action that the public is in no way forced to take. For example, when it is compulsory to give a letter that you are linking your Aadhar on a purely voluntary basis.

Re-capitalization: A process by which public money is transferred into the pockets of patriotic businessmen. In the near future, an app will be launched, which will allow the public to choose their businessman.

Rule of law: An unusual practice that has been adopted in many western countries.

Situation has returned to normal: Several people have been shot, and the rest are hiding.

The file is being processed: It's on the table, in the third pile from the left, next to the newspaper.

The file has been forwarded: They have no idea where the file is.

The file has been misplaced: Unless you can come to some sort of financial arrangement, your goose is cooked.

The file has been destroyed in fire: The chief minister was involved. What were you thinking?

We will spare no effort: See 'strict action will be taken'.

Whistle-blower: An anti-national person who is trying to hamper the governance. Thanks to the amendments to the Whistle Blowers Protection Act, which focuses mostly on the punishment of Whistle-blowers, they are now an endangered species. (Readers Digest 118-119)

The above cited sarcastic rendition of the current status of the nation is the best example to state the changes that have taken place in the episteme where the nation is called 'Incredible'. A deeper study into other books of the two chosen writers can give a clear understanding of the vast changes that have taken place in India.

Conclusion

By comparing the novels written in two different epistemic epochs of the Indian subcontinent, the evolution and changes of the collective unconscious of the society is understood. Mulk Raj Anand

and Manu Joseph stand as representatives of the two different epistemic epochs. *Untouchable* and *Serious Men* are novels that would stand for ages re-depicting and artistically portraying contemporary cultural notations and sociopolitical struggles. The research paper compares the nuances woven among the fabrics of the two chosen novels and substantiates the fact that they are chronotopes of two different periods in Indian literary history.

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Exploration in Masculinity Traits in Women by Chimamanda Ngozi Adichie in *Purple Hibiscus*

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Abstract

The novel *Purple Hibiscus* was written by Chimamanda Ngozi Adichie. She is an African writer. This is the debut novel of the author. This novel is a bildungsroman and it starts in media res. This story deals with life of a young girl Kambili and the trauma which she undergoes because of her father. The main themes are coming out of religious suppression, sexual awakening and self-realization. The author shows the double suppression of women in society and in families. The characteristic difference between women and how life changes because of their decision is shown in this story. Raewyn W. Connell's Masculinity theory is used to analysis the masculine attribute. This paper is going to deal with, how a woman projects masculine traits and the outcome of her masculine act. It focus on the how a woman was conditioned to particular situation and the consequences of that act. Whether women should have masculine qualities, is it good to have or not.

Keywords: masculine-traits, gender- differences, women, will Power, decision -making.

Purple Hibiscus deals with Eugene's family, religious suppression, political suppression and about the Biafra war. The story revolves around the young girl Kambili, who is the protagonist. Eugene gives physical and mental pain to his wife Beatrice. Once during her pregnancy, he beat her badly due to which her baby was aborted. Though it was accidental and not a volunteer one, it is unforgivable sin. Throughout the novel Beatrice was shown as a soft and meek person but at last she was shown different. Beatrice poisoned Eugene as an act of revenge for killing her baby. This was considered as the cruellest act by everyone. Eugene was rude and rough from the first, but she was not so. But she was made to be a murderer in the novel. The man, who fought for others welfare and wellbeing, dare to fight against the government, who failed to show mercy on his wife, failed to give freedom to his family, and failed to save his own life. The flower Purple Hibiscus is often mentioned in this story. It shows the hybridity of the characters and the new transformation and growth in the characters. It differs from one culture to other culture. This flower is considered to be a very feminine flower. This flower is usually given to women or worn by them. In North America, especially, hibiscus means a perfect wife or a woman. In Victorian era, if a person gives a hibiscus means that the giver directly or indirectly indicates that the receiver is delicate beauty. In China, hibiscus flower stands for the fleeting and beauty of fame or personal glory. It is given to both genders. If the society tells a woman that she is a perfect, they indirectly tries to tell that women should be all the way perfect, pure, chase and what not.

She will be portrayed as an angel in the house. But all these are indirectly to suppress and subjugate women. All they wanted is women should be at home and should be under their control. If women possess the dominating quality or any external quality that is related to cerebral activity, men cannot accept it. The very title *Purple Hibiscus* and its significance which symbolize the perfect wife is totally in contrast to the character of Beatrice. Masculinities is the term coined by R.W. Connell. Masculinity or men's studies is a part of gender order theory and this masculinity has different types in it. The psychoanalysts such as Freud and Jung say that the aspect of "Masculinity" and "Feminine" is believed to be presented in all human being unconsciously or subconsciously. The characters in this novel tend to possess the hegemonic masculinity and integral masculinity. Hegemonic masculinity is defined as a practice that legitimizes men's dominant position in society and justifies the subordination of women, and other marginalized ways of being a man. Integral masculinity stands for men enjoys things and get things easily because of being men. Throughout the novel Eugene was more dominative and being a voiced person and makes other as voiceless. He was very hegemonic as the men expected to be in that era. But his death was very unnatural and he was killed by his own wife. At last his wife turns to be the person having the hegemonic masculine traits.

Beatrice and Aunt Ifeoma are the two characters in the novel who shows the masculine attributes. Aunt Ifeoma possesses integral masculinity and she a widow and she was the sole breadwinner of the family. She is educated but a poor college professor. She never cared for social or any other restriction. "Her whisper was like her.....tall, exuberant, fearless, loud, and larger than life" (95). . She was very bold and strong. Beatrice was not as Ifeoma. She is a person who bears pain all the time. Even Ifeoma was also tried to influence her to drop her marital life, but she refused it. After a point of time even she herself could no longer able to handle the suppression of Eugene. There is limit for everything. He was rude, though he cares for his family in a good manner. Still he was strict. After seeing her unborn baby in pool of blood, and he also beats up Kambili severely, all these things gave Beatrice more mental agony. These

are all made her to act violently that is opposite to her nature and character. Beatrice faced many harsh situations. But during those times she was very calm and submissive. She never showed any other qualities on those times. But after the baby's death, she killed her husband, because she cannot forgive her husband. She needs self satisfaction and so such act cannot be avoided. She should not be blamed but the situation made her to act. There should not be discrimination of among women and men. Everyone is equal in this society. Aunt Ifeoma and Eugene's wife both shows masculine strength in their characters. But both are in different terms. Ifeoma's strength works in positive and welfare of the others. It is a good one. And she stands as an example and role model for other women to be strong enough to face men and problems with male strength and power. She wants every woman to be active and inspiring and be an invader in their life. It does not mean that women should not be soft or feminine; it is that women do not want to take up the domination not only by men and by everyone. Women must be encouraged in the ways which brings goodness to the society. Everyone is unique and everyone is made for certain process. Human beings should not be the obstacle for that purpose to be done. The author tries to show the different types of women in Nigeria in this novel. These two characters have its worthy role to play in this novel. By showing two eccentric characters, she showed the role of feminism and the status of the women in Nigeria, the dominating and the patriarchal world. At the end, the author ends the novel in optimistic note. All the sufferings have come to an end. Freedom always lies within. No one can find the inner peace in the outer world. Like the same everything lies within. Nothing is beyond anyone's reach. It is from one character to another character, the thought process and perusing of life differs. It depends upon the person to decide whether they should become like Ifeoma or like Beatrice. Ifeoma is a type of lady who thinks that it is god made women after man, instead god found man but finds he is improper, so he made woman. She is like a re-thinker. Beatrice is not so. This paper is not the supporting material for feminism but it tries to tell that both women and men were subjugated by one way or the other. More than men women were



exposed to psychological and physical trauma. If women have the qualities of men then handling the issues which is created by anyone will be easy for her to manage it. Women should have masculine attitude but it should be used for the growth of the family and the surroundings. People can say that if one is going to undertake the trauma again and again in their life, end of the day, there would be negative effect. In order to overcome the struggles and obstacles and get rid of the trauma, there is nothing wrong in expressing masculine traits wherever it is needed. Women should not feel shy to show masculine attributes to men. Every behaviour and attributes that men and women exhibit and follow are designed by the society and our surrounding. It is we who design everything. If men want their respect and should be treated like a king, then he should also respect and should treat women like a Queen.

Both men and women have all the qualities within themselves. They do not exhibit these qualities. Men will have feminine attitude and feelings too. But they won't show it. Crying or sobbing over things does not show a man to be weak or soft. Same as when a woman possess or projects the male traits, then she should not be accused as demonic or diabolic woman. The main finding in this research paper is each and every one has all the qualities within them self. Beatrice's masculine trait came out only when she was forced to that context and circumstance. Or else she would not come out and her masculine traits would be buried under her feelings forever. If Beatrice acts would have acted instantly and raised voice against her suppression the problem would

have solved when it was in its initial stage itself. If Beatrice, would have acted like Ifeoma, then she would have enjoys the complicit masculinity traits, the comfort and privileges of being women with her own uniqueness and identity of her own. Eugene shows masculinity in one terms, Beatrice shows masculinity in different ways. He shows only in terms of domination, physical strength and monotone in nature. But Beatrice, shows it in hiding and suppressing her emotions and pretends to be like nothing was happened, as the story progresses, one can see the softness acquiring the boldness to it. Fragile Beatrice becomes strong in the due course of action in the novel.

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Non-Verbal Semiotics in Rape Literature with Special Reference to Nari

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Abstract

Both verbal and Nonverbal clues are important to understand any message and Communicologists give more importance to nonverbal than verbal form of communication for the better understanding of the message. The non -verbal aspects are vital part of any culture and mark their presence in almost all forms of discipline. Therefore, there is a surge of increasing interest among researchers to work on the nonverbal aspects and cultural themes in various disciplines especially in Literature, mythology, Folk lore, drama, theatre etc. The nonverbal semiotics and its systematic application in literature is a recent exploration which was largely ignored from a very long time. In order to understand the world straightforwardly in real and in fiction, both verbal and nonverbal elements are inseparable and are found side by side in literary texts. Because the literary writers have a vein of nonverbal semiotics in them, they beautifully portray the characters through it and create a replica of real people. This paper is an attempt to study and understand more about the human sexual behavior, gender inequalities, power play and rape in Indian society through nonverbal semiotics in, "Nari" by Sharath Komarraju. Keywords: non-verbal semiotics, cultural studies, nari, body language, gestures.

Introduction

The way we communicate with others and with ourselves ultimately determines the quality of our lives". (Robbins: 19)

- Anthony Robbins

The ubiquitous workings of both verbal and nonverbal channels in a parallel way cannot be denied for the transmission of any message. Besides words, people use many behavioral patterns to communicate in order to make others understand the message clearly and more effectively. Nonverbal elements not only accompany oral communication but also take place where there is no verbal communication. Although it is said that both verbal and nonverbal communication are interlinked in several ways as communication is a fusion of both channels, still there is a variance between them regarding their use. According to Mehrabian in any conversation, 7% verbal, 38% vocal and 55% nonverbal cues are used whereas another scholar named Birdwhistell finds words as 35% and nonverbal cues as 65% are used to convey messages. It shows the significance of the nonverbal elements of communication in human life. Non-verbal communication has the greatest impact on human lives because it speaks to us more directly and clearly than words.



The Role of Nonverbal communication and Culture

Nonverbal communication helps us in comprehending the meaning of a message in its situational framework. We receive a lot of information intentionally or unintentionally just by looking at whatever happens around us in our culture.

Culture is a set of ideas, customs, beliefs, attitudes, festivals, cloth style, and behavior or a way of life which a group of people lives with. There are various nonverbal cues or symbols which are universally recognized but every culture has its own unique nonverbal semiotics too. There are differences in the living style of people within a country and meanings of nonverbal cues also differ from one person to the other. Therefore, Culture is apparent and always confirms its invisible presence in our nonverbal behavior. There are some similarities between culture and nonverbal communication as both are multidimensional, boundless and all-pervasive. So in the exhibition of proper understanding and approval of culture of people, nonverbal communication proves to be successful and effectively received.

Therefore, in recent years there has been a discernible resurgence of interest in nonverbal communication in the areas of cultural studies, psychology, sociology, and anthropology because the whole world has become a global village and people either of same language and culture or different languages and cultures share their views with each other for various purposes. Culture determines; influences and affects the manner in which we send and receive nonverbal cues which have both visible and invisible or hidden messages.

It is said that our body sends messages continuously even though we are not speaking at that time. Like verbal communication, Non-verbal communication has its own vocabulary in the form of Kinesis, Proxemics, Paralanguage, Haptic, and Chronemics. Both verbal and Nonverbal clues are important to understand any message and the Communicologists give more importance to nonverbal than the verbal form of communication for understanding the message. The non-verbal aspects are a vital part of any culture and mark their presence in any form of discipline. Therefore, there is a surge of increasing interest among researchers to

work on the nonverbal aspects and cultural themes in various disciplines especially in Literature, mythology, Folklore, drama, theatre etc. The nonverbal semiotics and its systematic application in literature is a recent exploration which was largely ignored for a very long time.

Barbara Korte views Nonverbal communication as an aspect that places body semiotics as an 'important signifying system in the literary texts' that contributes to the text's potential significance and effect' (04) She emphasizes on nonverbal clues along with the verbal clues that a reader studies in order to interpret themes, characteristics and cultural background in a literary text.

When it is said that Literature is the mirror of society it also implies the meaning that it reflects the real picture of life, people and its society in all its shades. To reflect the reality of the society, writers not only narrate the story and set it in the world which is a replica of the real world but also portrays the characters who appears to be real. To heighten the reflection of the characteristics, nature, and actions of a character, writers use the nonverbal semiotics along with the verbal semiotics. Writers being a part of the society observes the behaviors, attitudes, gestures and other nonverbal clues of the people and create the replica of those people in their literary works. Therefore, the study of nonverbal semiotics in literature has gained popularity among communicologists, researchers, psychologists, sociologists, social psychologists and anthropologists to understand not only the nonverbal features of that culture but also the attitude, and human behaviors of that culture too. In order to create the replica of real people, writers study the realistic functions of nonverbal elements of that culture and to portray it, they use the nonverbal semiotics i.e. silence, omission, punctuation, gestures, postures, body language, paralanguage, haptics, chronemics, surroundings, behaviors, attitudes of the people of a certain culture that had been affecting and making a permanent impression on them reflecting in their writings too. It is said that 'the writer has the power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern'.

In literary works, both verbal and nonverbal components play an important role but the importance of Nonverbal semiotics in literature is very evident and apparent. Keir Elam (1980) places higher importance on nonverbal elements in theatre because here the direct semantic information is low. We have many examples of writers in the literary world who have delineated the importance and unseen presence of nonverbal semiotics in literary works. Henry James in *The Art of Fiction* reveals that ‘When the mind is imaginative, it converts the very pulse of the air into revelation’. (Miller: 76)

In *Troilus and Cressida* of Shakespeare, Ulysses’ these following lines are remarkable and can best be read and understood in the study of nonverbal communication:

“Fie, fie upon her! There’s language in her eyes, her cheek, her lips. Nay, her foot speaks; her wanton spirits look out at every joint and motive of her body”. (Shakespeare: 382)

O’Neill acknowledges and practices the limitations of words so that he can give life to the physical and psychological configuration of his characters and resorts to the few means at his disposal. Therefore, It is not what we read, it’s what we do not read.

Importance of Nonverbal Semiotics in Literature

It is evident that in order to understand the world straightforwardly in real and in fiction, both verbal and nonverbal elements are inseparable and are found side by side in literary texts. Because the literary writers have a vein of nonverbal semiotics in them, they beautifully portray the characters through it and create a replica of real people. Besides, Nonverbal semiotics is important in the literature due to various other reasons. Firstly, in the absence of nonverbal semiotics, the texts would be limited and would not reflect the complete message. Secondly, nonverbal semiotics has more value than just being a documentary value of the main text as the nonverbal elements of a literary text predominate over the rest of the verbal elements.

Fernando Poyatos in his work ‘Nonverbal Communication Across Disciplines: Narrative Literature, Theatre...’ describes the importance of Nonverbal semiotics in literature. For him, nonverbal

semiotics work photographically ‘within a minimum of indispensable elements of the character’s visible and audible behavior’ (Poyatos:152). Besides, the paralinguistic –kinesics structure conveys the feeling of authenticity i.e. ‘human realism’. He further divides human realism into seven types.

Fernando Poyatos also points out the semiotic communicative functions of nonverbal elements. They are:

- It helps to understand the cultural context
- Both physical and psychological portrait through the behaviors, thoughts or through the writer’s omniscient comments can be understood,
- Writer’s comment’s on the character’s attire, verbal and paralinguistic- kinesics activities covers their specifically cultural behaviors and attitudes. In addition, those personalities are closely related to the environment in which they are developed to live.
- Paralanguage, gesture in specific recurrent situations or attitudes, a culturally and socially conditioned way of eating, greeting, a posture corresponding to specific expressions of the person etc. give us the first image of a person.

In brief, nonverbal elements accompanied with verbal expression completes the message and authenticates a literary text as a proper reflection of society.

Rape Literature and Nonverbal Semiotics

Its cliché to say that women have been subjugated, suppressed, ill-treated and raped since time immemorial. Literature also gives various impressions of this unspoken, unheard, neglected and suppressed voices from the portrayal and stories of Philomela, Medusa, Leda in the literary texts of Ovid’s *Metamorphosis*, Rushdie’s *Shame*, Stephen Kings’ *The Dark Man*, Nabokov’s *Lolita* and Margret Atwood’s *Penelopiad* to name a few. The rape literature not only showcases the male-dominated society and the role of power play in patriarchy but also re-counts the silence and suppression of the voices of female victims. In the light of Ovid’s *Metamorphosis*, communicologists expressed the importance, significance, and permanence of nonverbal semiotics through the voiceless Philomela



as 'her speechless lips could tell no tale of what was done' (Ovid: 139), her ability to speak was taken away from her and she was locked up in the prison. Both her being voiceless and the private place of her confinement represent the limitation of verbal form of communication and her transformation into a bird and singing her pain represents the permanence of art and the significance of nonverbal communication. A text written on rape from any country or culture directly or indirectly showcases the attitude, perception, behavior, and beliefs of the people of that culture towards females. It too showcases their use and interpretation of body language, chronemics, haptics and proxemics of a social group, class, sex, and age too.

In an attempt to understand more about the human sexual behavior, gender inequalities, power play, and rape in Indian society through nonverbal semiotics in literary texts, "Nari" by Sharath Komarraju is taken here for study. Set in the present Hyderabad, It is a chronicle of sexual abuse and power play told from both the victim and the perpetrator's perspectives. It is about Ramya, a psychiatrist and seventeen-year-old servant Nari who accuse each other of rape when the body of the husband of Ramya was found in her home. The first half of the Nari is narrated by Ramya Tirthankar from her point of view and the second half is narrated by Nari from his point of view. Both are born and brought up in different settings and have their own perceptions towards the sexual behavior of male and female in the society.

Nari uncovers questions like what is rape? What are the social factors behind a certain sexual behavior of a man? What is the role of power in Rape? How fear plays a role in rape? etc. As the nonverbal semiotics of every culture is different and complex, the study of Nari from Nonverbal semiotics of Ramya has been taken in to account in order to understand the role played by nonverbal semiotics with verbal forms to represent the workings and shaping of the character's mind towards rape. This paper is also an attempt to showcase how nonverbal semiotics differs from one person to another due to their perceptions, beliefs, attitudes and sexual behavior.

Ramya, a psychiatrist was mistreated and raped by her father in her childhood, then by her husband who was double of her age and later on by her servant

Nari. She is portrayed as a character who is always afraid of beating by her husband. She loved Albert but came to know from his nonverbal clues that the 'stars in his eyes had long gone by then.... They were still chasing Vimla (Sharath: 78) She could not receive honor and respect she wanted from her husband and later on she receives it from a student cum subordinate Sridhar. One day, Nari, her servant, witnesses the sexual act between her and Sridhar and starts blackmailing her to make sexual relations with him too. In the second part, Nari accuses Ramya of raping him to satiate her sexual desires. Sarath does not confirm till end who rapes whom but he has beautifully narrated the story by using explicit use of nonverbal clues and weaved them with the perceptions, beliefs, and social behaviors towards rape in Indian society.

Rape culture

In many societies and social classes, women face multiple rapes at the hands of their husbands as 'there is a thin line, after all, between love and rape.' (Sharath: 172) Krishnamurthy, a patient in Ramya's clinic says, 'I have taken to admitting to myself, therefore, that we will never eliminate rape from our societies. As long as we remain wedded to sex, we must remain so to rape, whether we like it or not'. (40) Because in many cases, the verbal clue of 'No' by wife is failed and is perceived as 'yes' by their husbands. In order to avoid the misbehavior or ill-treatment, women surrender. When women are touched by their husbands, their body responds automatically in a certain way giving the impression that they are ready, but they are certainly not willing to do it and they 'can not help it if their bodies behave a certain way when touched' (Sharath : 44) Here the complexity of the way a body reacts and how it is perceived and decoded by husbands is reflected. Krishnamurthy further says, 'It is a lot like being tickled. No matter how sad you may be feeling, if someone were to tickle you, you would still laugh.' (Sharath : 44)

Ramya at one point reflects the various motivations behind rape in the society as she ruminates,

"Some say that rape is about power. Others say it is about lust. I have been to conferences where grey-haired professors claimed that it was about

anger. Some married women speak of it as means of control. Activists specializing in sexual abuse by family members point to misshapen psychologies, bent minds, and twisted histories. For them, it's a crime of helplessness. A rapist rapes, they say, because he cannot not rape." (Sharath : 40)

How does any kind of physical, mental or sexual violence against someone change and affect his/her behavior need to be observed in terms of nonverbal semiotics in rape literature. The victim's body language and behavior can be compared like a prey which is afraid and lives in fear at the very sight of the perpetrator. Ramya also expresses her physical pain when her husband used to beat her by translating the beating and the unsaid torture through words. As she says,

'He threw me against the wall. I crawled to the corner and buried my face between the thighs, hugging my knees with my arms. I felt the fist blow scathe the skin on my back but I did not budge, afraid that if I were to look up, he would strike my face. With each lash pain coursed through my limbs and arrested my body in spasm. My jaws clamped together, my teeth chattered in pain and fear, and I whimpered.' (Sharath : 14)

As the beating and physical torture became regular in her life, therefore, it started reflecting in her physical responses and behavior too.

That is how Ramya gives number of clues elaborately that can be found in a rape victim i.e. 'when you live your life in fear, when it becomes a part of who you are... your hands begin to tremble, your speech stutters, you gasp for breath, you struggle against your invisible tubes fastened to your arms and punctured into your wrists'. (Sharath : 47)

In order to understand the nonverbal gestures and postures in Rape Literature, description of the rapist and his physical strength also helps in developing the background. Nari by Sarath begins with the description of the physical strength and features of Nari. Ramya, who represents a rape victim, describes him as, "one of the first things I noticed about Narayana was the strength he had in his fingers. On the third day or so after Captain had brought him home, I saw him remove the husk of two coconuts with his bare hands....His fingers resembled the dead roots of an uprooted tree..." (Sharath : 05)

Ramya describes him as an emotionless person who is like a 'dying tree's hollow'. Eyes are considered to be window of the soul but Nari's eyes are 'like black holes punched into an empty gunny sack'...Even when he sat in front of the television and laughed at it, his eyes would come alive only for a few fleeting moments, during which they would turn into rich shades of green and white.' (Sharath : 21). Besides his finger were flat, scraped, round and large and were thick twice of Ramya. At one point she gives the description of his teeth as, 'uneven and yellow, his incisors were flat, his canines big and rounded'. (Sharath : 25)

Nari's physical description given by Ramya helps the readers to make a mental caricature of the character and to connect with the story easily.

When he offered rose to Ramya and she fixed it in her hair, she turned back to see the look in his eye that she felt' the first tug of fear. It lasted for only a moment, but it was there. I had not seen such a naked picture of lust in any man's eyes that Nari had in his that morning.' (Sharath : 25) This incident again emphasizes the importance of eye contact and the feelings and emotions expressed through eyes.

When Ramya failed to know what Nari saw in her office when she and Sridhar were busy in lovemaking, she better chose to observe his nonverbal clues to find out his reaction as she says, 'I tried to see if he would give away anything a touch of regret, a hint of embarrassment, anything for me to go on. But for an occasional swipe of his lips with his tongue, Nari did nothing.' (Sharath : 34) and when she offered him some money 'his white lips spread out in a wide grin, exposing his canine.' (Sharath : 35)

When Nari went to Ramya again for money another day, Ramya's fingers brushed his palms and she detected 'a faint shiver in his wrist at that moment, and as I withdrew my hand, a pink shade filled his cheeks, and he mumbled something I could not quite catch.' (Sharath : 49). These physical reactions of Nari at the slight touch of Ramya delineates the sexual desire and lust of him for her as he does not express his feelings verbally but his eyes reflect the same.

Besides physical features, Clothing is also one of the important aspects of nonverbal form. Clothing in every culture is unique and different and it's



very interesting to know as to how certain cultures, societies or a social class and community understand, view, perceive and label women's character, attitude and their sexual behaviors with their clothing. In *Victims of Sexual Violence: A handbook for helpers*, Ward has mentioned that 'it is a largely prevalent and clichéd but incorrect stereotyped belief is that sexual violence is often provoked by an attractive, scantily, and seductively dressed woman who is out alone at night; this situation influences a man who then goes on to commit sexual violence on the woman' (Kalra: 03) as they wrongly perceive or decode a dressing sense of a woman and it repeatedly happens in the sexually conservative cultures or social classes. Ramya was very well aware of the social class of Nari and the culture in which he was born and brought up, therefore, she was extra careful in her dressing sense and her touch. As she says,

'I never wore in his sight clothes unfit for a housewife, and I never spoke of him but as a mother or an elder sister. When I tended to his sickness, too, I was careful, because I knew what a monstrous age seventeen can be. I never touched him when I did not need to....'(Sharath : 77)

Clothing

Clothing plays a very important role in cultures especially of women in those societies where patriarchy is exercised. Clothing can be considered as one of the most complex forms of communication because the meaning varies from one interpreter to another. Leslie L Devis in her book *Clothing and Human Behaviour* writes that 'Clothing indicates such things as age, sex, social class, group membership, and occupation' of the communicator and it is equally applicable on the interpreter as the age, sex, group membership, occupation etc. of the interpreter too reflects upon the understanding and decoding the meaning out of the outfits the communicator wears. Basu mentions the interview with Mukesh Singh, one of the perpetrators of Nirbhaya Rape, where he said that,

'You can't clap with one hand--it takes two hands. A decent girl won't roam around at 9 o'clock at night. A girl is far more responsible for rape than a boy. Boy and girl are not equal. Housework and housekeeping is for girls, not roaming in discos and

bars at night doing wrong things, wearing wrong clothes. About 20 percent of girls are good'.(Basu: 01+)

His statement too suggests that Chronemics of a particular culture too needs to be studied as it very much indicates how certain group members or social class understands and use time and relates it with the attitude, behavior and gender. For them, working late night or roaming out around nine makes a woman vulnerable or an object to be raped. Therefore, it can be observed that gender differences in a culture too affects the use, perception and interpretation of chronemics of a culture.

When Ramya listened to a comment on the attire worn by women in a news, Captain said that 'if you dress like that, you are inviting trouble, simple as that' and Ramya's argument was that, 'Even if I walk sdown the street naked, I should be safe. And it's not like nuns and women in saris do not get raped'. (Sharath : 178). Later she says, 'just because a woman wears a sleeveless top does not mean she is asking you to fuck her like she is some object.'(Sharath : 179) The conversation between the Captain and Ramya reflects the shame and fear women have been facing and raises a question as to how clothing of a woman too depends on the perceptions of the males in a society.

It is observed that the clothing, haptics, chronemics, proxemics and body language of a woman is used as a source of defense by a rapist. Therefore, due to Ramya's vulnerability and fear of her husband, the gestures of flirting and show off of the power were exercised by Nari whenever he wished. 'He had begun to rub my back when we passed each other in the kitchen, allowed her hands to touch for that one-second longer every time we handed each other something, and then, of course, he would lustfully look at me with those grey-green eyes...'(Sharath : 87)

Sexual Behaviors shown in Indian Cinema

Cinema, like Literature, too is a reflection of society and the way it portrays women of that society too can be taken into account to understand the working of the minds of the patriarchy towards the women of that society. The portrayal of affection, love and sex in Bollywood movies affect the psyche of the young

age. Many a times the youth fails to understand the real reason and message of the scenes of sexual acts in movies and falls prey to the desire to have sex with someone. Nari's first source of rape was movies too. 'We were too young to know why we did it, just as we were too young to understand what really was happening when the dark, bearded man carried the heroine into a room and locked it from inside. He would fall upon her and thrust his face into hers, and she would turn away, struggling, and offer him her cheeks on which he would bite.' (Sharath : 170) In most movies, of course, the hero would kick the door down and beat up the villain before he could undress the heroine. But in some, the man would subdue the woman, and later she would be seen clutching her sari to her mouth and weeping.' (Sharath : 171)

Nari later on describes the portrayal of women in cinema only as an object who is sans physical power and has to depend on the hero to protect her integrity and honour. Whether it is hero or a villain, the non-verbal clues of saying 'No' by the heroine is portrayed as same leaving the hint on the young minds of that society that a woman's no is always yes. As he says, 'after all, in every movie the same script plays itself out: the hero makes the first advance, the heroine does not like it, the hero persists, the heroine finally says yes, moved by the hero's commitment to love. We always felt that the villain was doing the same thing, taking the 'no' of the heroine as an invitation to keep going, because as everyone knows, when woman says 'no', you only have to try harder'. (Sharath : 171)

The youngsters see this script of movie playing again and again in their surroundings too.' A woman's first reaction to a man's proposal is always no and later on when she was persuaded for longer times, she reciprocates the love. In Indian culture, the shyness and non-reciprocal attitude of a girl is a sign of her being virgin and honor. 'Men had to actively pursue sex, women had to choose, to defer, to withhold, and if all goes well, to concede'. (Sharath : 171)

In Kazan's views, 'Consent in general may be understood as either attitudinal or performative'. (Kazan:27-42). Attitudinal consent is about a mental state of willingness or affirmation whereas performative consent can be understood as a certain

kind of action or utterance like yes, or for instance, saying "yes" or nodding in positive gesture. But in the conservative cultures and societies, revealing clothes, gestures like kissing someone, hugging or smiling at someone are generally misinterpreted and decoded by perpetrators that the woman is willing to have sex with him. Ramya too elaborately expresses this view when she says,

"And when he expressed his desire to have sex with her, she forcefully opposed it. In response Nari told her, 'you ruffle my hair, you smile at me, you hug me' (Sharath : 68) this suggested him that Ramya too wanted to have sex with him. When she did not follow, Nari blackmailed her of telling her secret to the Captain. Therefore, Ramya, out of fear, had to subdue to the needs of Nari, 'But his grip was tight, and I thought of the coconut husk that he had ripped with his fingers. my hand seemed to disappear in to his, and my fingers dangled, limp' (Sharath : 70) 'He smiled at me, I did not smile back. He covered my cheek with his palm, looked into my eyes, pushed me back in to bed.'" (Sharath : 71)

Our body sends messages continuously even though we are not speaking at that time. Like verbal communication, Non-verbal communication has its own vocabulary in the form of Kinesics, Proxemics, Paralanguage, Haptic, and Chronemics. In order to understand the world straightforwardly in real and in fiction, both verbal and nonverbal elements are inseparable and are found side by side in literary texts. Because the literary writers have a vein of nonverbal semiotics in them, they beautifully portray the characters through it and create a replica of real people. A text written on rape from any country or culture directly or indirectly showcases the attitude, perception, behavior, and beliefs of the people of that culture towards females. It too showcases their use and interpretation of body language, chronemics, haptics and proxemics of a social group, class, sex, and age too. As the nonverbal semiotics of every culture is different and complex, the study of Nari from Nonverbal semiotics of Ramya successfully helps to understand the role played by nonverbal semiotics with verbal forms to represent the workings and shaping of the character's mind towards rape.

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The Othering in Yoginder Sikand's *Beyond the Border*

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Abstract

*The problem of 'othering' secures a prominent place in the twenty-first century which is facing myriad challenges such as territorial disputes, sectarian violence, military conflicts, etc.,. The world is torn with global, national and regional conflicts based on group-based difference. 'Othering', which leads to marginality, can occur on a group basis or sometimes at the individual level where people are likely to experience the discomfort of being in some place or with people where they do not feel the sense of belonging. Also the idea of 'othering' is central to sociological analyses of how majority and minority identities are constructed. Hence it is essential to explore the conditions under which the processes of 'othering' seem to arise which results in specific group-based identities and how these identities become institutionally embedded. Yoginder Sikand's travelogue *Beyond the Border* is based on his journey to Pakistan in which he explores the ground level situation of Pakistan society, culture and people. He vividly brings out the socio, cultural and religious aspects of Pakistan where people find themselves in an environment of 'othering' and how they cope up with the situation. Sikand, to some extent, tries to dispel the myths about Pakistan as the terrible 'other' that have filtered into the Indian psyche. The book offers valuable insights into the prevalent mindsets in both countries. This paper focusses on the forces that contribute to 'othering' and the possible interventions that might mitigate some of the problems arising out of 'othering'.*

Keywords: othering, nationalism, secessionism, assimilation, identity, inclusion, belongingness

Twenty-first century is facing myriad challenges among which the problem of 'othering' secures a prominent place. The world is severed with global, national and regional conflicts due to group-based difference. The terrorist attacks or the attack on the 'other' shows the lack of cultural and geographic integration of ethnic and racial groups and the persistence of discrimination. This paper investigates some of the reasons behind 'othering'. First, it explores the conditions under which the processes of 'othering' seem to arise which results in specific group-based identities and how these identities become institutionally ingrained. Finally the paper examines the responses to 'othering' and the possibility of bringing solutions to this perennial problem.

The term 'othering' includes a set of common processes and conditions that result in group-based inequality and marginality. It can be defined as a set of processes and structures that engender marginality and inequality is based on group-identities. The 'othering' can include religion, sex, race, ethnicity, socio-economic status, disability, etc., It also includes territorial disputes and military conflicts. Group-based identities are central to these conflicts which are based on religion, ethnicity, cultural, geographic and political histories.



While theorizing the 'other', Jacques Lacan examined how in the mirror stage the child encounters him/herself as an 'other', misrecognizes himself as a Subject thereafter. G.W.F. Hegel views the concept of the 'Other' as a part of self – consciousness or preoccupation with the 'Self'. Levinas' philosophy on 'othering' is based on the face-to-face encounter with another human being, which establishes a relation with the 'other'. Simone de Beauvoir has dealt with 'Self' and 'Other' in *The Second Sex*, where she universalizes this theory in relation to both gender and other hierarchical social differences in the following words, "She is defined and differentiated with reference to man.... He is the Subject, he is the Absolute – she is the Other" (16). Levi-Strauss pointed out that people used two strategies in dealing with the Other—one is to incorporate them and the second is to expel them by erecting strong boundaries and establishing special institutions in which they are kept in isolation. These strategies can be observed in many contemporary situations.

The problem of 'Othering' and how people undergo this process can be found in Yoginder Sikand's travelogue *Beyond the Border: An Indian in Pakistan*, which is based on his two journeys to Pakistan, one in 2006, which lasted for a month, and the other brief journey to Islamabad in 2008. Only a few books have been written by Indians about Pakistan and that too in a fiercely polemical mode about the duplicitous politicians, the rabble – rousing mullahs, the radical islamists, the sectarian and ethnic violence and so on. We can claim that few Indians know about what life is like for ordinary Pakistanis, and this prompts Sikand, a renowned journalist and social activist in India, to write this travelogue.

The popular notion that prevails in India and Pakistan is that Pakistan and Muslims are equated as one while India and the Hindus are treated as synonymous. The two countries, as well as the two communities are said to be absolutely irreconcilable. In India, to be Indian seemingly meant to be uncompromisingly anti – Pakistani. Even a question about this assumption is tantamount to treason. But Sikand has been a heretic from his childhood onwards, and this might be his grandparents (mother's) hailed from Abbotabad and Sargodha (now in Pakistan)

and he had a few pen friends from Pakistan. Sikand's grandparents had anti – Muslim feelings, because the holocaust of 1947 in Punjab, involving Muslim mobs slaying hapless Hindus was a myth that had been reared by many Hindu refugees from West Pakistan, but only when he visited Pakistan later, Sikand came to know about the other side of the horror – filled story which involves the death of Hindus and Sikhs in an enormous scale.

The 'Other' divides humanity into two groups: One that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and vulnerable to discrimination. Ethnocentrism is another reason for the problem of 'Othering' among different ethnicities, races and religious groups in society. It is the belief of superiority in one's personal ethnic group, but it can also develop from religious differences. The Muslims in India often complain about Pakistanis who considered themselves as superior or better than them. Many Pakistani Muslims saw themselves as martial, warlike, strong and sturdy, as able to stand up to Indian or Hindu 'tyranny'. The Indian Muslims, according to them, are a marginalized minority, oppressed, meek and cowardly and they are unable to confront the 'effeminate', 'grass - eating' Hindus or even that right is denied to them.

Whether the 'other' is a racial, religious or gender group, or a nation, it encounters exploitation, oppression and indeed genocide. Throughout history, the upper class people, the political opportunists and the power-mongers have encouraged social cleavages and appealed to group – based identities to advance their agendas and acquire political power. Islamabad was strictly reserved for those with power and pelf. It was a city that clearly meant solely for the rich and the famous. The poor who toiled in the houses of the rich did not live in the city but commuted daily from Rawalpindi, located only a few miles away.

In the wake of the 1965 war between India and Pakistan, India set up a fence all along the frontier which made thousands of Dalits, like Kolis and Bhils, unable to return to their ancestral homes in Rajasthan, India and they lived in scattered settlements all over Sindh province. They are triply discriminated for being Hindu, Dalit and poor, and they are also oppressed as debt slaves and chained in

private prisons and forced to work, by the landlords, but the State has done nothing for them, despite knowing the reality. The study of Hindi language in Sindh was considered ‘Indian’ and ‘Hindu’ and thus the antithesis of Pakistani nationalism and of Islam just as Hindu Chauvinists in India treated Urdu as ‘Islamic’ and ‘Pakistani’, and as an affront to their version of Indian nationalism and Hinduism.

‘Otherness’ is the basis for sociological analyses of how majority and minority identities are constructed. Social identities reflect the way individuals and groups internalize established social categories within their societies, related to their cultural, ethnic, gender and class identities and so on. ‘Othering’ often results in people achieving a sense of identity and social belonging.

The Sindhis in Pakistan consider Punjabis, the dominant ethnic group of Pakistan, as a colonial power, because the Sindhis thought that everything in this country is controlled by Punjabis who use Pakistani nationalism and Islam as a tool to legitimize Punjabi hegemony over the other nationalities of Pakistan. This often causes stirrings of revolt in Sindh, Baluchistan and among the Pakhtuns. The Punjabi rulers of Pakistan had encouraged the settlement of Muhajirs in Sindh, as a result of which ethnic Sindhi population is reduced considerably in their own homeland. The educated and Urbane Muhajirs looked down on the Sindhis and refuse to learn Sindhi language. So the Sindhis cultivate in themselves the sense of Sindhi nationalism and demand for autonomous Sindh.

One response to the problem of the ‘Other’ is secessionism which is one of the reasonable responses to resolve intergroup conflict, when a group feels oppressed by another group. Rather than being forcibly separated or expelled, secessionism occurs when a group seeks to separate from another by choice. It helps a little to resolve the problem, but it fails to attain the expected result. The Dalits are forbidden, for centuries, to enter the temples. So the sweepers in Hyderabad, derisively termed variously as Bhangis, Mehtars, Halakhors, Lal Begis, Balashahis, Valmiki and Chuhras, had evolved their own forms of worship that combined the pre – Aryan customs of their ancestors and some Hindu beliefs and customs to which was added a host

of Muslim practices and they built little shrines of Bala Shah, their patron saint, in their own segregated localities. This indicates that the sweepers, contrary to what the ‘upper’ castes expected and made every effort to ensure, did not simply passively accept their oppression. Even there is a reference in the book that almost all the sweepers in Pakistani Punjab had converted to Christianity, giving reasons that they educate their children and provide them with health facilities and more importantly treat them as fellow human beings. Most Dalits followed their own tribal deities who could be traced to the pre – Aryan Indus Valley Civilization. In fact, the Dalits had never been Hindus in the real sense of the term.

‘Othering’ coincides with the term ‘belonging’ which connotes the fundamental idea about how groups are positioned within society, as well as how they are perceived and regarded. The ‘Othered’ people experience the discomfort of being in some place or with people where they do not feel the sense of belonging. Umar, a Kashmiri youth, who happened to settle in Pakistan, was attracted by extremist Islamist outfits, and longed to go back to Kashmir. His sense of belongingness is expressed thus: “Brother, think of a way to help me get back home, back to my parents, he stuttered and burst out sobbing” (156).

Another response to the problem of the ‘other’ is assimilation, which tries to erase the differences in the group, by teaching the dominant language and culture to a subordinate group or converting the group into the dominant religion, but this, in turn, results in loss of cultural knowledge and identity. Though assimilation seeks to erase the differences upon which ‘othering’ is structured, it represses the group – based identities and demands that the marginalized group adopt the identity of the dominant group.

Social institutions like law, media, education, religion etc., keep the balance of power through the representation of the social norms of ‘normal’ and ‘other’. Textbooks prescribed by the government for school students for the compulsory Pakistan studies subject are filled with virulent anti – Hindu (and anti - Indian) propaganda. They depicted Hindus as mean and despicable and as inveterate enemies of Islam and Muslims. They insisted that Hindus and Muslims are enemy nations and could never live at



peace with each other. Pakistani Hindu children, who had to study these texts, were branded as permanent enemies of their own country and were taught to hate themselves and their religion. Even books for such subjects as Urdu literature, Civics and Geography contained a heavy dose of Islamic teachings. Hindu and other non-Muslim students could not escape studying these texts, with disastrous consequences for their self-esteem. Tando Allah Yar is a locality which is almost entirely inhabited by Kaim Khani refugees from India. After they shifted to Pakistan, they drastically changed themselves, by giving up their practices which the mullahs consider to be Hindu or un-Islamic. Many joined various Muslim revivalist outfits, and have no interest whatsoever in the history and traditions of their ancestors.

While talking about the conversion of people from one religion to other, a man from the nomadic Odh caste explains thus: “We converted to Islam three generations ago, at the time of partition. Before that, we were Hindus but we were treated as untouchables by the Brahmins and the Banias. In Islam, there are no such things. Islam teaches equality of all Muslims” (42). But he also pointed out “Even though the Muslim Odhs could pray in the same mosques as the other Muslims, they were still generally treated as Kammis or members of a servile caste” (44).

Khurshid, a descendant of Rajputs, happened to settle in Pakistan and converted to Islam. He expresses his dilemma and search for identity thus:

The partition, which he ascribed to the sinister politics of ‘upper’ caste Hindu Chauvinists and Muslim communalists, had forced him to confront and contend with multiple and conflicting identities, each of which made its own claims on him. What was he really as a Kaim Khani? A Rajput? A member of a caste that, for centuries, had been considered as being neither fully Hindu nor properly Muslim, but a bit of both?...A Muhajir, a refugee in a land with which his people had no link, save for a common, although, deeply contested, religious identity? A Pakistani Muslim, who, by definition, must be fiercely anti-Indian and anti-Hindu? But, was that possible, given that he still considered as his

true home the village that he had left behind in India where generations of his ancestors had been born, had lived and died?” (209)

Sikand’s travelogue *Beyond the Border* traces the plight of the millions of Dalits on both sides of the border. Barring their names and their religious identities, they seem no different at all to Sikand. Religion and nationalism, which are behind the partition did not make any difference to their plight if they are called or call themselves ‘Hindus’, ‘Muslims’, ‘Indians’ or ‘Pakistanis’. Sikand tries to trace the complex web between power, religion, caste, class, nation and the narrow notions of community identity. He also muses on the fact that the upper caste prejudice is surely related to the trauma of the partition that is undergone by the low caste Dalits in both the countries. He even goes to the extent of saying that Dalits, whether Hindu, Muslim or other, had virtually no place in official or ‘mainstream’ Indian and Pakistani historiography, being, instead, carefully rendered almost totally invisible, indeed untouchable, by historians too.

The only feasible solution for the problem of ‘othering’ is ‘inclusion’ and ‘belongingness’. Belongingness demands unwavering commitment to not simply tolerating and respecting differences but ensuring that all people feel that they belong to the society. Merely equal treatment does not reinforce inequality, because individuals and groups are ‘othered’ in multiple ways and experience multiple fetters of oppression. Only the inclusive structures, which guarantee representational forms and give voice to minority needs, will be successful. This inclusion will lead to ‘pluralism’ and ‘multiculturalism’ that ultimately provides space for tolerance and accommodation of difference and also supports the creation of new identities and structures. If humanity treads on the path of tolerance, inclusion and equality, then the world peace can be achieved, despite the ‘othering’.

Sikand’s *Beyond the Border* explores the ground level situation of Pakistan society, culture and people. Sikand vividly brings out the socio, cultural and religious aspects of Pakistan where the people find themselves in an environment of ‘othering’ and how they cope up with the situation. He, to some extent, tries to dispel the myths about Pakistan as

the terrible 'other' that have filtered into the Indian psyche. The book offers valuable insights into the prevalent mindsets in both countries.

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Nature and Environmental Ethics of Barbara Kingsolver's Heroines in *Prodigal Summer*

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Abstract

Barbara Kingsolver is a renowned writer with social conscience. Her books have been translated into more than two dozen languages. She is a recipient of many awards and the most notable amongst them are the James Beard Award, the Los Angeles Times Books Prize and the Physicians for Social Responsibility National Award and Lifetime Achievement Award by the Library of Virginia. In 2000, she was awarded the National Humanities Medal. The aim of the paper is to examine the different types of landscapes used in the narration to give a wholesome experience of nature and how the heroines' environmental ethics is juxtaposed with other characters. Prodigal Summer deals with the life story of three women characters and their concern for nature. According to Cheryl Glotfelty, Ecocriticism is the study of the relationship between literature and the physical environment. Nature is the key to human survival without which man becomes extinct. The importance of nature in human life and the human beings responsibility towards nature are interwoven beautifully in the narration which makes readers to see nature with fresh eyes in the fast technology driven modern world.

Keywords: ecocriticism, environmental ethics, spiritual intelligence, landscapes and its significance, food chain, human love, farming, man and aestheticism, nature and Science.

Barbara Kingsolver is an American writer, poet and essayist. *Prodigal Summer* is her fifth novel loaded with many biological facts and environmental concepts like the importance of food chain, predator population and farming techniques. "Ecocriticism instead of taxing science for its use of language to represent (mimesis), examines its ability to point (deixis)" (Howarth 80). Ecocriticism as a critical approach began in the USA in the late 1980s. Ecocritics view nature from ecological point of view to strike a balance between nature and human. The study has brought to light many environmental issues and one of noteworthy works is Rachel Carson's *Silent Spring* (1962) which kindled a global environmental movement against the use of pesticides. Kingsolver's first and last four lines of the novel are the same in meaning. It conveys the crux of the novel and Kingsolver's philosophy about nature.

"Solitude is a human presumption. Every quiet step is a thunder to beetle life underfoot, a tug of impalpable thread on the web pulling mate to mate and predator to prey, a beginning or an end. Every choice is the world made new for the chosen" (447). The above lines emphasis on the first law of ecology which in Commoner's phrase, "Everything is connected to everything else" (Ruekert108) in the universe. Nature in most stories is seen only as a background where the drama of the characters is staged.

Prodigal Summer is a sensuous novel which unfolds the primal instinct of man to experience nature through all senses to get a wholesome experience rather than just existing in nature. In the words of Herbert Marcuse,

Our world emerges not only in the pure forms in time and space, but also, and simultaneously, as a totality of sensuous qualities- object not only of the eye (synopsis) but of all human senses (hearing, smelling, touching, tasting). It is this quantitative, elementary, unconscious, or rather preconscious, constitution of the world of experience, it is this primary experience itself which must change radically if social change is to be radical, qualitative change. (Marcuse 259)

Nature in the novel has been portrayed as helper which teaches man both emotional and spiritual intelligence. Three stories namely “Predators”, “Moth Love” and “Old chestnuts” are narrated alternatively and the link between the characters is gradually revealed as the novel unfolds. In each story Kingsolver deals with one environmental concern and the characters are juxtaposed to bring out the idea in an effective way. When alienated the characters find out their true self by being in nature. Characters like Deanna, Lusa Landowski, Garnett Walker and Nannie Rawley are portrayed as nature conscious characters and they struggle to keep up a balance or protect certain species in nature for their own satisfaction. All the characters in the novel make their living with the help of nature. It can also be interpreted in the post modern sense where humans live in nature for their livelihood to make money and expand their business.

Nature, when seen from cultural perspective can be classified into four main areas. Area one is ‘the wilderness’ which includes areas like deserts, oceans, and uninhabited areas. Area two is ‘the scenic sublime’ which includes areas like forests, lake, mountains, cliffs and waterfalls. Area three is ‘the outside countryside’ which includes areas like hills, fields and woods. Area four is the ‘domestic picturesque’ which includes areas like park, gardens and lanes.

The first story ‘Predator’ is set in southern Appalachian, a forested mountain where Deanna Wolfe a wildlife biologist stays in an isolated mountain cabin to keep a watch on the wildlife population in the forest. This landscape can be categorized under ‘wilderness’. She is fond of the predator coyote, a species related to wolves and considers herself as one among their family. “A coyote family was mostly females, sisters led by an alpha female, all bent on one member’s reproduction (20).” Deanna says, “To kill a natural predator is a sin (181)” as it disrupts the whole food chain in the ecosystem. She is aware of the fact that “Living takes life” (332) but still believes, “The life of a top carnivore is the most expensive . . . it’s not just one life” (323) because they are the ones who help to maintain stability in ecology. She meets a hunter named Eddie Bondo who happens to be a sheep rancher. “A sheep rancher. She knew the hatred of western ranchers toward coyotes; it was famous, may be the fiercest human animal vendetta there was” (31).

Deanna logically tries to prove why people hate predators. She gives an example from the real world of how in stories and movies predators are shown as villains. Deanna says, “Every fairy story, every Disney movie, every plot with animals in it, the bad guy is always the top carnivore. Wolf, grizzly, anaconda, Tyrannosaurus rex”(320). She also mentions a popular cartoon series where a coyote tries to catch a roadrunner but never succeeds in his attempts. The predator is made a comical figure in the cartoon. She says, “I sure as heck wanted Wile E. Coyote to get that stupid roadrunner” (320). This shows the general stereotype that people have towards predators.

Along with it she records the Americans hatred towards predators without any reason. Deanna says, “They’re the most despised species in America. Even the U.S. Government is in the business of killing them, to the tune of maybe a hundred thousand animals a year, using mainly cyanide traps and gunning from helicopters” (328). And also mentions about the species which got extinct due to too much intrusion of human beings into wilderness. “The main predator before we came along was wolves. Which we erased from the map of America as fast as we could” (328).



Deanna also points out how people misuse their power to create certain entertainment which may bring far more consequences than they expect. She tells Eddie “They have those hunts all over. It’s no secret; they advertise in gun magazines. There’s one going on right now in Arizona, the Predator Hunt Extreme, with a ten thousand dollar prize for whoever shoots the most” (324). And she questions him, “Can you feature the damage those men will do to the state of Arizona in just one weekend, the plague of mice and grasshoppers they’ll cause?” (324).

The novelist has juxtaposed Deanna with Eddie Bondo. Deanna stands in support of predators/carnivores whereas Eddie for herbivores. The conversation between Deanna and Eddie brings to light the importance of predators and the sheep ranchers’ difficulty in protecting the herd from coyotes. When the personal life of the character is analysed, Deanna falls a prey to Eddie Bondo whereas he falls in love with a predator lover. So the external and internal contradiction of the character also differs.

Deanna also speaks about farming and ill effects of it. Even a normal farming can cause damage to the environment. Vegetarians are not left out of the list. She questions the whole mankind and takes sides with no man. Deanna is designed wholly to speak for nature. Deanna says, “Just clearing the land to grow soyabeans and corn had killed about everything on half the world. Every cup of coffee equaled one dead songbird in the jungle somewhere, she’d read” (326).

The second story ‘Moth Love’ is set in farmlands of Zebulon county near the mountains where Lusa Maluf Landowski is the protagonist. She is post doctoral assistant of entomology in the University of Kentucky, Lexington before she got married. In the course of the story she becomes a widow and tries to fit into the life of her husband. “she had come to think of Zebulon as another man in her life, larger and steadier than any other companion she had known” (34). The landscape in the story can be categorized under ‘scenic sublime.’ Since it’s a farmland, people in the area are more concerned about the natural things which give profit to them. They try to influence Lusa in a wrong way but she stands stubborn with her principles throughout the

story. Kingsolver has juxtaposed the views of Lusa with the views of Cole’s family members which includes Crys, Jewel, Rickie and others.

Even as a farmer in debts, Lusa tries to be prudent and concerned towards nature. She says, “I will not cut down those trees. I don’t care if there’s a hundred thousand dollars’ worth of lumber on the back of this farm, I’m not selling it. It’s what I love best about this place” (125). Being an entomologist her favorite moth is *Actias luna*. ‘Moth Love’ gives a rich description about varieties of moth and their life cycle. As an entomologist, she used to study the behavior of moths by enclosing them in glass boxes and use them for experiments. “The laboratory moths lived scrutinized lives in glass boxes . . . harmless eggs” (39). This can be compared to the poem “Silkworms” written by Douglas Stewart, an Australian poet.

All their lives in a box! What generations,
What centuries of masters, not meaning to be cruel
But needing their labour, taught these creatures
such patience (1-3)

By using insects for experiment the scientists ruin their life and curtail their freedom for the welfare of human population.

Look it’s a child’s toy’. There is no lid even,
They can climb, they can fly, and the whole
world’s their tree;
But hush, they say in themselves, we are in prison.
(7-9)

The same feeling is experienced by Lusa where she feels alienated and lonely when she went to Zebulon County with Cole after marriage. The change of landscape terrified her but after the death of Cole the landscape became her solace. Lusa says “I’m married to a piece of land named Widener” (386). “The garden was like a baby bird in reverse, calling to her relentlessly, opening its maw and giving, giving” (403). She realizes the real freedom is not repressing the nature but admiring its aesthetic beauty. Lusa says: “But there were so many other things besides words. There were the odors of honeysuckle and freshly turned earth, and ancient songs played out on the roof by the rain. Moths tracing spirals in the moonlight. Ghosts” (241).

From an ecocritical perspective, Lusa came out of the grief of Cole’s death by becoming a farmer

which ultimately transformed her into nature's servant rather than becoming a cold frustrating personality. Nature serves as a healer in this story.

True the aesthetic dimension is a vital dimension of freedom; true, it repels violence, cruelty, brutality, and by this token will become an essential quality of a free society, not as a separate realm of 'higher culture' but as a driving force and a motive in the construction of such society. (Marcuse 261)

Lusa criticizes human belief system of sacrificing as an act of redemption towards the sins they have committed. She says, "The scapegoat. It is supposed to be carrying off all their sins and their mistakes from that year" (416).

The conversation between Crys and Lusa in chapter twenty one of the novel explains logically the need of bugs in the ecology. Crys asks Lusa "So? Who needs nineteen million bugs?" Lusa replies "Nineteen thousand birds that eat them" (356). Lusa is fond of insects and considers them as her friends. She tries to control bugs in her farm by using a harmless technique. Lusa says, ". . . I can't stand to use a general pesticide like Sevin. I use different things. I use Bt on the tomatoes" (378). She explained to Jewel, "It's a germ, *Bacillus thuringiensis*. A bacterium that gives hornworms ingestion when they eat my tomatoes but doesn't eat bees or ladybugs" (378).

The third story 'Old chestnuts' is set in the farmlands near woods where Nannie Rawley and Garnett have neighboring farms. This landscape can be categorized under 'the outside countryside.' Rawley has an organic orchard and Garnett tries to develop a blight resistant chestnut farm. The American chestnut went extinct due to a fungal blight in the year 1904. Garnett admires nature and appreciates God's creation for its grandeur. He is very fond of chestnut trees because he had enjoyed the beauty of it from his childhood days. The trees are his treasures and wishes to restore it for the future generation by doing cross pollination.

Through his letter to Rawley he seeks answers about nature from religious perspective. He rakes his brain to know God's purpose of creation of man and nature and wishes to know how God expects man to take care of the nature around him. Rawley

answers to his queries logically and asks him to be rational. She says that God has created a natural balance in nature and by interrupting in it by using chemicals on plants; man is ruining God's hardwork. Kingsolver appeals to the religious readers through the story of 'Old chestnuts.' Nannie Rawley and Garnett are juxtaposed in the story. Rawley is the supporter of Organic farming whereas Garnett a supporter of new farming techniques which includes using insecticides, pesticides and cross pollination to improve farming.

Nannie Rawley criticizes man and science. She says the technique called artificial selection man has discovered is already happening in the world (natural selection). She tries to emphasize on the fact that eventhough man is talented, nature has its own memory and it can recreate and recuperate on its own. She says,

This evolution business is just a name scientists put on the most obvious truth in the world, that every kind of living thing adjusts to changes in the place where it lives. Not during its own life, but you know, down through the generations. Whether you believe it or not it's going on right under your nose over there in your chestnuts. (283)

Rawley not only interprets nature from religious perspective but also from scientific perspective. She mentions about Volterra principle, the biological equation to determine predator and prey population. She explains to Garnett how insecticide spraying actually drives up the numbers of the bugs he is trying to kill and can affect the health of human life. She calls him a 'regular death angel.' She explains to him about the two main kinds of bugs- plant eaters and bug eaters. By killing the bugs, farmers actually boost the population of plant eaters. Insecticide like Sevin may kill both but there is again a problem. Predators need preys to survive without it they die. Too much of pest bug will finally affect the plants in the farm. So using chemicals, actually makes the scenario worse. Rawley says, "Predators bugs don't reproduce so fast, as a rule. But see, that works out right in nature because one predator eats a world of pest bugs in its life. The plant eaters have to go faster just to hold their ground. They're in balance with each other" (278).



Nannie Rawley also fights for animal freedom. Once in a month, she used to visit Grandy's bait store which collects lizards for money, to set all the lizards free behind her orchard, in Egg Creek. "She claims there were ten or fifteen kinds of salamanders in Zebulon that were endangered species, and said she was doing her part to save the environment" (141).

Science may help man to rediscover the true forms of things in the real world. Man should use this receptivity as a right to serve rather than to dominate or destroy. All the Heroines, Deanna, Lusa and Rawley have their own environmental ethic. They are well educated professional characters which tries to work for nature unlike certain characters in science fiction. Kingsolver has tried to explain scientific truths through literature without distorting the literary spirit in it. Being receptive is also a kind of freedom which enables man to see things in their own right and to experience the joy enclosed in them. "This receptivity is itself the soil of creation: it is opposed, not to productivity, but to destructive productivity" (Marcuse 265). All the heroines are receptive to nature in the story where they raise their voice not against productivity but against destructive productivity.

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Rose – Coloured Glasses as the Legacy and a Beacon Light in Danielle Steel’s *Winners*

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Abstract

*Danielle Steel’s mission is to convey a message which could sustain life and invigorate moral fibre of man for all ages. In *Winners* she explores a meaning of life through the delineation of her Protagonist perennially caught in dynamism and incessant struggle. Having a firm faith in human potential and dignity, Lily Thomas, her father Bill, and Dr.Jessie Matthews assert that man is an extra ordinary creation of God, gifted with a boundless energy, a soul, a spirit capable of endurance. Danielle Steel contends that the real self of man gets bloomed when he encounters the antagonistic forces of this world. Man, today is at the crossroads of confusion. Danielle Steel’s first step towards her aim of encountering existential problems is to accept reality as it is. So she has been acknowledged as an outstanding artist who made a successful attempt to adduce such principles of life as may make human beings assert their ‘self’. Therefore, it becomes clear that it is he/she who, with a disillusioned attitude proceeds to evolve new values which enlightened the self of man. Action emerges from self – Consciousness, which is an innate quality. The novel *Winner* has been spun out of the fabrics of this perennial philosophy; and this acts as a healing balm on the jaded spirit broken man of our day. Keywords: optimism, existentialism, survivors, courage and triumph*

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All great artists have a theme, an idea of life profoundly felt and founded in some personal and compelling experience. This theme then finds confirmation and development in new intuition. The development of the great writer is the development of his/her theme – the theme is part of his/her and has become the cast of his/her mind and character. True to this assertion, Danielle Steel has a clear and comprehensive idea of the world, a philosophical doctrine, which constitutes her theme and forms the basis of all the novels she has written. Danielle Steel is not contented merely with the discovery of the theme of the creative freedom of the mind; she fully explores it and presents it in its wholeness. The various ideas of life, expressed in her novels, are only the corollaries of her concept of the creative freedom of the imagination; they have no independent existence of their own. Let us examine some of these ideas of life to show how she has explored her theme thoroughly in all its aspects.

Inexhaustible vigor is the conspicuous feature of the life portrayed in her novel. Her world is; no doubt, replete with vitality, but vitality is the result of the working of the creative imagination in man. As mentioned above, Danielle Steel holds that man’s creative freedom of the mind gives him a vision of life, which is so important for him that he strains every nerve to attain it. People in her novel are replete with vigor because they madly strive, throughout their lives, to materialize their visions and beliefs. Thus, it can be said that human vitality is only an essential aspect of her principal theme of the creative freedom of the imagination.



The idea of isolation, which is an outstanding trait of twenty first century literature, forms another aspect of her theme of freedom. In the novel, she repeatedly presents the idea that man is isolated because he is a free creative being. Since man creates his unique universe in consonance with his ideas and beliefs, he lives in a kind of unavoidable isolation. Her central characters, in particular, and other characters, in general, feel the tormenting weight of the sense of loneliness. The novel primarily deals with the theme of the creative freedom of the imagination, which fills man with vitality. This creative urge isolates a man from others, but it enables him to make glorious achievements. The creative vigor of man brings him in conflict with all those, who seek to achieve their own visions and ideals. This conflict results in a lot of disaster, suffering and injustice in human life.

The novel deals with the injustice prevailing in the world, which is an integral part of her central theme. Bill, at first is embittered against the injustice of human life and is in despair. Steel clearly stresses the power of imagination, which enables people to renew life and bear all pain, loss and life's injustice. Moreover, she seems to suggest that changes must not upset us, because the experience of changes is inseparable from the awareness of permanence. One of the greatest qualities of a novelist is his/her power to create living characters. The novelist's characters should live and behave like real men and women. They should stand upright on the ground. They should have their own individual characteristics, and should lead their own lives. If they are mere embodiments of their creator's preconceived notions, theory or philosophy, they cease to be living characters. An outstanding feature of her character – portrayal is that she gives characters maximum freedom of thought and action. They are never mere puppets in the hands of their creator, and retain under all circumstances their freedom and individuality. They are endowed with freedom of will and action.

The power of projecting one's own self into the object of contemplation is known in psychology as empathy. The quality of empathy enables a novelist to feel his characters' feelings, think their thoughts and experience their joys and sorrows. She possesses this power of empathy, so that she enters into the life of his/her characters. At the beginning of her

novel, there is generally a key episode engendering some fundamental conflict from which many other conflicts and incidents arise. It is the privilege of every age to consider its predicament unique, and it is its hope that the predicament may prove the most grave that history has known. Such illusions are not always idle: for they are the stuff of which men make the record of their speeding days, heightening their moment with some articulate show of pride, wonder, fortitude, or despair. In the end, such illusions are but the human way of starting: We are here, poised at the edge of the Space Age, we have no recourse but to choose life over death, turning our attention to this place, to the actions of man and to his works, which make time and place a habitation for his spirit. However, the contemporary American novel does not only aver our presence: it explores and enlarges the modalities of our being.

Steel is much more successful when she isolates her characters from the social and historical circumstances that have shaped them, and then suggests those circumstances by her comments on the characters, as she does in *Winners*. Bill and her daughter in the novel learn a great deal about what the world is like by slowly discovering what she calls, how to live in it, what attitudes they must take if they are to retain their self – respect. *Winners* symbolizes man's struggle with nature. Nature, as far as man is concerned, is an amalgam of good and evil. It abounds in giant fishes, which give us sustenance, and sharks, which rob us of the fruits of our toil. The diction in the novel is a web of words, a complex pattern, where the meaning is continually enriched by overtones and reverberations originating from the proper choice and arrangements of words.

It is significant that Steel is most successful when she starts from the private sense of experience and moves outward to general social judgments. Every man has become an island to himself. Steel has explored the growing menace of individualism. Lily Thomas was training for the next Winter Olympics. She was hoping to win the gold. She had been the joy and main focus of her father's life since her mother died when she was three. Lily adored him. She had her father's grit, stubbornness, and determination. She loved the challenge of skiing through the heavy snow. One day she met with an accident. The

cable that held the chairlift had just broken, as she plummeted down, into a deep hole in the snow. Dr. Matthews is one of the most respected neurosurgeons in the state. Bill hoped the neurosurgeon could repair Lily's injuries. The surgery took longer than Jessie had hoped. It had been a very long night, but at least Lily's chances of survival were good. Lily Thomas in the novel suffers much at the hands of a force beyond her control. "The bad news was that the severing of her spinal cord was complete" (41) As ill-Luck would have it, she had lost the use of her legs. She has been trying to build up her life with effort. Steel gives a very scintillating account of bill's manner of communicating the real crux of life.

Danielle Steel reaches the climax of her artistic faculty when she shows how spontaneously each person is ready to share the misery and pain with the other and explores avenues to the same. Thus, a family feeling develops among them, and it is a great help to Lily Thomas in reasserting her 'self'. It is this feeling of family-relation that makes the mission of bridge blowing significant. Thus, this family feeling strengthens the self of Lily, Dr. Jessie, Carole, the cancer patient and Bill's friend Joe. Bill is never in a complaining mood is pinpointing the strength, the confidence with the modern man will have to face the ravages of the world. There is no use of bewailing on pathetic conditions of life or creating illusions. Bill nurses a very optimistic idea. "I bought a thirty – four – acre piece of property ten miles out of town, with a bunch of beautiful houses on it, to build a rehab center for SCI kids from age ten or twelve to whatever age we decide"(165) He shows remarkable stamina in facing the ravages of the world. It generates a new energy in his body and mind to encounter the ravages of Nature. Hence, Steele makes self-task a source of consolation and regeneration for isolated individual, instead of dejection and despair. When Bill is in the process of building a rehabilitation center he has to face many hardships. It is this dictum of life which impels him to continue his struggle till he achieves his victory. Steele asserts that the self of an individual has to exit alone and estranged from all. For which one will have to try tooth and nail is not likely to be accomplished. But, the self of man lies not in being depressed but facing reality.

There is a new way to be which provides us with unprecedented ease in life. Time itself seems to be accelerating as our life's lessons appear to us in much quicker succession, with less and less breathing room in between. Each day offers the potential for more passion, excitement and fulfillment. Grace pours abundantly through all our lives. We have only to open our eyes of awareness to witness it. As we do, each becomes richer. Lily says with hope that: "I'm going to try chair skiing tomorrow. It's a little seat on skis. I want to train for the Paralympics, Dad," she said. She had the same will of iron he did" (175). We have had (and Continue to have) both joyful and challenging journeys along life's paths. The word "journey" can be used as a metaphor describing life in all of its many aspects, including the quest for finding purpose and meaning. All the events in our lives, whether we judge them as positive, have or negative, have purpose, and exist in harmony with life's unfolding. Knowledge is defined as an accumulation of facts and information. The awareness and consciousness holds knowledge in the form of good ideas. It is static and powerless when it is not put to use. Knowledge becomes powerful only when it is transformed into wisdom. This happens in the life of Bill. He has put his good ideas into meaningful action.

The journey that the characters undertake is a personal odyssey of reclaiming their True Self. The Purpose of this particular journey is to recognize and embrace their intrinsic wholeness and express more fully the Truth of who they are, but rather a process of uncovering and releasing the profound power that lives silently within them. To reside in the potency of this Power requires embarking upon an inner exploration – an internal journey. Every experience becomes part of the life's journey and is appropriate. All the experiences offer the gift of increased awareness and are the seeds for expansiveness. The Power radiates from within. In our wholeness we feel capable of effectively managing life's challenges. A sense of empowerment fills us as energy flows unimpeded throughout our bodies, allowing us to move through difficulties and stress. In the face of adversity or change, we no longer feel helpless or stuck.



We take responsibility for what we create, knowing we have the resources to create different outcomes if we choose. Self – acceptance is the capacity to be compassionate with ourselves. Our wholeness allows us to positive and the negative. In this allowance we are able to move forward in life without setting into complacency, no longer filtering our decisions through fear, doubt and anger. Every journey into wholeness includes both challenge and ease – light and dark. We attain new heights by exploring the entire range of human experiences – in particular the challenges that accompany change. Challenge and change seem to go hand in hand. Periods of chaos, calamity and disorderliness are the precursors to the next stage of wholeness and renewal. Our ability to create newness in our lives comes from these times of challenge. We are invited to release old, unworkable patterns and behaviors and move into the next the next level of growth. Dr.Jessie accepts the realities as they are and confidently goes out to face life with all its pain and sufferings.

Change, Challenge and chaos are exterior events in our lives. They do not denote the truth of our inner core. The effects of change, Challenge and chaos often feel as if a hurricane has struck, leaving havoc in its wake. In the middle of hurricane is a center of calm, peace and balance. Conflicting feelings of trust and doubt frequently appear hand in hand as we venture into life’s journeys. Trust is the certainty which enables us to explore the many avenues of life and is prerequisite for forward movement. The price Joe pay begins with disquieting sensations of doubt, including: feeling stuck, trapped, stifled, bored, unfulfilled, powerless and resentful. But later he develops a passion and zest in living. Trusting our capabilities allows us to expand our comfort zones and grow and change. As we trust, we live and grow. To the degree we doubt, we remain static and die – emotionally, spiritually and physically. We can change our beliefs – they are not cast in stone. The key to changing our beliefs lies in identifying them for what they are and consistently being aware of how they influence the outcomes in our lives. Love is acceptance. When we are motivated by love, we are accepting of our life experiences. The experiences can be pleasant, wonderful and positive, or they can be challenging, hard and negative.

An expansive ocean of feelings resides in the depths of our beings-active, alive and unfathomably deep. Feelings come to the surface of our consciousness as we do waves of the ocean in continual motion, ebbing and flowing with the rhythm that is life. Feelings are neutral. They are neither bad nor good – they simply are. An ocean is not good or bad; it exists as part of nature. Anything, including feelings, becomes good or bad only if we judge it so. Concluding that certain feelings are positive and others negative sets us up for continual struggle with promoting and others negative sets us up for continual struggle with promoting the good and avoiding the bad. It is in this sort of fight or undaunted struggle that the existence of the real ‘self’ of man can be realized. A strong merit of Steele is her powerful sense of irony. She is convinced that the world will never will come to an end, and that there will always exist the same kind of world- a world of men, trees and beasts; a world in which men love, fight and strive with a view to attain glory and honour. She expresses this belief in the following lines: “Lily had won the silver medal, The Lily Pad had opened, Jessie had moved to Denver, Carole and Joe had fallen in Love, Chris and Lily were a couple, Lily was at Princeton. It had been an amazing year” (331) In short, Steele occupies a distinguished place among the eminent novelists of the millennium and subsequent decades of this century. Her captivating theme of the creative imagination in man, delightful characterization, directness and simplicity of style, interweaving of narrative and philosophy, and fine craftsmanship unmistakably carry an indelible stamp of a major writer.

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Gulliver's Travels: A War between Reason and Emotion

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Abstract

The Anglo-Irish 'King of Satire' is not only the Dean of St.Patrick's Cathedral in Dublin, but also the critic of mankind. As rightly pointed out by John Gay, this delicious travelogue is 'universally read, from the cabinet council to the nursery'. Jonathan Swift intended that he wrote Gulliver's Travels 'to vex the world rather than to divert it'. This novel is of four parts that mirrors the human flaws of the then society. He used the wheels of satire to transport his ideas with a wish to expurgate social animals. Swift searched for reaction in the age of reason. This masterpiece is a battle between reason and emotion. This thesis is divided into three parts. Initially, it looks at the animalistic tendency of two-legged beings of fictional exotic lands, which led pride to over-power them. It depicts the notion of political England as world's dominant power that resulted in colonization. Secondly, it deals with the attack on purposeless scientific experiments, abstract thought and learning that criticizes the excessive search for reason or being rational. Finally, it throws light on the essentiality for harmony between emotion and reason. Human world is basically bound with emotions; putting him in a society of ideal reason collapses his life. Balancing reason and emotion is necessary to remain humane. Keywords: animalistic, colonization, abstract learning, rational, emotions, equilibrium

Gulliver's Travels, a work that rendered the Anglo-Irish critic as the 'King of Satire' is a polemical satire to defend Ireland against overpowering England. Besides, it's also a philosophical response to definitions of man as a 'rational animal'. It is obvious from the famous letter from Swift to Pope on 29 September 1725: "I have got Materials Towards a Treatise proving the falsity of that Definition animal rationale, and to show it should be only rationis capax. Upon this great foundation of Misanthropy, the whole building of my Travells is erected" (Rawson, xxxiv). Swift's policy is, 'if you think man is rational animal, let me show you what a really rational animal is like'. Since the textbooks gave horse as the example of choice in possessing all faculties except reason, Swift creates a world where horses have wisdom and human-shaped creatures are beasts.

The protagonist Lemuel Gulliver is given different names in various lands like Quibus Flestrin in Lilliput, Glubdrib in Brobdingnag, indicates Swift's secretiveness over authorship in the land where there is no freedom to speak. Gulliver's anti-imperial outburst shows reader that he has decided not to identify himself 'as a Subject of England' to report to the government the countries he has visited, since "whatever Lands are discovered by a Subject, belong to the Crown . . . this execrable crew of butchers employed in so pious an expedition, is a Modern Colony sent to convert and civilize an idolatrous and barbarous people" (Rawson, xxiii).

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Swift says that a historian would glorify villains, hide the frailties and corrupted ministry of their land and narrate only the felicity and merits. Foster emphasizes anti-English waves during Swift's period, where he says, "Swift affected to believe that the English government always chose holy and godly Englishmen for Irish appointments, but they invariably happened to be murdered" (Rawson, 174).

Gulliver's first voyage to Lilliput led him meet people of six inches height. Their pride and courage were exactly proportional to their stature, being excellent mathematicians with perfection in mechanics. Gulliver made a promise, "as bound by the Laws of Hospitality to a people who had treated me with so much expense and magnificence." (70) When the ring-leaders were handed to Gulliver for punishment, he pretended in a way 'that everyone feared he would eat them alive'. But the humane goliath released them unharmed. This innate emotion earned Gulliver's favor at the court. When they felt hard and too expensive to gratify a giant's appetite, they determined to shoot him with poisoned arrows. They would destroy anything that is not to their satisfaction.

Lilliputians are portrayed throughout as similar to the Europeans. "the Disbelief of a Divine Providence renders a man Incapable of holding any public station" (121). The corruption in the political institution was common, which Swift indicates as obtaining employment by 'dancing on the ropes, leaping over Sticks, and creeping under them'.

Over-pride of tiny Lilliputian King is clearly obvious in some lines of Gulliver's 'Articles for Liberty' like: 'Delight and Terror of the Universe', 'Monarch of all Monarchs, at whose nod the Princes of the Earth shake their knees'.

They want Gulliver to crush their enemy fleet of Blefuscu. Basically, the Empire has been diverted into two struggling parties, Tramecksan (high-heels) and Slamecksan (Low-heels) that clearly depicts the Tory and Whig parties in England. Though the low-heels people are less in number, they are powerful due to the Emperor's favor. It shows the Tory people who were suppressed during the period of Queen Anne. War between Tramecksans and Slamecksans indicate the great 'Spanish Armada', where England fights for worthless reasons. He brings out a silly

ridiculous reason by the way in which end eggs are broken, for which nearly eleven thousand persons sacrificed their lives. Besides, it shows the rampant struggle between Protestants and Catholics in England.

Though not a citizen, Gulliver was ready 'to defend his Person and State against all Invaders.' (107). In spite of the Emperor's order in the naval battle, he acted excessively smart by tying all cords of the Blefuscudians' ships together instead of bringing free and valiant people into slavery. By destroying the Big-Endian exiles and reducing their empire into a province, the Lilliputian Emperor wished to become the sole Monarch of the entire World. "Of so little weight are the greatest services to Princes, when put into the balance with a refusal to gratify their passions." (112). Correspondingly, the Laputan King wants to stamp himself as a sole Monarch by controlling his Kingdom, like cutting off Sun and rains, crushing his disobedient ones by lowering the floating island.

Seeing the Emperor's apartment on fire, Gulliver rapidly extinguished the violent flames with his urine and conserved from destruction. Instead of thanking his eminent service, the Empress conceived a great abhorrence and resolved that those buildings are unfit for her use. Similar to England, even a petty crime against the State, is punished with utmost severity. "Honesty hath no fence against superior cunning, where the honest dealer is always undone, and the knave gets the advantage" (119). Ingratitude among them is a capital crime where disbelief of a Divine Providence decrees a man incapable of holding any public position in the Empire and turns him an enemy of mankind. The Judiciary under the Emperor has prepared Articles of Impeachment against Gulliver, for treason and other capital crimes. For all the favors that Gulliver did for Lilliput, the Emperor decided his animus reward to blind Gulliver, thereby destroying his bodily strength.

Being massive, Gulliver would have crushed the Kingdom into pieces, but he recalls the promise he has made and respects the highest title 'Nardac' given to him. With great generosity the majestic Blefuscudian King, his Royal family and great officers of the Royal Court came out to receive Gulliver. The Lilliputian King stamped Gulliver as

a 'traitor' who has fled from Justice and that he has to be sent back for punishment. But the King offered his gracious protection and helped him to sail aboard.

Gulliver was back to his native country where he stayed two months. He left fifteen hundred pounds and a good house in Redriff for his pregnant wife and family, which he thought would suffice them more than enough. "So that I was not in any Danger of leaving my Family upon the Parish" (Rawson, 72). Not only his instinct but also his early life has influence pushing him in search of wealth and knowledge, "my insatiable Desire of seeing foreign Countries would suffer me to continue no longer . . . in Hopes to improve my Fortunes" (Rawson, 71).

Gulliver like any other normal human being, feeling helpless as if last moment of his life, recalls and regrets his faults, in the land of Brobdingnag. "I bemoaned my desolate widow, and fatherless children: I lamented my own folly and willfulness in attempting a second voyage against the advice of all my friends and relations." (159) A farmer who was about sixty feet from the ground, carried infinitesimal Gulliver to his house, where his daughter nursed him very well and took utmost care of Gulliver like her favorite doll. Gulliver was cold to the farmer, which he reasons out to the Queen. "I owed no other obligation to my late master . . . dashing out the brains of a poor harmless creature found by chance in his field . . . he had made in showing me through half the Kingdom and the Price he had now sold me for" (181). Forgetting a basic courtesy that Gulliver is a living creature, the farmer squeezed him and earned as much as he can. In spite of everything, Gulliver felt a motherly care from his little nurse, who took Gulliver in a box everywhere she went. This comfort completely safeguarded within its feathers and erased the thought of his helpless, wretched wife.

As Gulliver possess enormous love towards adventure, learning new things and acquiring knowledge, he was filled with great expectation and enthusiasm on hearing of the Stuldruggs. As they are immortals, he thought of their life as a boon with its boundless opportunities for acquiring knowledge and experience. But to the reality, they have perpetual life without perpetual youth, where they lose strength physically, mentally and morally as they get aged. They meet a merciless effect of

age both physically and mentally, where both reason and emotional intelligence have nullified effect. Seeing their natural consequence of illness and age, they are abandoned and humiliated by their near and dear ones. "They were the most mortifying Sight I ever beheld" (340). They forget even their family members, the insensibleness that they cannot prevent.

"Houyhnhnm Utopia, like More's commonwealth of that name, and like Plato's Republic, is a 'no place', a country of the mind, unavailable to human aspiration except as a notional ideal" (Rawson, xl). Swift says that people in England, "only differ from their Brother Brutes in Houyhnhnmland, because they use a sort of jabber and do not go naked" (Rawson, 9). The Houyhnhnms, a society of horses, lead others according to Nature and Reason. Their paramount goal is to detach themselves entirely from any emotions. The Houyhnhnm land indicates perfection in reason with nullified emotions: "to cultivate Reason, and to be wholly governed by it" (417). Swift shows the dullness prevailing during the reign of Queen Anne or Age of Enlightenment, that was entirely lifeless with absolute search towards reason.

Choosing a society of animals is so apt to show that animals cannot have proper emotions equal to human. Gulliver mentions the way of regulation of children among Houyhnhnms, "if a Houyhnhnm hath two male, he changeth one of them with another who hath two females: and when a child hath been lost by casualty where the mother is past breeding, it is determined what family in the district shall breed another to supply the loss" (421). They simply go as such a business, whereas emotionally conscious man considers his child as a meaning for his life. Losing a child is like, a strong building losing one of its pillars. "it is the virtues of the Houyhnhnms, and not the squalors of the Yahoos, that constitute a burden . . . they cannot represent a human rational ideal, since none of us would wish to lack all impulse" (Bloom, 4).

In one way, it is our reason itself, which upsurges our natural vices. Gulliver's ego and pride prevented him from seeing the corruptions of his society as well as of himself, who is also a trace of the same society. There is nobody to relieve the discomfort of



this 'vexing' alienation. Bentman says Gulliver, "in trying to be completely rational, becomes a victim of his own excessive emotional" (Bentman, 546). This is not the same in the case of the Houyhnhnms, as they are unaware of empathy. "There is no conflict between instinct and reason operating in animal nature comparable to that which characterizes human nature; for the Houyhnhnms, reason is instinct" (Bloom, 147).

For a human soul, reason and sensual passions are two eyes where the vision has to be equal, for a perfect sight. A state of perfect reason is unachievable, because any normal human being is bounded by emotions that shows his meaningful existence. Similarly, a rational man with emotions can withstand steadily rather looking for unattainable things. In *Essay on Man*, Alexander Pope attacks futile human effort to attain enlightenment that results in chaos as he won't be able to bear the inability to accept his position between animal and divine. He says, "The bliss of man (could pride that blessing find) / Is not to act or think beyond mankind" (Pope, I.VI.17-18). Swift's correspondence with Pope is the famous phrase, 'I hate and detest that animal called man'. The innate emotions of a human soul limit the utmost reason from gaining control over a mankind.

The Houyhnhnms never react even at their dear ones' death, "their friends and relations expressing neither joy nor grief at their departure" (427). They remain completely passive without love and affection, corresponding a face without eyes. The innate reason does not provide space to feel the pain of losing a relation. The Houyhnhnms argued that the Yahoos must be thrown out of the Earth, that "exterminating them would be no different from exterminating some unhygienic farmyard pest" (Rawson, xxxix). Swift's warning of reason without love has been proved in the case of Nazi Germany and the Holocaust linger. "Had Swift known about the Nazis, the example of his treatment of lesser tyrannies and oppressions makes it clear that he would have instanced them as a culminating example of Yahoo depravity" (Rawson, xl).

Gulliver's emotions stand abrupt to that of his wife, where his family received him with utmost happiness and astonishment, as they thought he would have died. In contrast, Gulliver dislikes

seeing them and says, "the sight of them filled me only with Hatred, Disgust, and Contempt; and the more, by reflecting on the near Alliance I had to them" (Rawson, 271). Even after meeting them after a long time, he was not at all concerned about their well-being. He felt their smell as Yahoo was intolerable. "The first Money I laid out was to buy two young Stone-Horses which I keep in a good stable" (Rawson, 271). He found the life in stone horses keeps him enthusiastic rather than his newborn child. "I had become a Parent of more; it struck me with the utmost Shame, Confusion and Horror" (Rawson, 271).

Gulliver's case is driven to unconventional reclusiveness, where prefers to spend his time with the horses in his stable rather than with his wife and family. Gulliver feels 'hatred, disgust and contempt' not only at his family but also with himself. "I trot like a horse . . . neither shall I disown, that in speaking I am apt to fall into the voice and manner of the Houyhnhnms" (Rawson, 260). Bentman depicts that the sculpture of a mad Gulliver is to render Swift's greatest work 'a status of a prophetic satire'. (Bentman, 543)

His situation is like 'Trishanku's Heaven', which according to Hindu Mythology, is a state where King Trishanku hung between Heaven and Earth; relatedly Gulliver hung between Yahoo and Houyhnhnm society. Besides being rejected by the Houyhnhnm society, he has rejected himself as a Yahoo. His desire towards identifying himself among reasonable animals, make him lose his original identity as a social animal. Mankind will be safe until it is within natural boundary, where rational thinking and emotions stay balanced.

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Male & Female Masculinities in Margaret Laurence's *The Stone Angel* and *The Diviners*

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Abstract

*Margaret Laurence, celebrated as the "First Lady of Canadian Fiction," had been a sensitive, sensible woman writer who was happy to say that she 'wrote about women' necessarily, but who however, restrained herself from being a male-basher, man-hater. In fact, she herself expressed her empathy and sympathy for men's own pressures and inadequacies. Being a feminist before Feminism, she would not have been aware, however, of the possibilities of theorising the cause of men's hegemony over women as well as their own selves as "masculinity," in the later years, which inflicted damage on their own selves as well as on others, and its pluralistic expounding as 'masculinities' as Raewyn Connell later was to call it; and still further she would not have figured her own heroes/heroines of her first and last novels namely *The Stone Angel* and *The Diviners* adopted "Female Masculinities," as Halberstam supplemented masculinity theory later, to set aside the hegemonic masculinities of the men those heroines had to closely interact with; and it could be attributed that the toxicity of their masculinities - or "toxic masculinities," as it is called, of late - that harmed all of them. Hence, using Masculinity Theory, this paper deviates from the perspective of 'women as victims', as the affected, as the acted upon, in interpreting the above two novels' lead protagonists, and seeks to interpret them from the viewpoint of why did their men behave the way they did, or else to what gendered-discursive-constructivism they became the victim of, and what counter female masculinities' the heroes of these novels resorted to in order to surmount, and to successfully sustain in their lives.*

Keywords: margaret laurence, the diviners, masculinity theory, male and female masculinities

This paper explores the masculinities of the lead male and female protagonists of Margaret Laurence's first and last of the Manawaka novels namely *The Stone Angel* and *The Diviners*, by analysing the presentation of male characters in various roles and the counter presentation of female characters who tend to succeed by surmounting the hurdles the men put across their path in the name of their gendered supremacy and the gendered inferiority of the female protagonists. I investigate how these characters navigate their identities in the given spaces in relating with one another and in different situations and in relation to their own shackles of gender either by succumbing to it, breaking down the chains of their male-female gender normativity as well as mixing and altering/alternating their gender identities.

A male need not be masculine and a female need not be feminine is the gender viewpoint of the late 1980s, especially in the postmodernist and post-feminist outlook, and this further gave rise to masculinity studies in the mid-90s. And considering any lack in this masculine-feminine, traditional binary performativity as pathological is hetero-normative imposition, masculinity theorists contend.

It is, of course, forced by men, for men both individually and as a group. Michael Kimmel explains that ‘perception of difference cause domination and inequality.’(2007, 3)It facilitates the fostering of male supremacy over women and also poses problems for men themselves as it doesn’t take into account ageing, exhaustion (as in the case of Willy Loman in *The Death of a Salesman*), diseases, physical infirmities and financial vicissitudes and individual capacities among men themselves apart from oppressive racial and class differences.

Masculinity studies contend that while male-female are just the two major sexual and biological identities of humans, feminine and masculine identities are socio-cultural behaviours developed through performance either by volition or socio-cultural conditions, and also that those binary gender performance could be adopted by both male and female bodies either fully or partially or even alternatively, in varying types, and wherever and whenever it is warranted by a single man or a woman. Gender performances as distinct from sexed bodies have given rise to the concept of female masculinity/ ties, male femininities etc. (Connell, 7).

Masculinity being not a unified notion we might have trouble defining masculinity but have no trouble recognizing it. Masculinity is indeed invisible and as Kimmel elucidates ‘power and privilege are invisible to those who have them.’(2005, 104).The earliest notions of it could have been inherited from Greek, Roman and Latin traditions. According to Victor Seidler, the dominant image of masculinity got firmly established and came to be identified with a particular conception of reason, and it was taken for granted privilegedly that women were lacking and being closer to nature (14). However, it changed over the years of human evolution, but without altering its core, like division of the private and public arenas as two diverse male and female fields respectively during the Victorian era, scientific doctrine of sex difference in the nineteenth century etc. One cannot deny any way that this system of social stratification based on sex provides men with power and material advantages while depriving women both of those benefits. However, Kimmel’s crystallizing of masculinity traits are ‘Strong (physically and mentally) inclusive of toughness and aggressiveness, rational, in control/

self-control, objective, unemotional, patriarchal including sexual conquest.’It is widely agreed among upon now that it is culturally determined and highly variable. Connell, for example, has elaborated that “hegemonic masculinity is always constructed in relations to various subordinated masculinities as well as in relation to women”(1987, p.186) and hence hegemonic masculinity is key to gender hierarchy. Masculinity hence survives on its oppositional myth, femininity. James Messerschmidt argues there is a ‘normative masculinity’ (what a real man should be), highly valued by most men(1993).He further argues that masculinity is something males have to constantly work at which leads to gender role stress and eventual violence and crimes. Masculinity studies hopes that it is necessary to help women understand that their own experience of male oppression and violence was not just their individual bad luck or even their fault, but that there is an objective socio-cultural gendered basis for this by men against fellowmen, women and children, and both in the private public worlds. But it should not be reduced as if women win, men lose. Kimmel says “We believe the evidence lies squarely on the other side, whether it’s in corporations, where the more gender-equal corporations turn out to be more profitable, or in relationships, where the more men do housework and child-care, the happier the women are, the happier the men are, the happier their kids are”(2005, p.5).

When it is not possible how to bring about it or how to negotiate to obtain a self-actualization is the concern of women, especially the prime focus and dramatization of women’s writing, especially writers like Margaret Laurence who featured only women heroes (sheroes) in her *Manawaka* novels and who illustrates the psychological, sexual and social lives of these women, by being feminist before feminism and a proto-feminist and an active organizer of National Organization for Women (NOW) of Canada. She was not a male-basher and male-hater but was compassionate about men too, though she was not aware then about gender/ masculinity theorizing either. She has stated in an interview in this connection that “I can understand a character that was a woman better than a man. I also feel that if you are a woman it is perfectly natural to have a woman protagonist. But ... I do care a lot about



my male characters, but I have not consistently tried to show them from the inside, but rather as they are perceived by women... (Woodcock, 204) and also about the lack of exploration about men in real life as "...we have to be careful her... For instance, I don't think enough attention has been paid to the problems men have and are going to have increasingly because of the changes taking place in women. Men have to be re-educated with minimum damage to them. They are our husbands, our sons, our lovers,...we can't go to war against them. The change must liberate them. The change must liberate them as well (italics mine)... (23)

However, female masculinity is not re-doing male masculinity imitatively with female bodies. While male masculinity aims at ascertaining its superiority, control and subordination of women, female masculinity aims at destabilising it, putting forth an alternative femininity, and it showcases how certain masculinity traits can be adopted by women too to succeed in life to achieve a personal identity, defying the long inflicted femininity dictates. Or even whatever such a liberal female masculinity would prefer transgressively in a normative existence, or else in a given specific context. "Female masculinities are framed as rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing" (Halberstam, 1) i.e. by attributing names like tomboy, butch, femme fatal, badass. Similarly femininity in males is disdained as sissy, effeminate, emasculated etc. Masculinity studies contend that while male-female are just the two major sexual and biological identities of humans, feminine and masculine identities are socio-cultural behaviours developed through performance either by volition or socio-cultural conditions, and also that the performance of both could be adopted by male as well as female bodies either fully or partially or even alternatively, wherever and whenever it is warranted by a single man or a woman.

In fact female masculinity is women critically perceiving and adopting, either by knowledge or experience, of what traits of male-ness and masculinity are privileged to sustain and succeed and what types are subordinated. At the same time it is lesser in its toxicity compared to masculinity, of course, in the inflicting of violence and damage

to the men and others around. Women manifesting female masculinity are female characters who are able to subvert the primacy of the masculinity of male badasses, and women who are able to establish representations of alternative manifestations of gender and individual identity, able to challenge normative conceptions of what it means to be a man and what it means to be a woman. The men of the select Manawaka novels of Laurence showcase the rigid masculinities that lose who upholds their masculinity against women, and those that achieve pleasant, peaceful, egalitarian coexistence through facilitation of the adoption of female masculinities of the heroes alternatively when it is necessitated.

The Stone Angel is written in the rather confessional mode of Hagar "speaks in her indomitable voice about her spiritual journey" (Parameswari et al., 19) of defying of the masculinity dictates and oppression of her father, husband and son by adopting appropriate female and male masculinities in attaining self-knowledge and freedom. Making The Stone Angel to revolve around a female protagonist, Hagar Shipley, albeit ninety years old and the recounting of her epic journey of life is in itself an instance of authorial adoption of female masculinity in the literary canon, one can claim. This can be better perceived if it is looked upon as a counter-narrative to numerous canonical male-centric narratives like The Old Man and the Sea written by male writers, subordinating such similar women's writing its due share in the canon, e.g. Jane Eyre. As mentioned earlier, however, The Stone Angel, a novel exemplifying female masculinity, is not a gendered sequel to it, but an altogether different story that destabilises that many masculinity assertions exemplified by The Old Man and the Sea can be associated only with male bodies. Whatever Hagar Shipley is unafraid of enjoying and adopting something is viewed as inappropriate, unacceptable, loathsome, and disregarded as worthless and with hostility by the lead, masculine, fellow male protagonists; this includes her Scottish father, Jason Currie, and the crude, un-civilized, farmer and the lover-turned husband Bram Shipley of the small Manawaka town, Winnipeg, Canada.

Jason Currie implies when he says often he was "a self-made man" that he had studiously adopted

the mythical Scottish masculinity and he would even disown his daughter if she refuse to succumb to his expectations as if he would uphold that pride even posthumously. His “hawkish nose and stare that could meet anyone’s without blinking an eyelash” (7-8) are all sheer masculinity traits consciously developed by men to assert and admonish. And Hagar at an advanced age remarks, out of experience and clarity, in her recounting that she “didn’t want to resemble him in the least” (34). The toxicity of it has damaged her enough in the long course of her life. Masculinities flourish by taking in nationality, ancestry, local culture etc., like the Roman warrior Coriolanus’ and the Cuban fisherman Santiago are made to boast off to justify it. Rigidity, pride and lack of emotion that are both illustrated as Scottish male characteristics and in turn they are to blame for the downhill trajectory in many a Scottish novel from George Douglas Brown’s *The House with the Green Shutters* (1901) and down to Jeff Torrington’s *Swing Hammer, Swing!* (1992) and Irvine Welsh’s *Trainspotting* (1993). They male protagonists of these novels have been an embodiment of ‘Scottish masculinity’ with its necessary paraphernalia of its masculinized history, culture, myth etc. moving about exemplifying ‘Scottish hard men.’ But they are shown to be disillusioned due to its burden and anachronism, and how they suffer from a failed masculinity is an unflinching portrayal of such authors. In this connection, Schoene-Harwood delves deep into the historical development of fictional representations of masculinity from Mary Shelley’s *Frankenstein* to Ian McEwan’s *The Child in Time*. There he mentions about the disillusioned but still-tending-to-be assertive Scottish masculinities in the fictional works produced in that span. Jason Currie’s migrant Canadian-Scottish masculinity portrayed in *The Stone Angel* very much resembles that. Schoene-Harwood explains that

Scottish masculinity ... is caught up in continuous oscillation between the diametrically opposed sites of (post)colonial marginality on the one hand and patriarchal dominance on the other. This simultaneous inferiority and superiority make an uneasy blend, highlighting Scottish men’s complicity with a system of oppression, while, at the

same time, necessitating their commitment to counter discursive resistance. (106)

The elements that seem to typify the world of his Scottish hard man and related characteristics are pride, anger, apathy, rigidity, envy, overblown machismo, fear and lack of paternal emotions. He brought Hagar up like a Scottish-man as his sons Matt and Dan do not live up to his masculinity expectations, forgetting that he would tend to admonish her one day later to adopt femininity, the anti-thesis of masculinity and would precipitate matters both for him as well as for his daughter Hagar. Halberstam (1998) observes that tomboyism, which is an “extended childhood period of female masculinity” (as it is evident in Hagar), is “tolerated as long as a girl remains prepubescent; however, as soon as puberty begins, the full force of gender conformity is made to descend on women” (pp. 5, 6) as per the expected behavioural tradition of privileged masculinity.

Eventually his ambiguous-masculinity instilled in Hagar drives her to opt for her own choice of a resultant female masculinity, to defy Jason’s expectations as well as dictations. Throughout the novel suffers from this antithetical problem. While Matt and Dan are drawn “after...[their] mother, graceful, un-spirited boys, who tried to please him [Jason] but rarely could” (7), Jason is proud and pleased to tell Hagar, “You take after me” (13). The stone angel statue erected by the cemetery of Hagar’s mother by Jason is mockingly mentioned by Hagar now at the age of ninety as, “my mother’s angel that my father bought in pride to mark her bones and proclaim his dynasty, as he fancied forever and a day...” (3). It was a “terribly expensive” statue, which “had been brought from Italy” ... “and was pure white marble” (3) according to Jason. Such empty Scottish dispassionate masculine pride than a passionate recalling of his wife is passed on to Hagar in her early days. She refused to weep even as a child when Jason smacked her hand once for her mistake; - “I wouldn’t let him see me cry, I was so enraged” (9). She was reluctant to fondle her dying brother too maternally, and also controlled her emotions when her dad sent her to university for higher studies instead of sending her brother.

Having instilled such masculine traits in her, Jason foolishly gets enraged to find that she has



inculcated his stubbornness and individuality along with intelligence and a self of her own in her evolution as a woman. And the toxic venom of his masculine pride cost the severing of his relationship with his daughter when she married Bram Shipley, and instigated his adamant vengeful writing off of all the hard-earned property to the Manawaka town administration than to her once loved dear daughter. The untameable, wild, powerful, carefree, rural hegemonic masculinity of Bram was found to be incompatible to that of Jason's Scottish hegemonic masculinity of Jason by both of them, and a little later by Jason's daughter Hagar herself.

However, Hagar who adopting male masculinity as per the will and pleasure of her father possibly until puberty was not unanimously adopting female masculinity altogether. But she was carried away by her carefully oppressed femininity, though for a short while, to be carried away by the rough and rude traditional masculinity of Bram. She blinded by rough sexual advances in a party as well as his masculine energy in handling horses, his indifference in keeping himself neat and tidy like the Manawaka's educated young and elite, and also his daring sexual advances. Very soon she realized her mistake and establishes her female masculinity of self-reliance spiritually, financially and individually. Bram did not mind it in tune with his masculine lack of passion and indifferent attitude. She is a passing season to his traditionally masculine sexual predation of female partners. This made her detest him even when she visited him in his death bed, and on noticing that he is sticking on to his masculine aggression and female hostility: "Funny you put me in mind of someone ... Maybe - Clara. Yeh, her." Hagar's self-esteem is greatly hurt, for "The woman I reminded him of was his fat and cow-like first wife" (173). She mentions earlier in the novel that "He had a banner over me for years. I never thought it love. ... His banner over me was his own skin, and now I no longer know why it should have shamed me" (81). He is neither reported to have been concerned of Hagar's biological sexuality in their conjugal love: "It was not so long after we wed, when I first felt my blood and vitals rise to meet his . . . I prided myself on keeping my pride intact, like some maidenhead." (81)

Though her adopting of female masculinity

helps her sustain with self-respect, his younger and preferred son John (over the elder, Marvin) disappoints her by his falling in love, but ironically often treating women in the same mould of her father's indifference and derision towards as per the hegemonic masculinity traits. He dies a suicidal death in a foolishly risky drunken attempt to prove his grit to his fellow males and to attain their recognition. Her young innocent ladylove Arlene becomes a widow due to this unnecessary masculinity flaunting.

However, Hagar gains a sort of dignified existence due to her hard work, sincerity and dedication at Mr. Oatley's home. Her female masculinity makes her earn money, self-respect, self-reliance until she becomes old and became a dependent in Marvin's home. Having become dependent and too old, suffering from incontinence she takes up the weapon of male masculinity to keep up her dignity and keep off anything that would displease her. She abuses her daughter in law as "penny pincher," refuses to cooperate, despite her gerontological oddities, for his son's plans whatsoever. Even to a nurse trying to help her in the end she reacts by saying "Oh, I hate being helped...I've always done things for myself" (276). Being ninety years and lacking control of everything around her, her display of male masculinity she inherited from her father emerges in full swing and it vies with her often surfacing non-toxic, rationalizing female masculinity. However, as unconditionally loving and respecting her is a rarity in her life and she is moved to become unguarded/ungendered for the first time when it occurs on a bus:

"A teenage girl...rises and gives me her seat. How very kind of her. I can scarcely nod my thanks, fearing she'll see my unseemly tears. And once again it seems an oddity, that I should have remained unweeping over my dead men and now possess two deep salt springs in my face over such a triviality as this. There's no explaining it" (92).

Later too she exposes and releases her pretension-free human frailty at last: "'I'm - frightened. Marvin, I'm so frightened-' ...I think it's the first time in my life I've ever said such a thing" (303). She also confesses how her life was miserably obsessed with feigning all the time due to the burden and demand of different masculinities imposed on her and could

hardly ever was free in its truest sense, and these lines are often considered the epitome of the novel:

“I must always, always have wanted that - simply to rejoice. How is it I never could? I know, I know... Every good joy I might have held... all were forced to a standstill by some brake of proper appearances - oh, proper to whom? When did I ever speak the heart’s truth?” (292).

I lie here and try to recall something truly free that I’ve done in ninety years. I can think of only two acts that might be so, both recent. One was a joke...The other was a lie” (307).

Morag Gunn, a novelist by profession, of *The Diviners* too similarly fosters her own individual self, adopting female masculinity to protect her identity, gain self-reliance, financial position, achieving success as a writer which she ardently cherished to become right from her childhood. She identifies an encouraging caring masculinity in Brooke Skelton initially. But soon after her marriage she realized that he was not an understanding partner of egalitarian and caring-masculinity type. Karla Elliott proposes that caring masculinities can be seen as “masculine identities that exclude domination and embrace the affective, relational, emotional, and interdependent qualities of care identified by feminist theorists of care” (Elliott,13). Pathetically her highly literate and promising first husband Brook Skelton fails her through his masculine control and admonishing. Fortunately, while Mr.Oatley was the only accommodative masculinity Hagar could interact with in her long, frustrating life, Morag could come across a few modern accommodative masculinities like that of her adopted father Christie Logan’s, the philosophizing water diviner Royland’s, and the metis youth Jules Tonnere’s. Morag manifests a comparatively wide, colourful female masculinity, taking up greater tasks of life normally dared not by ordinary femininities. She travels, searches her role in the world, explores it, writes, weds but gives up due to incompatibility, but wins lovers, befriends congenial fellow travellers, manifests inclusiveness, identifies an egalitarian partner, begets a daughter who follows suit of her quest for land, national identity, her own culture and forefathers. Her journey is “symbolic of the odyssey of an artist who travels

from apprenticeship to maturity, from innocence to experience, from crisis to identity.” (Parameswari et al, 125). This could all be achieved by setting aside her inhibiting femininity and the adopting of female masculinity. In the course of her journey she passes through a wilderness, encounters a number of hurdles and at last embraces the value of her heritage and past when she accomplishes position, renown,peace and happiness.

Hagar too undertook journeys of escape from home, that too thrice, namely to escape from her father’s masculine control and inhibiting of her love for Bram, to disassociate from an unrefined husband’s traditional masculinity that tended to render her in his mould, and thirdly to escape her son Marvin’s attempt to conflate her individualistic female masculinity of her final phase of life with that of an identical aged-women group at an old-age home. They were journeys of counter-assertion whereas Morag’s escapes are of female bodied masculine quests of higher purposes.

Morag is the person of the author herself obviously in *The Diviners*, who takes up the writing career which requires non-feminine but masculine characteristics like creativity, extensive interaction with men and women, determination to fight until recognition and androgyny. It is a male-coded profession with a uni-gendered nomenclature, ‘writer’. However, with her orientation from her childhood as an adopted orphan of Christie Logan, a person of caring masculinity, of Nuisance Grounds she has inculcated the necessary female masculinity to accomplish what she had figured herself to be. Though prior to the advent of masculinity studies, Helen Buss has remarkably identified Christie’s caring masculinity in her own way: Christie

“represents in his character and his language the way in which the creative female writer incorporates that part of the patriarchy which has been excluded and demeaned (161). Morag’s female masculinity is facilitated by many caring masculinities she could interact with and she enable herself in the process of development that “corresponds closely to Jung’s full process of individuation” (Nancy Bailey p.306).



The novel itself as well as the novelist within the novel has contributed to the female genre or the female-masculinity genre namely female bildungsroman, especially the female kunstlerroman, chronicling the development of an artist. Nora Foster Stovel explains the novel as a female-masculine counter narrative/sequel: "...like A Portrait of the Artist as a Young Man by James Joyce, The Diviners might be titled A Portrait of the Artist as a Middle-Aged Mother, for mothering her babies and her books, her two types of offspring, is [...] important to Morag in *The Diviners* (101). Morag's convincing acceptance accorded to her as well as to her daughter's parents is a proof of her female masculinity's inclusive outlook antithetical to the patriarchal (male masculinity's) major obsession with racial purity. This gives rise to the resultant gift of words and songs to the novel. It is multifacetedly creative in its genre. It is a meta-fiction, a fiction about fiction. "Dramatizing Morag's reality as a writer, Laurence gives the reader insights into her own creative processes. ...the artistic alchemy by which the artist transforms life into fiction, and nowhere is this metamorphosis clearer than in the metafictional kunstlerroman."(105). Morag exposes the masculine dictations of the predominantly masculine publishing-world too in this embedded kunstlerroman, i.e. she embeds Morag's fictions in the narrative to illustrate her literary development. In patriarchy's continued attempt to construct masculine texts, an editor receiving Morag's manuscript replies that he would consider it if she cut it by two-thirds and changed the title to "The Ghostly Ranting Pipes of McBain." It is clear that he intends to capitalize by sensationalising on her work's racial content. True to her evolution from the garbage and through the savior cum saviour Christie, the scavenger, she outsmarts and outshines everybody's attempt to dump her or her iconoclastic aspects in her. She has had such experiences right from the beginning as Stovel puts it: "Manawaka views Morag as white trash, but Christie's view is "Bad Riddance to Good Rubbish" (35)"

With her all-pervasive female masculinity identity Morag gradually learns to free her self and sexuality too. Ironically Brooke taught her to write, but with condescending critiques of her compositions. She

was denied the identity of a woman artist as well as a woman wishing to have a child by Brooke. After marriage he expects her to be a Nora-like childish lover of *A Doll's House* as well as an angel-in-the-house domestic supporter that could cost her energy and aspirations. Her publication of her novel *The Spear of Innocence* frees her Prospero-Caliban like bondage to become free as a writer and a mother by begetting a child through Jules who lets her have both. Dan McRaith, the painter lover together with Harold, a broadcaster and Chas, one of her landlady Fan's men are those who satisfy her physical cravings of her freed sexuality that was shackled by Brooke. Thus her multifaceted androgynous female masculinity enables her to accomplish a self-actualisation in the end of the novel leaving her surrounded by fame and fans. Her female masculinity made her realize and exemplify a river does not flow down but flows both ways.

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Devi's Journey towards liberation in Githa Hariharan's *The Thousand Faces of Night*

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Literature is a mirror of life. The resemblance to real life is one of the important features of fiction. Indian writers in English have made the most significant contribution in the field of fiction. The representation of women in literature is felt to be one of the most important forms of socialization. Women writers like Kamala Markandaya, Ruth PraverJhabwala, Anita Desai, Gita Mehta, ShashiDeshpande, Mehta Gita Hariharan, Bharati Mukkerjee, ShobanaDe and ManjuKapur have skillfully captured Indian ethos in their novels. As they record their experience and since each experience is unique in itself based on a particular, cultural, social, political and religious milieu fiction serves as an authentic mirror to the social and cultural realities of the time.

Modern life is complex, faster, richer and varied. It has brought a remarkable change in the lives of men and women and in their attitude. The thoroughly domesticated women who have not thought beyond their families have now awakened into action. Education has widened their social opportunities and has brought a change in their attitude. Education, economic independence and consequent self-assertion have led to the emergence of the "New Woman" who is confident, articulate and assertive a person of her own right.

The concept of "New Woman" is a contribution of the West in the early twentieth century as a consequence of women's liberation movement and enormous social change in America especially when the demands for suffrage rights for women were granted. The concept spread all over the world in the later part of the century. The Indian image of "New Woman" is a multilayered picture of social evolution that has undergone different historical stages from colonial, neo colonial and after nineties global in the period of globalisation. In the age of globalisation the drastic changes of life in society have brought the change in the lives of women and the image of "New Woman" evolved as an individual, a person of her own right.

The emergence of "New Woman" in Indian society and the concept in Indian English fiction are twentieth century phenomenon. Women awakening into a new world around her caused a realisation of her place and position in Indian society. A woman in the past is seen in the idealised role of mother goddess

She is confined to the role of a docile wife, good homemaker, successful mother and carrier of cultural values and seeker of family welfare at the cost of anything and everything. She does not have an identity of her own.

But the “New Woman” cannot remain confined to her role as a housewife. She does not have to hide or suppress her longings and desires, any longer or succumb to familial, social or moral pressures against her will. She wants to be recognised as an autonomous authentic ‘self’ rather than imprison herself in “woman thoughts” in a patriarchal framework. She is determined to oppose sexual harassment and male domination. She has an urge to create a milieu for the full expression of her emotional and moral self. By this she can lead a life with dignity and enjoy full right of her conscience to create her own values. Such a change will liberate her from subjugation and exploitation.

Gita Hariharan in her *The Thousand Faces of Night* represents the “New Woman” through Devi, the protagonist of the novel. Hariharan occupies an outstanding place in Indian fiction since 1992. *The Thousand Faces of Night* was awarded the Commonwealth literary prize. The novel has marriage as a core issue. It depicts the lives of three women of consecutive generation for their survival in the relationship with man and society. It reveals more than a thousand faces of women who are still struggling for their survival in patriarchal society. In her interview to Urvashi Butalia in “outlook” Hariharan explains: “My first book *The Thousand Faces of Night* deals with the lives of three women. The limited space of their lives in enlarged myths, some twisted in retelling, some remaining the same, but still all are retelling (83)” It is a sensitive and pathetic saga of woman’s struggle in their married lives. The protagonist Devi suffers hard to enter and get out of marriage. The paper analyses the emotional, physical and psychological problems of Devi in her married life and her journey towards liberation.

The Thousand Faces of Night deals with the lives of Mayamma, Sita and Devi who represent three different generations of a traditional South Indian Brahmin family. It revolves around Devi, the protagonist. She is sent abroad for higher education. Back home she is matched by her mother

to Mahesh, the regional manager of a multinational company in Bangalore whose job demands long tours. Migration to a new place, the vast emptiness of her in-laws’ house, her husband’s long spells of absence, the lack of proper companion, her inability to conceive a child drives her to loneliness and frustration. She is lured by Gopal, a musician and elopes with him. She leaves Gopal as his love is also superficial and returns to her mother.

Mahesh, Devi’s husband is a typical traditional man where as Devi is a modern woman. Their attitude to marriage is entirely different. Devi’s attitude to marriage is emotional whereas Mahesh’s attitude is rational, Devi feels that “A marriage cannot be forced into suddenly being there, it must grow gradually, like a delicate but promising sapling” (49) To Devi marriage is a delicate relationship which grows gradually with ingredients like love, care and understanding built on emotional bond. But for Mahesh marriage is “a necessity, a milestone and a gamble” (49). His rational, cold and unromantic attitude with no emotional involvement makes their marital life lose its colour and excitement. Devi realizes that their marital life is infected by his “quiteness” hindering the fruitfulness of love and reciprocal emotional understanding.

Mahesh does not respect Devi’s feelings. Devi is emotionally attached to her husband. She is a young bride. She wishes to be with her husband. She requests him to postpone his trip. But Mahesh neither understands nor respects her feelings. Mahesh, a traditional husband wants Devi to be concerned only with her duties of a wife and a prospective mother. He feels neither education nor reading is required to be an ideal wife. As her upbringing and nature is entirely different she feels like a caged bird if she is ready for it. He is insensitive to her wishes and dreams. Being educated Devi wishes to take up a job as a research assistant. Mahesh snubs her and thrusts his wishes on her.

He advises her to take up painting classes. Devi wishes to learn Sanskrit to read her father-in-law Baba’s books to drive away her loneliness. Mahesh discourages her by telling “Don’t be foolish what will you do with your high-brow knowledge? (70). He fails to recognise her as an individual and her hobbies and wishes. He hurts her whenever he finds



her reading. Baba's books again? Did your mother need books to tell her how to be he brushes aside her emotions and replies "Why don't I pray to be born a woman in my next birth. Then I would not have to make a living at all (54). As her premarital dreams doesnot match with her marital realities she breaks down To Mahesh business is his priority and he fails to provide emotional security to his wife. He views her emotional problems with the shrewd eyes of a businessman. Devi is just another file on his desk.

Mahesh, an unromantic husband treats his wife as an object to fulfill his organised sexual desires. According to him the sole motive of marriage is to get a baby and he considers Devi as a means of fulfillment of this motive. He is a practical minded businessman and even his love making is business oriented with to feelings of love. Mahesh says: "Let's have a baby after a hight of purposeful love - making him left the next morning on a month - long tour" (74). There is no room for emotions in his love - making. He satisfies his physical desires without paying any attention to Devi's feelings. His insensitive attitude shocks her and dooms her to loneliness. Devi calls her husband as a "shadowy stranger" who is a stranger to her emotions and weak - sighted to her emotional needs. Mahesh is a "poor manager of emotion" (Triksa 71) Devi withdraws herself from Mahesh emotionally. But he doesnot try to understand the cause of her withdrawel and detachment. This wrecks their marriage. As Beauvoiraply observes.

[.....] he is still more profoundly ignorant of her dreams, her fancies, her nostalgicyearings of her emotional climate in which she spends her days (49). The lack of emotional intimacy between them estranges them. Though Devi is blessed with all material benefits her husband's cold, indifferent attitude is unbearable for her. She is engulfed by ennui and with a suffocating emotional vacuum. Her loneliness leads her to depression and bitterness.

Devi couldnot define her identify as a wife in her marriage. Her education and exposure to western culture couldnot help her to define her own identity as a wife. She feels that she is a just a puppet monitored by Mahesh. Devi broods; "I am a wooden puppet in his hands. I stand by him, a silent wife" (83). Motherhood confers identity for a married woman. Mahesh is

in different to love but wants sons. Devi's failure to become an efficient respectable of motherhood, becomes a crucial factor in her development as an individual. Mahesh's quick gaze appraises her as "all bones and flat stomach" (86) after he returns from long business tours. His gaze and his hurting remarks about pregnancy makes her feel that she is "a blurred object with a stubborn womb" (93) she is taken to a gynecologist. Her inability to conceive, "the easiest of accidents" (91) makes her look as a nonentinty in the row of proud pregnant women. Mahesh's insistence and impatience to become a father torpedoed all her possibilities of a safe voyage. As she couldnotconceive, she loses respect in her husband's eyes and doesnot have an identity too. The psychological angst she under goes in her marital life makes her describe marriage as "The sacrificial knife of marriage, hung a few inches above my neck for years, and I see now that I had learnt to covet my tormentor, I thought the knife would plunge in, slit, tear, rip across my neck and a lot of blood gush, the sacrifice whole, all encompassing. Instead the knife draws a drop at a time. The game it plays with me isignominors. (54)

Devi's failure as a wife, and failure to conceive a child makes her lonely. To meet the demands of her unfulfilled self, she turns to Gopal, a Hindustani musician. She wants to humiliate Mahesh by condemning him to a life without a child and a wife. She decides to walk out of marriage. "Humiliating Mahesh, saying all the things we have left unsaid, I'll do something bloody, final, a mark of protest worthy of the heroines I grew up with" (95)She elopes with Gopal. She leaves Mahesh for Gopal to forge a strong emotional bond based on reciprocal care which her marriage lacked utterly. In Ramukundu's words: "Devi elopes with Gopal, the musician. It is less for love than to show her rage of rejection of demeaning marriage that had crushed dignity, individual aspiration and mocked her emotional imaginative refinement (120)

Devi, being a "New Woman" refuses to suffer silently like a traditional woman and opts for an extreme step of walking out of marriage. When she realises that Gopal's love is also sheer lust, she returns to her mother to take refuge in her love. She becomes a woman warrior, a heroine different from

the lonely, indecisive and passive woman she was in real life. She feels that she is a survivor now bent on to become a conqueror. She asserts “I will walk on, seeking a goddess who is not yet made”(95). Devi liberates herself from the pressures of feminine role play to attain a state of free, creative individuality thus giving significance for her name. Devi’s fulfillment lies in recognising her own inherent potential to live with herself on more positive terms. As David R. Kingly comments, she is Devi who “has a independent personality of her own. Hariharan projects Devi as a woman who rejects marriage, family and society to seek “feminine fulfillment” (34) She sends a different signal for the new woman. She advocates emancipation of woman from male dominance. Devi, the New Woman shakes off the shackles that binds and marches towards liberation.

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Coming to Terms with Life through Detachment! - A Feministic Analysis of Shashi Deshpande's *My Beloved Charioteer*

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Abstract

The research paper examines the feminist discourse in Shashi Deshpande's (b. 1938) "My Beloved Charioteer" which focusses on the mother-daughter relationships, the two marriages and the grandmother's bond with her granddaughter, Priti. The last relationship is shown to break the deadlock within the family when the grandmother demonstrates to Aarti, her daughter, the necessity of detachment by disclosing the facts of her stifling marriage. It illustrates the oppression that is unleashed by patriarchy on women in the context of the text. It examines the protagonists in the context of ideas such as "female", "feminine" and "feminist". It discusses the social and cultural construct of "femininity" that the patriarchal societal apparatus has created for women and the way in which women break free from its mold. It examines the construction/deconstruction of binary opposition such as male/female or feminine/masculine in the context of this text. It shows the way in which the text illustrates the subversion of femininity as marginality as depicted in the text. It examines the text in the context of 'feminist critique' and 'gynocritics' as well. It examines the formation of a sisterhood or a sisterly bonding between the two protagonists in the text.

Keywords: feminist criticism, female, feminine, feminist, femininity, binary opposition, feminist critique and gynocritics

Feminist Criticism

The Feminist Criticism was inaugurated in the late 1960s which is considered to be the culmination of two centuries of struggle for women's rights. It is interrelated with the "Feminist Movement" which aims for social, economic and cultural freedom and equality (Abrams 233-234). It has evolved over a period of time and has metamorphosed into various forms as the nature of oppression of women has undergone a change over a period of time. It has also been transported to various locations across the globe to cater to the demands of the oppressed women. In *My Beloved Charioteer* by Shashi Deshpande (b. 1938), which is set in the Indian milieu examines the grandmother's relationship with her husband from a feminist perspective. The narrative describes the grandfather to be the patriarch and the way in which Aiji would lead her life under the command of her husband. She describes her marital relationship with her husband to her daughter Aarti by reliving her memories which are claustrophobic and oppressive.

‘He was your father, but what was he of mine? I lived with him for 25 years. I know he didn’t like unstrung beans and hated grit in his rice, I know he liked his tea boiling hot and his bathwater lukewarm. And he hated tears. And so, when your baby brothers died, I wept alone and in secret. I combed my hair before he woke up because he didn’t like to see women with untidy, loosened hair. And I went into the backyard even then because it made them furious to find stray hairs anywhere. And once a year he bought me two saris, always colours I hated; he never asked me what I liked and I never told him. And at night...’ (Deshpande 154)

The grandmother considers her married life to be smoke and ash like the cigarettes (Deshpande 154). In fact, the death of her husband had given her freedom from the claustrophobic and oppressive relationship.

Female, Feminine and Feminist

There are labels associated with Feminism namely “Female”, “Feminine” and “Feminist”. “Female” refers to a biological category (Moi 206). “Feminine” is a social and cultural construct (Moi 209). The story has three protagonists who are biologically females namely Ajji, the grandmother, Aarti, the daughter, and Priti, the granddaughter.

“Feminism” is a political label which supports the aims of the women’s movement, that is, the struggle against patriarchy and sexism (Moi 204). In the text, the grandmother is shown to share a strong bond of love and affection with the granddaughter, Priti, unlike her daughter Aarti. The grandmother’s affection gets manifested in her intimacy with her granddaughter as the granddaughter is seen confiding in the grandmother.

Children are more sensitive than we think. They understand so much we think they don’t. Otherwise why would Priti have said to me one day, ‘Ajji, can I sleep in your room at night?’

I am old and grey and have lost most of what I have loved in life except these two persons; but at her words, my heart had leapt with happiness. Yet, I had restrained my joy and asked her, ‘Why Priti?’

‘I’d like to. You can tell me stories at night. And there are so many things I suddenly remember at night and want to tell you. And ...’

‘But Mummy is with you.’

The child’s face had fallen. ‘But Ajji, if I try to talk to her, she says – ‘Go to sleep, Priti don’t bother me.’ And she never sleeps at all, she just reads and smokes. And I don’t like that smell.’ (Deshpande 151)

Both Ajji and Priti are displayed as feminist characters in this narrative as they do not require any male member to provide them psychological support. They form a sisterhood by forging a close, exclusive bond with each other and no male member has a role to play in it. Ajji has already lost her husband who had never given her independence to lead her life in her own way whereas Priti had lost her father at a young age thereby doing away with the male influence in her life. Thus, both become each other’s psychological support. The fact that they lead their lives on their own without the support of any male members make them feminist characters. Moreover, it is Ajji who makes Aarti understand that it is imperative that people let go of them as in this case Ajji had let go off her husband and she advised her daughter Aarti to do the same although Ajji had a stifling relationship with her husband but on the other hand, Aarti had a pleasant relationship with Madhav, her husband.

The social and cultural construct of “femininity” that the patriarchal societal apparatus has created for women and the way in which women break free from its mold is the main hallmark of any feminist text. The French writer, intellectual, existentialist philosopher, political activist, feminist and social theorist Simone de Beauvoir (1908-1986) in *The Second Sex* (1949) states that one isn’t born a woman, one becomes one (Moi 209). In this text, Aarti is portrayed as a feminine character who is shown to miss her father and husband terribly after their deaths. She is in need of them for emotional succor and sustenance and their loss makes her detest to see other people’s lives going on in relative happiness. She prefers to live in a daze lost in memories of her happy, companionable marriage and the close relationship she shared with her father (Deshpande 149). Ajji describes Aarti:



While Aarti, after neglecting herself for days, suddenly dresses up, makes up her face and does up her hair. But it is her face that has the arid look of a desert; no smile, no happiness ever blooms there. Life has been cruel to her. It was her father whom she had loved and he died, while I live. It was her husband she had loved even more than the child, and he died, while Priti is left to her. (Deshpande 150)

Her psychology is conditioned in a way that she needs male support to carry on with her life.

The French feminist Hélène Cixous (b. 1937) has shown femininity as lack, negativity, absence of meaning, irrationality, chaos, darkness – as non-Being whereas the Bulgarian-French philosopher, literary critic, psychoanalyst, feminist and novelist Julia Kristeva (b. 1941) shows femininity as positionality rather than essences. Femininity is marginal in terms of positionality (Moi 212-213). In the text, both the mother of Ajji and Ajji herself are shown to be feminine as they have to follow the code of conduct prescribed for widows and wives by patriarchy. Ajji describes her mother when she became a widow:

My mother had been widowed when I was a girl and I can only remember her as one, her head shaven, wearing coarse red saris and shorn of all ornaments. (Deshpande 150)

Ajji describes her life as a wife and her wifely duties:

‘At night,’ I go on relentlessly, ‘I scarcely dared to breathe, I was so terrified of disturbing him. And once, when I asked whether I could sleep in another room – I don’t know how I had the courage – he said nothing. But the next day, his mother, your grandmother, told me bluntly about a wife’s duties. I must always be available, she said. So I slept there afraid to get up for a glass of water, scared even to cough. When he wanted me, he said, “Come here”. And I went. And when he finished, if I didn’t get out of his bed fast enough he said, “You can go”. And I got out.’ (Deshpande 155)

Both the mother of Ajji and Ajji herself display femininity in terms of marginality as they are shown

to be following the code of conduct dictated to them by patriarchy. But Ajji is able to break out of her mold of femininity by freeing herself from the clutches of patriarchy after her husband’s death and by forming a kind of sisterhood with her granddaughter Priti.

Binary Opposition

Hélène Cixous (b. 1937), the French feminist, contributes a discussion on “death-dealing binary thought” in “Where is she?”, *La Jeune né*. These binary oppositions are heavily imbricated in the patriarchal value system. Each opposition can be analyzed as a hierarchy where the feminine side is seen as the negative, powerless instance. The biological male/female opposition is used to construct a series of negative “feminine” values which then are imposed on and confused with the “female” (Moi 210-211). The text exhibits that there is a code of conduct for widows and wives who are women and it is mandatory for them to follow it whereas there is no such code of conduct which is to be followed by widowers or husbands who are men. The code of conduct devised by patriarchy in this text is applicable only on women such as mother of Ajji and Ajji herself but not on men such as Ajji’s husband as the assumption is that women represent the negative powerless instance and should be kept in check. The fact that Ajji is able to lead her own life on her own after her husband’s death and provide sound advice to her distant daughter Aarti and emotional support to her granddaughter Priti shows her resilience and her strength.

Feminism foregrounds civilizations to be patriarchal – male-centered and controlled, organized and conducted in a way to subordinate women to men in all cultural domains such as familial, religious, political, economic, social, legal and artistic. The female is defined as the negative reference to the male as the human norm, hence as an “Other”, or kind of non-man by her lack of the identifying male organ, male powers, male character traits which as per patriarchy has achieved important inventions and works of civilization as well as culture. Women are taught to internalize the reigning patriarchal ideology which is related to the conscious and unconscious presuppositions about male superiority and are conditioned to derogate their own sex and to

cooperate in their own subordination (Abrams 234-235). In this text, the subordination of women such as Ajji by her husband takes place in the familial domain. Ajji is shown to be the “Other” who is subjected to the male power as she led her life on the dictates of her husband keeping in mind his likes and dislikes and never bothering for her own. She indoctrinates the reigning patriarchal ideology which is related to the conscious and unconscious presuppositions about male superiority thereby derogating her own sex by cooperating in her own subordination. She tells Aarti that she lived with him for 25 years and she knew that he didn’t like unstringed beans, hated grit in his rice, liked his tea boiling hot, his bathwater lukewarm, he hated tears so she wept alone and in secret when her baby sons died, she combed her hair before he woke up as he did not like to see women with untidy, loosened hair, she went to the backyard to comb her hair as he would be furious to find stray hairs here and there and he bought her two saris of the colors that she hated. She says that he never asked her what she liked and she never told him what she liked. When she asked him to sleep in another room he said nothing but later his mother instructed her on wifely duties. When he wanted her, he would call her and once done with her he would want her to get out of bed as fast as possible (Deshpande 155).

Feminist Critique and Gynocritics

The “Feminist Critique” is concerned with women as readers and “Gynocritics” deals with women as writers. “Gynocritics” uses a female framework for dealing with works written by women in all aspects of their production, motivation, analysis and interpretation. The text has been written by a woman writer, that is, Shashi Deshpande and the reader is also a woman. The text manifests women’s experiences in the domestic sphere from a feminist perspective thereby leading to consciousness raising related to women’s oppressive experiences in the private sphere and their assertion of their feminist identity by foregrounding their agency in breaking free from the mold created by patriarchy for them.

The narrative further portrays that Ajji’s relationship with her husband was distant and strained. Thus, she did not hold on to her husband after his death. For Aarti, it was always her father.

Even now, she spends the whole afternoon prowling in what was his room. It is seven years since he died, but the room is unchanged. I have kept everything as it was. I dust and sweep it meticulously myself; but strangely, in spite of this, it has a neglected look, like Priti has at times. Priti is well-fed and well-dressed, she has her tonics and vitamins and all the other things that they give children these days. And yet, a neglected child peeps out of her eyes sometimes, filling me with sadness.

Now I can hear Aarti moving in his room. Even after his death, he can give her something I can’t. The thought hurts. Hurts? It’s like salt having rubbed into a raw wound. Suddenly it is unbearable and I go and open the door of his room. She is sitting on his chair, her feet on the table, smoking and staring at nothing. Her feet are the feet of a young woman, but I see with a sense of shock that her face is that of an old woman. She hears me and turns round, startled, the movement knocking down his photograph which stands on the table. It lies on the floor, face down and when she picks it up we see that the glass has cracked. Long splinters of glass lie on the floor. The photograph seems somehow naked and pathetic. She looks up at me, something showing through the deliberate blankness.

I’m sorry, Mother, I’m sorry.

I stare down at the photograph and say nothing.

‘I’m sorry,’ she repeats. ‘Don’t look like that.’ She passes her hand over the photograph, uncaring of the bits of glass. I’ll get it fixed tomorrow, I promise I’ll do it.’

‘No, don’t!’ My words are so harsh and abrupt that she looks at me in surprise. ‘I don’t care if its broken. I don’t want to see it here. I never want to see it again.’

She seems stunned, frightened. ‘What’s wrong with you? What’s happened to you?’

‘Nothing. I’m all right. But I don’t want it. Let it go.’

‘What are you saying?’

‘Let it go, let it go,’ I repeat. We are speaking in sibilant, strangled whispers, as if he is here, as if he can hear us. ‘Can he hear us? Can he hear me?’

‘I don’t understand you. Let what go? He is my father.’ She is still crouching on the floor, holding the photograph in her two hands.



‘Yes, your father, but what was he to me? The day he died, I let him go. Like this.’ Now I make the gesture I had imagined – cupping my palms together and then separating them. She stares at my hands in fascination. ‘And there was nothing left. Nothing.’ (Deshpande 153-154)

Ajji never experienced the marital bliss that Aarti had experienced in her life so she envied her daughter. Thus, she confesses to her daughter:

‘And one day, when you were there you and Madhav, I heard you both talking and laughing in your room. And I stood outside and wondered – what could you be talking about? I felt like I did when I looked at a book as a child before I learned to read. Until then, I had hoped that one day he would say he was pleased with me. That day I knew it would never happen. I would always be outside the room, I would never know what went on inside. And that day I envied you, my own daughter. You hear me, Aarti? I envied you. And when he died I felt like Priti does when school is over and the bell rings. You understand, Aarti? You understand what I’m saying?’ (Deshpande 155)

Aarti is unable to accept the death of her husband Madhav and is agonized by his absence from her life. When Ajji asks Aarti to go out her reply amazes Ajji:

... ‘There is nowhere I want to go. Everywhere I see couples. I can’t bear to see them. I could murder them when I see them talking and laughing.’ (Deshpande 151)

All these experiences of Ajji and of Aarti show the claustrophobic private sphere of women and the need to assert their feminist identity by liberating the memories of the dead people as Ajji does after the death of her husband and wants Aarti to do rather than trying to cling on to the memories of Madhav who is not going to come back and focusing on her only child Priti.

Feminist Bonding and Sisterhood

The formation of a sisterhood or a sisterly bonding between the two protagonists, that is, the grandmother Ajji and the granddaughter Priti who are shown to be lonely in their lives as Ajji has lost her estranged

husband and is distant from her daughter whereas Priti has lost her father and is distant from her mother Aarti. The bonding helps both of them to battle the isolation that they experience in their lives. Ajji tries to bring Aarti into the sisterhood.

Conclusion

The tale is a feminist tale as it displays the latent power of women thereby subverting or debunking the stereotypes related to women which make them seem weak, powerless, negative and the “Other”. The latent power of women gets manifested when Ajji is able to provide emotional support to her granddaughter Priti and wise counsels to her daughter Aarti in relation to leading her life happily by letting the memories of her dead husband Madhav go off. Thus, Ajji is shown to be strong, powerful, positive and at the center of the power dynamics rather than at the margins. The feminist narrative reflects the way in which the three female characters come to terms with their lives without the support of any male member in their family. Ajji and Priti never feel the need of any male member in their family and form a sisterhood to battle their loneliness thereby leading self-sufficient lives whereas Aarti is shown to be feminine and feels the absence of her father and her husband in her life till Ajji counsels her to lead her life independently without clinging on to the past memories of her father or her husband. The narrative ends with the optimism that Aarti will also become a part of the same sisterhood through detachment and forging of new bonds.

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Depiction of Indian Motherhood in Nissim Ezekiel's "Night of the Scorpion"

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Abstract

India is renowned throughout the world for the great ideal of Indian motherhood. Indian motherhood has blessed India with incarnations, prophets, saints and sages, patriots and warriors who in turn blessed India with glorious culture of spirituality. In India, Mother plays a vital role in the family. Nissim Ezekiel portrayed the motherhood in his poem Night of the Scorpion. This poem is about how the scorpion stung the poet's mother and how she escaped and the mother's love for her children. The writer expressed the pain and sufferings of the mother. Even though she was in the pain, she controlled it. It is exposed when his mother became well and she thanked God for sparing her children from the scorpion bite.

Introduction

Nissim Ezekiel was born on December 14, 1924 in Mumbai. His father Moses Ezekiel (Botany Professor at Wilson College) and Mother (Principal) of her own School. He is also known as the father of Post-Independence Indian English. His famous works are Time to Change (1952), Sixty poems (1953), Third (1959), The Unfinished Man (1960), The Exact Name (1965), Snake skin and other poems (1974), Hymns in Darkness (1976), Latter Day Psalms (1982) and Collected Poems 1952-88 (1989).

Nissim Ezekiel was also received Sahitya Academy award (1983) and the Padma Sri (1988). He worked as English Professor at Mumbai University in the year of 1990s. He was also been the Secretary of PEN. Unfortunately he was attacked by Alzheimer's disease. He died in January 2004. His writing reflects the themes of love and loneliness.

Mother is the main protagonist of the poem Night of the Scorpion. Mother is propping our family. The author shows the selfless love of mother for her children by hiding all her pains. He exposed scorpion as a villain in his poem. It brings Ezekiel's stingiest of satires against the many troubles which distress the Indian society. It also discovers the ever benevolent affection of a mother for her children which was a prominent quality of Indians.

Night of the Scorpion

"Night of the Scorpion" reveals the incident in an Indian village in a rainy day. The author's mother was stung by a Scorpion. When the neighbours heard it, they came for help. They gave all



the remedies to escape her from the pain. But nothing helps her. One group of people started to pray for the author's mother. Latter mother got relief from the pain and recovers after a day. The writer shared the incident sound real.

One group of holy men started their rites and chant towards the author's mother. At present also in many villages, people doing prayer for sick person to get relief from it. The author's father showed his presence by doing scientific experiments in her body. After getting relief from the pain mother thanked the God for protecting her children from scorpion. She felt very happy at the end even though she suffered a lot. Ezekiel showed the superstitious and foolish sentiments of the village people. Patient was not taken to the hospital for treatment.

Conclusion

A mother's love can never be replaced. Since God cannot be everywhere so he made mother. She always

prays for the well being of her children and works tirelessly for them. We will never be able to care for our mother as much as she cared for us but we can do our best to make our mother happy. We should never forget the sacrifices made by our mother for us and love her as much as we can. Mother is the most important part of everybody's life. We cannot return anything to her instead of her contribution. We should love and respect our mother.

To honour them, Mother's Day is celebrated on Second of May to honour mother and her motherhood.

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Portraying the Feelings of Insecurity and Desperation in Vikram Seth's *The Golden Gate*

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Abstract

Vikram Seth's The Golden Gate, a novel written completely in verse, including its acknowledgements, dedication and table of contents is an attempt to write in the form of modern poetry in which he inserts his personal struggles into the narration from time to time. It is simple, elegant, thought provoking, and moving. Its straightforward plot unfolds in the form of sonnets in iambic tetrameter, defying all norms of what can and cannot pass as a novel and surpassing every expectation. Its plot revolves around unrequited love and ends on a sentimental note. However, Seth's verse in this novel has a way of distracting the reader from the sentiment and concentrating on comedic and absurd moments that take place in these real-life relationships. He adds many seemingly irrelevant yet witty passages about how bad Charlemagne smells, how to feed an iguana, and many more. The storyline concentrates on simple gut-wrenching reality, and uses sophisticated and uncomplicated poetry to draw in the reader, providing a blissful journey seen through the eyes of many different characters and events. He also uses his book as a medium to discuss life in the 21st century with its fast-growing technology and obsession with war and fanaticism. This paper is an attempt to explore the themes of changing values and morals, the confused state of youth, finding love in this consumerist culture, and surviving under the ordeal of a cruel non-accepting society. Seth splendidly portrays feelings of insecurity and desperation through his characters in this beautifully written and powerful commentary on today's world.

Keywords: personal struggles, unrequited love, gut-wrenching reality, obsession, fanaticism, morals, insecurity and desperation.

Vikram Seth, a multi-faceted personality, has explored different kinds of writing. He has written novel, poetry, travelogue, memoir, and libretto. Vikram Seth's all the three novels set in the background of three different countries and their cultures – American, Indian, and European. The Golden Gate: A Novel in verse consists of 13 chapters with 594 sonnets written in iambic tetrameter. It imitates Eugeno Onegin which follows fourteen line stanza pattern. Seth pictures the 1980's yuppie lifestyle in northern California. It explores the problems of affluent societies of the west, the Americans in particular, such as unhappy marriages, broken homes, single parenthood, divorce and homosexuality. It describes about the story of a man who is unhappy in his life and it ends up the same way as he begins.



There are five main characters namely; John Brown, a software engineer, Phil Weiss, John's old college roommate and friend, Janet Hawakaya, a sculptor and musician, Elizabeth Dorati(Liz), a lawyer, Ed Dorati, Elizabeth's brother.

The novel opens with the story of John Brown, who is a successful software engineer He feels lonely in his mechanical life. "John is a successful young man who has 'everything but love', to use an oft repeated cliché. However, when John does find love, it seems to come fairly low in his of priorities."(Prasad 63). When he meets up Janet who was his girlfriend in the past, they discuss about his loneliness and he seeks her help to find his beloved. Janet puts down a lonely heart's advertisement in a newspaper.

Solvent, sexy, thrilling, thrifty,
Seeks a bosomy brunette
Who likes to play the flageolet.
Let me make music with you, baby.
Box 69. (18)

Liz Dorati replied to this advertisement, it was forwarded by Janet to John. John is impressed by Liz handwriting and invites her to meet him. They both share their feelings and got married but it ends up soon by their personal prejudice, political differences and a pet cat called Charlemagne. Phil, a friend of John, is lonely when his wife Claire leaves him for her family who didn't accept her marriage with "a good atheist Jew" (59). Phil and Ed become friends during the house-warming party of John. They were attracted with homosexual relationship. Ed considers homosexual as a sin so, it wrecked by Ed's denial.

Liz decides that her life cannot continue with John who has opposite opinion in their conversation. Her mother is in death bed. Her last wish is to see her daughter to get married and have children. In the mean while, she meets Phil, a good kind man who is also disappointed with his earlier romantic love. The basic of their relationship is being friendship and understanding rather than passion. Phil shares his thoughts with Liz,

That Love's pretty poor forecaster.
I loved a woman – and was dropped.
I loved a man – and that too flopped.
It's something else that makes me sure
Our bond can last five decades more. (242)

So, Liz wishes to marry Phil. She says,

... And I'd far rather
Marry a man who's a good father
Than someone... I too don't feel sure
I can trust passion any more.... (243)

Phil and Liz got married. Both of them find that love is simply not enough for enduring relationship but for family values such as companionship, brotherhood, parental, love is far more stable and more desirable for a steady life.

John is hurt and angered by the marriage of Liz with his friend Phil. By recalling his friendship, he thinks of Janet who was mad on him at one time. Now she organizes a home party for all his friends. He thinks to go back to her. In the meantime, John hears the news that Janet dies in car accident. "John who is completely shattered by this unexpected disaster becomes a nervous wreck". (Mohanty143) John sees her image everywhere, he hears her voice, I'm with you, John. You're not alone. Trust me, my friend; there is the phone. Pay what are your own heart's arrears. Now clear your throat; and dry these tears. (305)

The Golden Gate opens and ends with John. He is a person suffers the pain of loneliness in his life. He has no family to take care of him. Even in his childhood, he is not able to enjoy motherly love, affection and care. He is a good hard worker whenever his co-workers are in trouble, he is a helping hand to them. After completion of his work, he feels the pain of loneliness so he visits ice-cream parlor. One day while returning home, he thinks of his college days and his friends such as Phil, Janet and others. Then he makes call to Janet who is a Japanese decent and former lover and present friend of him. Janet becomes good friend of John so only she decides to make his life happy by arranging marriage to John.

John and Liz were very good pair at first but as the days pass, they hate each other by their opposite opinion that ends up their life. This makes John's hopelessness in life. Liz also affected but she searched a good companion in her life and she leads good life. After break up John realizes his mistake that Janet is a very good companion but this minute of happiness is no longer to John because he hears the news that Janet was dead. All the relationship in his life makes him depressed. Liz and Phil marriage is very shock to

him by overcoming the other great shock of Janet's death. Those who were with him are not making him happy, the loneliness and hopelessness only following him in his entire life. The only happiness is Janet's voice which convinces him.

It is balanced friendship and affection which can prove to be longer lasting. John's later relations with Janet prove this. Their love is based on mutual respect, affection and concern. However death ends that relationship. (Jayabharathi 147)

Seth drafts Californian life style and the relationship of young professionals and about their fast-growing technology and obsession with war and fanaticism. He pictures modern life ranging the quest for a proper mate, relationship with pets, homosexuality, nuclear weapons, beauty of Bay area, Yuppies life style, social gatherings, religious beliefs and modern advertisement.

The romantic love as a weapon in the battle of against the loneliness and boredom of life. John feels boredom and lonely and his anguish and loneliness is universal and it symbolizes the Californian life where he has to struggle for his happiness and existence, learn about follies. (Sharma 199)

In the novel, *The Golden Gate*, Seth portrays feelings of insecurity and desperation through his characters in a beautiful manner and powerful commentary on today's world. In this novel, the

main character, John feels towards his hopeless life. His life is unprotected because he lost everything in his life his parents, his friends, his lady love. His life becomes empty without relationship. John thinks that love is the only solution for his loneliness, so he shows full affection towards Liz but it breaks up because of misunderstanding between them. Once again John reawakens the love towards Janet but it also ends sad because the death of Janet. Now John is left entirely alone and only the voice of Janet consoles him.

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Traditionalism Vis a Vis Sensationalism: Rediscovering Fundamental Attributes through Folklore

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Abstract

From the earliest periods metaphysicians have had problem with the application of the moral. The word moral and its derivatives: morals, morality, spirituality and ethics have come out to be such a serious problem that it is becoming difficult for us to pass on the wisdom and knowledge required for living truly humane lives. Folklore concerns itself with the modes of diversity in our real life and with the nuances that have to be understood in real life situations of living together in community and coping up with ethical issues. At this time of the greatest global, national and cultural maelstrom it is only the folklore in the best sense that can draw us into new social relationships and understandings which transcend the conventional political, economic and cultural boundaries. Although the relationship between culture, power and economy is all the more complex in India because of so many regional languages and a number of oral, visual and written cultures. Yet India being a multiethnic and multilingual society offers an interesting and complicated site for the study of popular culture like theatre, folklore, music, dance and so on. The present paper thus is an attempt to explore the necessity of folk wisdom and rediscovery of fundamental attributes with reference to the folklore of Rajasthan. It further attempts to explore the intrinsic aspects of folklore of Rajasthan in the context of its larger social and psychological impact and how folklore continues to be alive in a digital world. It also explores the therapeutic significance and contribution of folklore in the well being of the society and the benefits of choosing traditionalism over sensationalism.

Keywords: folklore, culture, morality, mass media, cultural heritage

The very cultural heritage that gives indigenous peoples their identity, now far more than in the past, is under real or potential assault from those who would gather it up, strip away its honored meanings, convert it to a product, and sell it. Each time that happens the heritage itself dies a little, and with it its people.

Tom Greaves

We are defined by our language, our art, our history, our literature and our culture. These invisible bonds tie the people of a community together and therefore we say 'we belong' only when we are able to identify ourselves with this idea and its special meaning. It has been rightly said that a community is only as strong as its language and culture. National heritage, cultural heritage, and folklore are few concepts which construct and represent traditions, history, and culture of every nation through collective social memory. But with the changing times globalization also has come up as a threat to culture and cultural diversity.

Lately the commodification of culture has also not only distorted the meaning of tradition but also contaminated its source

thereby causing a threat to its survival. Commodification

of culture has become an eminent subject in today's global society, as it goes hand in hand with consumerism. The truth is that the list of potential threats to cultural heritage and folklore in particular is open-ended. Every aspect of culture, whether it involves tangible goods such as clothes or intangible factors like traditions and customs, is nowadays transformed into a commodity. Throsby also feels the need of maintaining cultures in the form they "naturally" evolved (32). Not only this but the continual advance of civilization and consequently the greater complexity of the larger societies have brought greater risks to the normal functions of mind and body. The word moral and its derivatives: morals, morality, spirituality and ethics have come out to be such a serious problem that it is becoming difficult for us to pass on the wisdom and knowledge required for living truly humane lives. The present era seems to be an age of darkness and loss of values; conflicts, differences, violence, anxiety, intolerance, discrimination and disillusionment have engulfed the hearts and minds of people across the globe. The citizens of the world seem to be in a state of utter confusion and mental paralysis; nothing seems to provide solace and shelter to the wanton souls of the modern wastelanders.

Though change is the law of nature and it is necessary to adapt if a society is to keep pace with the ever-changing world but, when this change comes at the cost of the culture, the society instead of progressing, moves backwards. Though we have come a long way from the ancient times, we have forgotten our culture in the process. There has been a gradual drift from the path of values and righteousness that has caused the state of anarchy in the modern societies. People have failed to imbibe the spirit of negotiation, compromise and an insight that encourages them to co-exist in harmony with each other. In response to this moral and identity crisis the question of what is right and what is wrong now is obviously of great importance and Folklore appears important as it concerns itself with the modes of diversity in our real life and with the nuances that have to be understood in real life situations of living together in community and coping up with ethical issues. Folklore draws us into new social relationships and understandings which transcend

the conventional political, economic and cultural boundaries.

In ancient times the transmission of folklore was aural between members of a folk group. It could be at family level or community level. With the advent of literate culture the scholars undertook the herculean task of compilation of folk literature although it still continued to be transmitted orally. The greatest drawback of this effort was that it resulted in freezing of the otherwise dynamic oral literature because oral transmission had great scope of alteration, modification, interpolation and other forms of adaptation according to the cultural transformations. This answers the regional variations and different versions of the great Indian epics the Ramayana and the Mahabharata. The popularization of television as a mass media tool brought a revolutionary change in the medium of transmission of folklore. It promoted trans-genre adaptation of epics, myths, legends and episodes from scriptures to cinema, serials, documentaries and other forms suitable for television broadcast. The folklore was popularized but in the process a great deal of values and ethics were lost or altered to suit the tastes of modern viewers. Sensationalism was given due importance over traditionalism and in the name of creativity, democratic outlook, unconventional thinking, modern perspective, iconoclastic ideas or modern retelling, the folklore was reinterpreted with the lens of modernity. Consequently some of the adaptations have given heroic dimensions to the otherwise villainous characters of the epics and other mythological tales. In due course of time the themes of popular cinema and serials underwent a drastic transformation, the folkloric content was completely replaced with vulgar dramas based on tragic, comic, action, emotional, mystery, and romantic themes. Consequently it lowered the moral standard of the masses. Further the media digressed from its role of constructive means of communication and a tool of formation of public opinion by giving priority to featuring of controversial disputes over communal, religious or other less significant issues instead of focusing on debates on important issues of national and social concern. To increase their TRP the mass media started serving all kinds of vulgar stuff and ironically the fourth pillars of democracy started



consuming the vitality of its society which it was supposed to strengthen. In recent years the media has shown positive signs for revival of folklore. There have been attempts by intellectuals to revisit the folklore and present it authentically and in unadulterated form. Although a drop in the ocean, Devdutt Patnaik's Epic Channel is a vibrant example of such endeavour. This has revived people's interest in folklore. The recent controversy and debate over Sanjay Leela Bhansali's film *Padmavati* and mass agitation against its release substantiates the fact that people now no longer approve tampering of history, mythology, legends or other components of folklore.

The folk literature of Rajasthan covers a diversity of genres such as Lok Gatha (Folk Ballads), Lok Geet (Folk Song), Lok Katha (Folk Tale), Lok Natyas (Folk plays), Lok Subhashit (Folk Sayings) etc. Inspired by the Sanskrit narratives and Jain Apbransha Sahitya, the folk literature of Rajasthan, particularly the Vatas and the Kathas incorporated the element of ethics and values and became a powerful medium of disseminating these virtues among the masses. The Jain Kathas written in Apbransh aimed mainly at preaching people. In his book *Apbransh Sahitya*, Prof. Harishankar Kochar expresses that the solo motive of Jain narratives was to inspire people to elevate their living standard by infusing the components like harmony, virtuousness, truthfulness, dutifulness and other important values. In addition to these the Apbransh Sahitya was enriched with Vrata Kathas and religious tales highlighting the importance of virtuous life. Although the oral literary traditions of Rajasthan have their own independent history but there are authentic evidences that the Jain Apabhransh Sahitya in the variety of ways inspired them. They imbibed the element of didacticism from the Jain Apabhransh Sahitya and in the due course of time, acquired the status of ancient 'Oral Textbooks'. It contains the eternal life values, based on experiences of lok or masses and act as guiding principles of lok-vyavhar or the public behavior. It is not exaggeration to call it Lok-Acharan Samhita. To quote Manohar Sharma in this regard, "It aims at creating awareness, building character, providing ethical knowledge and entertaining public"(127). The ancient traditions of oral literature contain the collective wisdom of ages and present a code of

conduct, which guided the society. In a very clear and simple yet effective manner, it teaches people to differentiate between good and evil, virtue and vice, ethical and unethical, moral and immoral. In ancient times this literature was part of folk life and it was ingrained in their lives in such a way that there never arose a question of providing them value education. This literature fostered universal human values in people by provoking their conscience in such a way that they seldom were astray from righteous path. All the social rules upheld in the society and all the dos and don'ts instilled in children in the process of growing up, were grasped through this literature as well as the collective representations or social norms were thoroughly internalized by children through this literature.

The concept of 'simple living and high thinking' is the lifeline of Rajasthani culture as it regulates the lives of people since times immemorial. This idea finds ample expression in the folk literature. The folk literature of Rajasthan has brave, courageous and virtuous men and women as its central character. Through their thoughts and deeds they incite the virtues like love, sacrifice, determination, hard work, courage, compassion and so on. Core human values are nurtured and propagated through the lives and deeds of local heroes or lok devtas or folk-deities who worked and sacrificed their lives for emancipation of poor and downtrodden and for restoration of religion and culture. The songs of lok devta Pabuji, Gogaji, Ramdevji, Tejaji and Jambhoji convey the hardcore messages. Lok Gathas (the poetic tales) popularly known as pavadas are usually based on lives of such legendary heroes. Pabuji ka pavada contains the basics of public behaviour. The various fairs and festivals form an important part of Rajasthani culture. Gangour, Teej, Rakhi, Goganavami, Holi, Akhateej, Sheetla Asthmi, Navratra etc. are celebrated in Rajasthan. Each festival has its own songs sung by the women in chorus. These songs multiply the joy of festivity many fold as well as reflect the true spirit of these festivals i.e. to strengthen the society by nurturing the values like unity, equality, love and comradeship between people of diverse social, economic and religious groups. There are folk songs, folk tales, folk plays, and folk sayings highlighting the importance

of truth, generosity, benevolence, austerity, modesty, compassion, love, industriousness, self-reliance and so on. Mothers sing songs of chivalrous warriors and virtuous men and women while breast-feeding their infants to inculcate the values, echoed in the famous dictum, Veer bhogya Vasundhara. They wish to ingrain the values of bravery and courage in their children through these songs. In Rajasthani folk songs the invocation to gods and goddesses are not for individual gains but for welfare of the whole community, entire nation and the complete cosmos. This literature establishes that deities like Bhairuji, Vinayakji, Sheetla mata, Maa Bhawani and others were invoked for public welfare, health and prosperity. The songs sung during fairs and festivals express the joys and sorrows of masses and not individuals. This is how the values of universal goodwill and harmony find expression in abundance in Rajasthani folk literature.

The spirit of hard work, which finds expression in the Matsyapurana, echoes in folk songs also. There are songs and stories arousing the feelings of self-esteem and patriotism on one hand and preaching the importance of conserving nature on other hand. The tales of famous freedom fighters Surajmal Chouhan, Dungji and Jawaharji incite the patriotic feelings. The stories and tales of mutual love and co-operation between father and son, mother and daughter, brother and sister, husband and wife, mother-in-law and daughter-in-law, and amongst sisters'-in-law are very inspiring as they convey the message that cordial domestic relationships add charm and joy to life thus making life worth living. There are innumerable folk songs, which advocate the importance of unity in the family. There are songs celebrating the uniqueness of each relation. In the folk song, Ambo Moriyo the female singer equates her family members to valuables like a fort, various precious jewels and a lamp. The domestic feuds between female members of family often cause tension and results in disintegration of family. There are folk songs, which preach the importance of patience, compromise, and sharing as these are key qualities needed to live in a joint family. Through the folk song, Jachcha the husband expresses his expectations from his wife regarding his family members. He expects that his wife should respect her mother-in law, her

jaithani (husband's elder brother's wife), her devrani (husband's younger brother's wife), here nanad (husband's sister) etc. He thus expects his wife to have regards and respect for not only elder members but also for younger members in order to build a harmonious environment in the family. What an exquisite way to inculcate values and convey the importance of each family member in one's life! These songs have been playing important role in resolving domestic feuds and conflicts among female members of the family and restoring the harmony in the family. In another folk song, Bhat sung during marriages, the female singer confesses that although her relations with other females of the joint family are not very cordial and harmonious but still she extends a warm welcome to them on the eve of her child's marriage. She further claims that the wedding cannot be accomplished without their presence and calls them the real beauty of the occasion. Seldom do we find such example in other literatures. This is infact a supreme examples of compromise and spirit of tolerance and forgiveness to maintain the harmony and unity in the family. In another Bhat the singer sets supreme example of selflessness as she asks her paternal side (father and brothers) to bring clothes and gifts for all the members of her family on the occasion of her child's marriage.

The folklore still possesses great potential as a successful mass media. The question is how best the folk media can be utilized for the betterment of our present society. Modern technology and fast means of communication have brought nations closer but the evils of modernization have created a deep crater in the hearts of people. Folklore is an excellent tool to help us to strike balance between the past and the present. In the present era of transition that is marked by cultural invasions and loss of values, the folklore can play a significant role in safeguarding the cultural values and guiding the younger generation. To regain the past glory it has become essential for us to unpack, unfold, explore, revive and relive these traditions so that once again we can occupy the highest pedestal of glory that once belonged to us. This revival can help in curing the modern maladies and can reawaken the world from its slumber of intoxication caused due to the evils of modernization. Through the revival of folklore, the much desired and coveted goal of the



ideal social and political state of Ram Rajya can be accomplished.

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Assessing Language Ability in ESL Classrooms: Improvisations and Directions

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Abstract

Testing is an ongoing process. It needs the consistency of reviewing and re reviewing on the part of teachers and students to mark their progress. It needs continuous improvisations on the part of both; teachers and students. The teachers need to plan together the instruction of the content as well as the methods of assessment. The problem that one faces generally in English language learning and testing process on formal level is the several hundred test takers and the handful of examiners. In classroom testing too, time is always a crucial factor for busy teachers. It can be interesting if teachers themselves take the test or make other teacher take the test before deriving a scoring key. One way can also be to make students rate and weigh course material according to its value, difficulty level and how central it is to their English language learning experience. It is important for the teachers to know what a 'good test' is. A test should accurately measure what teacher wants to measure in a dependable way as well as prove useful for the learners. This paper intends to explore the practicality, reliability, validity, authenticity and feedback of testing language competency. It discusses what a test actually means and whether it requires some format that might answer two major issues: what scores of students actually represent and what an achievement of a learner constitutes of.

Keywords: assessment, improvisation, material, scores, validity, feedback, competency, achievement

The assessments of all kind are taken for granted as they are often focused on general idea what any teacher might be looking for as important for learners level of understanding of a course material. Critics have advocated multiple ways for teachers to measure and continuously review all aspects of their testing program; analysis of the test in reference to the course material and syllabi. If one tries to test the speaking skills of a learner it becomes a challenge for the teachers to assess whole range of speaking skills in a single test. This requires room not only for spontaneous discussions on the part of learners but also learners should be given a chance for pre planned presentations. The approach should be task based that should include the self assessment of learners in form of the extended idea of cooperative learning, team work that includes lot of interaction among students in groups. One usually finds teachers giving grades to the students on their performances. Students should also be given a balancing opportunity to assess their own performance.



Assessment and learning complement each other. It is said that the more a student is assessed in variety of ways the more the learning becomes successful. The learners can be effectively involved to write summaries while listening to a lecture or they do fieldwork or collect information through readings and present it in form of reports. The learner is exposed more to learning process when he gets an opportunity to participate in academic discussions or demonstrate his findings and understanding of a topic to his peer group. All these strategies not only enhance academic excellence of a student but also help in developing critical thinking skills

Test development process requires a lot of relevant questions that should be kept in mind by teachers before they construct an effective and authentic test strategy. The teachers should be very clear as to which micro skill of students will be assessed ie listening speaking reading or writing and what amount of vocabulary understanding is needed for the learner to accomplish the given task; will the students be suggested domain vocabulary in a controlled manner or it will be a free level of understanding the given words in an uncontrolled manner. Equally important is the time allotment that should rightfully match the competency and difficulty level. The assignment should consist of the most relevant topics for students and should clearly mention if there is any internal choice involved. The students should have a beforehand knowledge of the type of information needed to get the right response of the given task. They should have the complete idea of the scoring features as well as the teachers feedback to the scores they achieve is a must.

Tests are basically designed to make students understand their strengths and weaknesses. The sole purpose of a test is more than this. There can be multiple reasons behind a test taking or designing. These not only measure the progress of the learners but also help the academic institutes to measure the worth of their conducted courses. The administration also is able to test its own potential of introduced programs. The assessments also reach home for a critical eye of parents to measure the performance of their ward. The other purpose of assignment is to select or eliminate a student into admission into some courses that are framed on a competitive capability and some are for admission into some courses or jobs.

The test taker should keep in mind certain features before constructing an assignment. In an ESL and EFL classroom language experience in matter of years holds a great value. The test taker should be aware of language competency of the learner that usually comprises of the years that a learner has been exposed to English language learning process. The cultural implications of any language are necessary to follow as no test should generate cultural misunderstanding. The material used for language teaching should preferably come from the culture that is well known to the learner. The difficulty level of an assignment should be properly balanced. The item in any test should not be too familiar to lessen interest or too inaccessible to the readers.

There should be perfect blend of new and traditional way of testing the test should look familiar but at the same time it should pose some amount of challenge to the learners. The traditional way of testing language through close reading of passages for comprehension and vocabulary should be blended with the new way of reading for skimming and scanning for the purpose to identify certain skill in learner should also be introduced. Coomby quotes Shohamy,

The act of language testing is not neutral rather it's a product an agent of cultural, social, political, educational and ideological agendas that shapes the lives of individual participants. (47)

A teacher faces several issues while making an assignment in real classroom situation ranging from multi leveled classroom to multilingual classroom. With the advance of technology this includes computerized method of testing on one hand and on the other hand teacher needs to promote collaborative learning methods where students present projects to whole class, speak and discuss in small groups and actively participate in whole class involvement tasks.

Not all students in the classroom possess the same language proficiency level. With the varied level of proficiency among students, framing a task that is same for everyone becomes a challenge. There is always a possibility that students who are fluent in English and have more experience of language are more confident as well as take exams less seriously as they know that with their good speaking skills they will be able to score high and

easily in comparison to the students who are less exposed to English. Students might have been exposed to English language experience for many years but if their speaking proficiency level is down they are always nervous of getting lesser grades in comparison to the higher level students who always find speaking assessments less demanding and think they would be able to score anyways.

Some institutions offer the programs of forty or fifty hour instruction of language improvement skills for students. They promise that the students will be masters in their language competency if they attend such courses. The reality is that it takes years of exposure and experience on part of learners to reach that level of communication where they can use language with ease and confidence. In such cases if new learners are clubbed in with those learners that have already some level of understanding it might promote better language learning environment as to the use of peer learning approach but it proves just ineffective when it comes to framing of assessments; because such limited time of instruction doesn't bring a huge noticeable improvement on part of learners. Such practical problems can be solved if teachers devise such ways of assessment in which types of discussion skills and strategies are used to test effectively students language acquiring competency. Assessing students in group tasks always remains a challenge. If one uses conventional methods of testing one tends to rely on individual speaking skills and this is most effective when students are given planned talks.

It is commonly believed that peer evaluation and peer learning are the best tools of teaching and learning process in ELT classrooms in comparison to traditional lecturing method where students keep sitting passive during the class. Students learn more when they actively participate in the assessment process. The pitfall here is that students always try to evaluate others as they have been evaluated by them. This strategy works only in those places where lower stakes are involved. The places where students admission in some course, grading or any higher stake is involved peer evaluation can be a risk as it can involve personal grudges or prejudices of students. Therefore self assessment or peer assessment is not a replacement of teacher's assessment but can

complement to it.

The teacher should maintain a fine balance between students of higher proficiency level and the one with lower proficiency level by including some form of self or peer assessment. The assessment should not deal with just the linguistic outcome of a learner. Task based assessment gives an opportunity to those who may be weak in language but can perform well in the outcome of tasks as they can use other innovative techniques by using visuals and realia to support their view point. At the same time the students with higher proficiency level get to read research and plan. In such cases all students get equal opportunity to talk about their own allotted topics and share their findings if any innovations have been done in that field. They report their findings before whole class in which they get to speak publically that surely enhances their confidence in dealing with the language, to lead discussions and at times also get opportunity to answer queries of other students.

When one looks into various critical sources about the checklist a teacher should possess in order to evaluate the presentation skills of students as well as feedback, one finds five levels of assessment. The first four levels comprise of student's ability as a presenter in the group; the way he brings forward his innovations and outcomes of his findings, his logical capacities being reflected in his art of delivering concerned criteria, the way he interestingly puts across his ideas that appear relevant to the listeners including his voice quality, how he leads a discussion and responds to other people opinion. The last and the fifth level is his role as a group member to actively participate in exchange of ideas. The teacher should identify and develop her own system and make record of student's participation by registering each name. This should not be regarded as something separate from teaching as students keep learning while making presentations and if they also get involved in assessment process they cease to feel victims of tests and the tension that usually surrounds the name of test. It's a positive strategy that helps students to revisit and reflect on his own performance.

Winger (2009) recommends that while grading only academic factors should be included. If teacher intends to include non academic factors



like attendance, other classroom responsibilities or discipline the students should be informed beforehand. There should be more than one assessment used to make final decision about student's performance. The validity and reliability of the test should be crosschecked by teachers asking themselves some simple questions for example, are the students familiar with the concepts asked in the test or have they sufficiently practiced them in the classroom. The teacher needs to clearly identify the objective of the test and see if it involves and represents the actual targeted skills and nearly covers all units. The framing of assessment should be such that even the best students feel challenged and the weak ones don't get nervous. The assessment should give the teacher beneficial feedback about his own teaching process. Every student should be encouraged to learn from every test they face. The work of a teacher includes not only teaching and testing but after each test teacher needs to evaluate the reliability of the test by taking a close view of the performance of the students: if the best students got the best grades why or why not. Teacher needs to see if it was practical in the time limit allotted, what parts proved tricky and if the scores they get give true picture of their language competency.

Tests are important for students as it's the time for them to understand what they have learned and what they still need to work upon. They also come to know if they were able to understand all the sections of the test and the scores they get are reflecting their true ability of language. In ESL / EFL classrooms the

language demands should be reduced and students should be given opportunity to show their skill in multiple ways ie projects, diagrams, lists of concepts, graphs and short answers. The focus should be on application of knowledge and discussing variety of ways in which it can be put to practical use; in classroom, at work or in community.

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Ecosophy in the Select Poems of Frederick George Scott

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Abstract

Ecocriticism is a recently developed literary theory. Americans use the term "Ecocriticism" and the British use the term "Green Studies" while referring to it. William Rueckert in 1978 used the term ecocriticism in his article "Literature and Ecology: An Experiment in Ecocriticism". After that Cheryll Glotfelty in 1989, revived this term. Her book on Ecocriticism, Ecocriticism Reader: Landmarks in Literary Ecology (University of Georgia Press, 1996) is a seminal one. In that, she defines ecocriticism as the "Study of the relationship between literature and the physical environment". In this book, Glotfelty speaks about the Ecological Wisdom one can derive from the study of literature. Creative writers always have a special place for nature in their writings. Poets always love to present nature. In Britain, the poets of Romanticism (1790s) and in America, the poets of transcendentalism (1840s) are considered to be nature lovers and often called thenature poets. The influence of these schools can be seen in poets from other countries also. Frederick George Scott (1861 - 1944) is one such poet whose poems are foregrounded on nature. He is a Canadian poet of repute. He is also called a Laurentian poet. The Laurentian Mountains find a prominent place in his writings. "In the Winter Woods" and "The Unnamed Lake" are some of his famous poems. This paper tries to unearth the ecological wisdom found in the poems of Frederick George Scott.

Ecosophy advocates a philosophy through which human beings can gain ecowisdom. The term ecosophy was introduced by Arne Naess, a Norwegian professor, philosopher and mountaineer. "Etymologically, the word 'ecosophy' combines oikos and sophia, 'household' and 'wisdom'. As in 'ecology', 'eco-' has an appreciably broader meaning than the immediate family, household, and community. 'Earth household' is closer to the mark. So, an ecosophy becomes a philosophical world-view or system inspired by the conditions of life in the ecosphere" (Naess 37-38).

According to Peter Barry in *The Beginning Theory*, "They (Ecocritics) re-read major literary works from an ecocentric perspective, with particular attention to the representation of the natural world" (264). Landscape studies have found favour with many ecocritics. This study surely helps the readers understand nature better. Land is always in the centre of the quest of human beings to attain recognition. Where ever human beings went, their first work was to domesticate the land and the animals there. This selfish endeavour of domestication has brought the biosphere to the cross roads of existence.

Ecocriticism deals with the relationship between the humans and the environment. Topographical poetry or loco-descriptive poetry is a genre of poetry that describes, and often praises, a landscape or place.



Many poets have made a mark in this area. W. John Coletta in "William Wordsworth" writes, "The name William Wordsworth is almost synonymous with 'nature poet' (and with the landscape of the English Lake District)" (Palmer 74). Thus 'nature poets' like William Wordsworth are also brought under the bracket of topographical poetry or loco-descriptive poetry by the ecocritics. Nowadays, finding a land which is untouched by the humans is a rarity. Reading a poem on such a subject will surely give ecowisdom or "ecological wisdom" (Glotfelty xv).

Frederick George Scott (1861-1944) is a Canadian poet of repute. He was born in Montreal. His early lyrics were presented in the collection of poems *My Lattice and other Poems* (Toronto, 1894). Other collections of poems followed in 1897, 1900, 1906, 1910, 1916, 1926, 1929, 1933 and 1941. At the ripe age of 83, he died in Quebec City. He is popularly known as the 'poet of the Laurentians'. The Laurentians is located north of Montreal; the area owes its name to the historian François-Xavier Garneau who named it in 1845. Many acknowledge that in the Laurentians, nature is blissful, bountiful and breath-taking and that it is renowned for its great outdoors, its vast forests and its sparkling lakes. As F.G. Scott pictures the beauty of the Laurentians, he should be brought under the group of poets who write topographical poetry or loco-descriptive poetry. But, Scott is not just a topographical poet; he is more than that, because his poetry aspires to give ecowisdom to human beings. This paper tries to unearth the ecological wisdom present in the poems "In the Winter Woods" and "The Unnamed Lake".

"In the Winter Woods" is a beautiful poem written by Frederick George Scott. In that he presents the nature of the forest. The forest does not show any preference in choosing the seasons. He writes, "WINTER forests mutely standing / Naked on your bed of snow" (WW 1,2). Their arms are open to anything and everything. "Wide your knotted arms expanding / To the biting winds that blow, / Nought ye heed of storm or stress, / Stubborn, silent, passionless" (WW 3-6). The trees do not show any passion towards a particular season. Shelley in "Ode to the West Wind" writes, "If winter comes, can spring be far behind?" Here Shelley shows his

preference to spring and rejects the coldness of winter. But the trees in Frederick George Scott's "In the Winter Woods", shows no such preference and "biting blow" or soothing touch are one and the same to them.

During the summer and spring seasons, the woods are filled with trees full of leaves, lovely rills and birds which provide pleasure to "All the valleys and the hills" (WW 10). Now the trees do "Stand like soldiers at your post" (WW 12) to protect the "woodland treasure" (WW 7). Now they start speaking. "Grand old trees, the words ye mutter / Nodding in the frosty wind" (WW 13,14). The words spoken are like muttering because the human being are unable to understand them. But the poet says that even though he is unable to express them, these words are with full of "meaning" (WW 17). They are "strange and deep" (WW 17). They are the "visions seen in sleep" (WW 18).

As the poet Scott lives close to nature, he writes "Something in my inmost thinking / Tells me I am one with you, / For a subtle bond is linking / Nature's offspring through and through" (WW 19-22). He clearly feels that there is a bond between nature and human beings. He writes, "And your spirit like a flood / Stirs the pulses of my blood" (WW 23-24). Thus nature becomes the pulse and heartbeat of a human being. Scott goes one step further and says that these trees of winter unite "Human heart and soul... / With your majesty and might" (WW 29, 30). Before he leaves the woods filled with snow, the poet is able to understand the "grand life-story" (WW 33) of the human beings. "Now with laggard steps returning / To the world from whence I came" (WW 43, 44). The poet knows that this experience is going to be a light to lead him home. "And the stars, with silver ray, / Light me on my homeward way" (WW 47,48).

When Robert Frost was given a chance to look at the woods filled with snow, he says, "Woods are lovely dark and deep / but miles to go before I sleep". Thus he chooses nurture over nature and loses a chance to learn from nature. But Scott learns the greatest possible eco-wisdom from nature.

The poem, "The Unnamed Lake" of Frederick George Scott, is an important poem which appeared in *The Unnamed Lake and other Poems* (Toronto,

1897). It is exemplary for its presentation of pristine beauty. It is a simple but very captivating poem. This poem depicts a serene scene. The poet, F.G. Scott, reveals how he wrote this poem after a visit to the lake. When he was taking his children for a hay-cart drive towards the 'Little Saguenay' behind St. Raymond, Quebec, he saw "a blue sheet of water nestling among the mountains" and the following two lines oozed in his mind "It sleeps among the thousand hills/ Where no man ever trod". Thus he presents a place unravished by human presence.

This beautiful lake "sleeps among the thousand hills" (UL 1). It is untouched by any human inhabitation. There are many big "mountains" (UL 5). These mountains "tower above" (UL 5) the shore of the big lake. "Green rushes" (UL 6) act as fringes to the lake. Rush is a flowering plant distinguished by cylindrical stalks or hollow, stem like leaves. They are found in temperate regions and particularly in moist or shady locations. The rush family (Juncaceae) includes *Juncus*, the common rushes, and *Luzula*, the woodrushes. Common rushes are used in many parts of the world for weaving into chair bottoms, mats, and basketwork, and the pith serves as wicks in open oil lamps and for tallow candles. "The wanton breezes" (UL 8) skim over the "breast" (UL 7) of the lake. Here the poet brings in the image of a mother who with her bountiful milk nourishes her own children. Thus all the plants, the animals and the other organisms and animals which live in around and the lake are fed by the lake.

According to Peter Barry, there are four types of landscapes which have nature in it. These landscapes are "the wilderness", "the scenic sublime", "the country side" and "the domestic picturesque". For "the wilderness", the first one, Peter Barry's examples are "deserts, oceans, uninhabited continents" (255). For "the scenic sublime", the second one, Peter Barry's examples are "forests, lakes, mountains, cliffs, waterfalls" (255). For "the country side", the third one, Peter Barry's examples are "fields and woods" (255). For "the domestic picturesque", the fourth one, Peter Barry's examples are "parks, gardens and lanes" (255). The first one completely comes under nature. The fourth one is predominated by human beings. In this poem, the landscape comes under the second type that is "the scenic sublime".

"As we move mentally through these areas, it is clear that we move from pretty 'pure' nature in the first to what is predominantly 'culture' in the fourth"(Barry 255).According to the classification, there should be some intervention of human beings. Here in this poem, human beings visit this place. But the attitude of these human beings is totally different from that of the normal human beings who immediately want to own such a landscape for their own benefit.

Early in the morning, the poet visits the lake with his children. They enjoy the beauty of the lake. The poet spots a "heron" (UL 25). The bird flies very high in the sky and hovers "in the deepening blue" (UL 27).It looks like a "speck" (24) on the very big canvas of the deep blue sky. The herons are long-legged freshwater and coastal birds in the family Ardeidae. There are 64 recognised species in this family. The classification of the individual heron/egret species is fraught with difficulty, and there is still no clear consensus about the correct placement of many species into either of the two major genera, *Ardea* and *Egretta*. "The herons of the world are a large and interesting family, having ancient origins stretching back to the Lower Eocene, some 55 million years ago (Martínez-Vilata&Motis 1992). Most are associated with water and are nicely adapted for preying on fish, frogs, and other marsh denizens" (<http://creagrus.home.montereybay.com/herons.html>). Although herons resemble birds in some other families, such as the storks, ibises and spoonbills, they differ from these in flying with their necks retracted, not outstretched.

The poet also hears the sound of "Fish- hawk" (UL 28). The fish hawk is the Osprey (*Pandion haliaetus*). As its common name suggests, it's diet consists almost exclusively of fish. It is a large bird of prey, reaching more than 60 cm (24 in) in length and 180 cm (71 in) across the wings. It is brown on the upperparts and predominantly greyish on the head and underparts, with a black eye patch and wings.

Thus the sights and sounds of nature impresses the poet a lot. He feels that he is "Among the cloud capt solitudes" (29). The silence is not broken, because this silence is given by "God" (UL 4) himself. The only word spoken are the words spoken by the "guardian mountains" (UL 32). This silence is



not broken by the visitors. "Through tangled brush and dewy brake" (UL 33) they returned. He leaves the place after his visit, without disturbing the beauty of nature. Like Andrew Marvell in "The Garden", where he writes "No name shall but your own be found", he, with others, leaves that lake without giving a name to it or feels insignificant before this beautiful lake and writes "We left without a name". Usually human beings are anthropocentric, whereas Scott shows a biocentric vision. Normally, humans are ego-centred and love to name things after themselves. In this poem, one finds the poet leaving nature unravished.

Now, in reality, this beautiful lake has become a place of tourist interest. Ironically the lake has retained the name "Unnamed Lake". The intention of the poet is inverted by others. The business interest of human beings can be understood by the advertisements which hover around this place.

Through this poem, F.G.Scott brings out the beauty of an "untrodden" land. Nothing untoward has happened even though "The sun and shadow, moon and star" (UL 19) pass again and again through the lake. Nothing will happen because "no echoes of the world afar / Disturb it night or day" (UL 17, 18). Thus the disturbance comes to nature only from the world inhabited by human beings. The first four lines of the poem summarize everything. Nature which is just a backdrop in many poems, is central to this poem. There are many hills surrounding this lake. Many birds like heron, fish-hawk are there. But nature is at peace. The lake "sleeps" (UL 1). It appears to be inactive but is still active. All the elements of nature are doing their normal duty and there is peace. The plants and birds merge with the background which is the foreground of the poem. There is music. It is nature's music that fills the place. The only reason for this is, as the poet clearly point out "no man ever trod" (UL 3).

With the help of tools provided by ecocriticism one can unearth the ecological wisdom "In the Winter Woods" and "The Unnamed Lake". Earth is the only place where humans and non-humans live together. In both the poems Frederick George Scott leaves the place without touching or altering the nature. Majority of human beings are not like him. Humans have the uncanny capability to tread on nature. They have destroyed and polluted the whole earth. Thus the poet's observation is true. Nature can be at peace only if there is no human intervention.

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Narrow Reading in Developing Vocabulary in Second Language Acquisition

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Abstract

To develop a better understanding of new vocabulary, learners must learn more than the meanings of vocabulary. It is the duty of the ESL teacher to involve learners to use the words repeatedly in various contexts and situations. The teacher uses various tools and methods to transfer the information or knowledge to the learners. One of the methods used in acquisition of English language is "Narrow Reading" proposed by Stephen Krashen. Narrow Reading tells that exposure to large amounts of meaningful text and meaningful 'repeated exposure' will lead to incidental language acquisition (Gardner 2008). The argument of Narrow Reading is that a shared context across the different texts will make incidental learning more likely to occur (Cho, Ahn, and Krashen 2005). Repeated exposure helps the learners develop a deep understanding of the vocabulary. The learners must be able to connect vocabulary to multiple exposures and also to discover meaning on their own. Repeated exposure must be continued for several days or at least a minimum of five-day cycle is effective. Each exposure creates a new way for a learner to connect to the word. In the field of foreign language acquisition, repeated exposure plays a vital role. According to Stephen Krashen, acquisition is a subconscious process, while learning is conscious. To acquire a foreign language one need to master vocabulary of the language. Acquiring vocabulary of a particular language is a challenging task. English language has large number of words which are necessary for the learners to understand the context of the text. This paper explains how repeated exposure helps learners acquire new vocabulary used in the text. Adult ESL students participated in this study; the students were taught the story entitled "The Golden Goose". The experimental group learnt the story through repeated exposure. Both the experimental group and the control group were administered pre-test, post-test and delayed post-test. The findings of the research were discussed. The result is consistent with the theory proposed by Stephen Krashen.

Introduction

To develop a better understanding of new vocabulary, learners must learn more than the meanings of vocabulary. According to Stephen Krashen, acquisition is a subconscious process, while learning is conscious. For a normal human being's oral ability it estimates from about 2,000 (Schonell, Meddleton, & Shaw, 1956) to 10,000 or more for reading academic texts (Hazenberg & Hulstijn, 1996). A reader must know essential vocabulary in any text in order to understand the gist of the passage or to guess the meaning of any unknown words. The learner is expected to know at least 90 % of words present in the text to understand it in the right way. These high percentage figures translate into the necessity of knowing approximately 5,000 words to begin to read authentic texts (Hirsh & Nation, 1992).



Krashen also says that competence can be gained only through acquisition of language. Students acquire language by understanding the text and for difficult vocabulary can be taught repeatedly by using repeated exposure technique that can help them to reach competence beyond their current level. Narrow reading is a technique based on the theory proposed by Stephen Krashen. Krashen’s hypothesis explains how repeated exposure to a single story or text helps learners acquire new words used in the particular story or a text.

Narrow Reading through Repeated Exposure

It is the duty of the ESL teacher to involve learners to use the words repeatedly in various contexts and situations. The teacher uses various tools and methods to transfer the information or knowledge to the learners. One of the methods used in acquisition of English language is “Narrow Reading” proposed by Stephen Krashen. Narrow Reading tells that exposure to large amounts of meaningful text and meaningful ‘repeated exposure’ will lead to incidental language acquisition (Gardner 2008). Class room teaching can facilitate the learner to learn certain vocabulary, at the initial learning stage visual and electronic medium of learning will give them better enhancement in learning process. External factors like lab teaching or using pluck cards and pictures can also make the learning process effective. Moreover the acquisition rapidly increases when a single story is read repeatedly, as Elley claims (1989). At the initial exposure, the student may get a partial understanding of the new vocabulary and repeated exposure brings in the complete understanding when the same word is encountered in different contexts. Carey (1978) calls it mapping and full mapping respectively. Kweon and Kim (2008) also maintain that incidental learning occurs through extensive reading.

The Study

Participants

About 60 students participated in this experiment. They are first year undergraduate students from Bishop Heber College, Tiruchirapalli. They have learnt English as second language for fourteen years.

Procedure

The story entitled “The Golden Goose” was used as a reading passage for the experiment. The control group consisting of thirty students read the story, while the experimental group of thirty students was exposed to the text through reading and then through language lab with the aid of audio-visual version. Both the groups were asked to focus on the meaning of the text while they read.

A pre-test was conducted before they read the text. They were asked to write the meaning of vocabulary chosen from the text and also to supplement the vocabulary with context sentences to use them. Another test was conducted after exposure to the short story through reading (for comparison subjects) and through reading as well as language lab (for experimental subjects). Forty minutes were allotted for each test for answering twenty questions. A delayed post-test for both the group was administered after two days to check the retaining capacity.

Results

Table 1 shows the score percentage of the participants on testing their vocabulary acquisition

Table 1 Test 1: Acquisition of Vocabulary and its Meaning

	Pretest (%)	Post-test (%)	Gain (%) (Pretest - post-test)	Delayed post-test (%)	Decay (%) after the Post-test
Comparison	32.7	52.4	19.7	40.2	12.2
Experimental	30.2	65.5	35.3	59.6	6.9

Number of students: 60; Experimental subjects - 30; Comparisons - 30

Maximum score was 20; converted to 100

The sample test shows the performance of the Experimental subjects is higher than the Comparison subjects. The comparison group has gained 19.7% through reading while the Experimental group has

gained 35.3 % through reading as well as through language lab. In comparison the latter gained 15.6% more than the former. The difference in the decay from post-test to Delayed post-test between

Comparison (12.2%) and Experimental (6.9) is also 5.3% lesser for Experimental. Table 2 presents the result of the second test that was administered to

check their capacity to apply those twenty words in sentences.

Table 2 Test 2—Using the Learned/Acquired Words in Sentences

	Pretest (%)	Post-test (%)	Gain (%) (Pretest - post-test)	Delayed post-test (%)	Decay (%) after the Post-test
Comparison	28.8	47.2	18.4	35.1	12.1
Experimental	27.9	63.9	36	60.3	3.6

Number of students: 60; Experimental subjects - 30; Comparisons - 30

Maximum score was 20; converted to 100

Similar differences are found in this test also. The gain percentage is 17.6% higher for the Experimental subjects in the post-test (36 -18.4). Even in delayed post-test the Experimental group did better. The percentage of the Experimental group lowered 8.5 % less than the Comparison subjects.

The comparison subjects learnt the story through reading alone. Though they have gained considerable amount of vocabulary and they were able to apply them in meaningful sentences, the experimental subjects who learnt the story through reading as well as through language lab outscored them.

Discussion and Conclusion

Repeated exposure helps the learners develop a deep understanding of the vocabulary. The learners must be able to connect vocabulary to multiple exposures and also to discover meaning on their own. Repeated exposure must be continued for several days or at least a minimum of five-day cycle is effective. Each exposure creates a new way for a learner to connect to the word. In the field of foreign language acquisition, repeated exposure plays a vital role. It is already proven that reading enhances incidental acquisition. This study also shows extensive reading results in statistically significant range of vocabulary acquisition as well as the capacity to use the acquired words in sentences and even retaining them for a long period. As pointed out by Elley(1989)the acquisition rapidly increases when a single story is read repeatedly. The Experimental group outscored the Comparison group in the Post-test and the Delayed Post-test. The Experimental group first read the story and then watched and heard the story through language lab. The repeated exposure to a single text

not just by reading but also through audio-visual aid has laid a deeper understanding of the text and vocabulary acquisition. Test 2 also has favored the Experimental group. The subconscious acquisition of words is greater and the ability to use the words in meaningful sentences is also greater for the subjects who experienced the same text through class room teaching and language lab. The Delayed Post-test was conducted to ensure how well the students retain the acquired words and their usage days after learning them. The lapse in memory seems to be less in participants who experienced written and audio-visual inputs through reading and language lab.

This study confirms that the addition of reading material and repeated exposure of language and vocabulary enhances acquisition of language in a language lab. This is because “narrow reading” of a selected text makes the subconscious acquisition of vocabulary and language more effective and efficient.

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George Elliott Clarke's *George and Rue*: A Multicultural View

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Abstract

In her theory of Critical Multiculturalism (2004), the Canadian theorist Sneja Gunew suggests that things produce meanings only when they are placed within contexts. Once these things are put out of context, the meanings are lost. In 1949, for instance, two Black brothers, George and Ruthus Hamilton, killed a White taxi driver for money. The two brothers were arrested several days later and were sentenced to death. Officially, the incident was reported as a crime, and punishment is necessary for the safety of the whole society. Once it is contextualized within the story of African Canadians by a fiction entitled George and Rue (2005), the incident produces a different meaning. It criminalizes the White Canadian society that has oppressed all Blacks by giving them no jobs to survive. This paper examines George Elliott Clarke's George and Rue by using the critical idea of contextualization, one of the main ideas upon which the theory of Critical Multiculturalism is established. Critical Multiculturalism is a Post-colonial theory which is devoted to examine the experiences of immigrants in Western countries. It looks at the presence of non-Europeans in these Western countries as a new stage of colonialism. Thus, the relationship between the White majority and non-White minorities in Canada becomes a relationship between the colonizers and the colonized. By the merit of contextualization, the stories that have officially been narrated about the immigrants, appear with different meaning in fictions written by non-White authors. Thus, contextualization has contributed to create a gap between the official and literary narratives over the stories of non-White Canadians, called immigrants.

Keywords: contextualization, critical multiculturalism, african canadians, official and literary narratives, racism, hunger

Introduction

In her theory of Critical Multiculturalism, the Canadian theorist Sneja Gunew suggests that 'multiculturalism' remains a general term unless it is placed within a context. Gunew who stresses "the need for a situated multiculturalism", theorizes that "Multiculturalism means different things in different contexts" (Gunew, 2004, p.15). Under this sense, an event may have a new meaning when it is placed in a different context. Therefore, this study explores how George Elliott Clarke's *George & Rue* (2005) places the criminal act of killing a White man by two Black young men in a context to produce a meaning that is different from the official one. Literally, context suggests that, what happens before and after an event makes the meaning of that event clear. Thematically, the contextualization in Clarke's fiction has not been discussed in any critical study. Yet, it is slightly referred to by Gugu Hlongwane who says that Clarke "situates [his fictional story] within the context of the ravages of the [B]lack Atlantic Canadian experience" (Hlongwane, 2008, p.291).



Critical Multiculturalism is a Post-colonial theory that has been written in reaction to the official multiculturalism adopted by the government of Canada in 1971 to address the increasing diversity in the Canadian society.

In fact, Canada was originated thousands years ago as a multicultural society inhabited by three indigenous groups namely Indian, Metis, and Inuit. These groups have different cultures and speak different language. The multiculturalism of this country increased with the arrival of the European invaders, French and English in 1600s and immigrants from the Third World Countries in 1960s and 1970s. Thus, 1971 represents the official recognition of the country's multiculturalism. However, Critical Multiculturalism comes as a critique to the official multiculturalism which is blamed for doing so little in fighting racism and removing the class gap between the Whites as colonizers and non-Whites as the colonized. This vision is sustained by Miasoi Eguibar Holgado who suggests that "the policy of multiculturalism [that] has overcome discrimination is far from the truth" (Holgado, 2013, p.86).

George & Rue's author George Clarke is widely known as a contemporary Canadian poet. Yet, his writing of two analogies: *Eyeing the North Star: Directions in African-Canadian Literature* (1997) and *Odysseys Home Mapping African Canadian Literature* (2002) brings him into prominence as a critic as well. He devotes his writings to document the experience of the Black community in general and Nova Scotia, where he grew up, in particular. His writings reflect a sense that the story of the Blacks in Canada is a story of pains and marginalization. He says, "I seek to bear witness to the ...history, and life of my too-often neglected, my too-often vilified community" (Kamboureli, 1996, p.49). Thus, the story of Africans in Canada that has been ignored or distorted in Canadian official record becomes a motive for Clarke to re-write the story of his ethnic people in literary texts, poetry and prose. George & Rue is no exception.

George & Rue is a fiction which is based on a true story which took place in 1949 when two unemployed young Black brothers, George and Ruthus Hamilton, have taken a White taxi driver called Silver Burgundy into an isolated area and killed him for money

(Wyile, 2011). The two brothers are arrested several days later and are sentenced to death. Officially, the incident is documented as a crime and the two brothers as criminals. However, George & Rue is perceived as an attempt from the author Clarke to reconstruct the story of the brothers Hamilton not as an individual story but as a part of collective story of Africans in Canada.

The story of the two brothers Hamilton emerges as a recurring theme in George Clarke's works. It appeared first in Clarke's poetry before it becomes a dominant theme in the fiction of George & Rue. In his poetic collection *Execution Poems* (2001), the story of the Hamiltons dominates the poems of this collection. In the light of the fact that George & Rue is the only fiction that Clarke has written so far, this may help to conclude the following: writing George & Rue reflects the author's desire to capture the attention of fiction readers as well to the story of his cousin. This vision is greatly supported by the author Clarke who is quoted to say "my horror is to be a writer who is not read by his ethnic community" (Holgado, 2013, p.87). One, then, may have the right to conclude that George Elliot Clarke is writing to satisfy the ethnic group's desire that their story in general and Hamiltons' in particular is documented and read in literary texts.

In an interview with Nigel Thomas, the author Clarke is quoted to say that, as he started to write George & Rue, he was contacted by the Burgundys, requesting him not to fictionalize the tragedy of their brother's murder. Clarke responded that "the tragedy of Burgundys is his family's tragedy as well" (Hlongwane, 2008, p.302). Clarke here is talking as a cousin to George and Ruthus. Indeed, Burgundys' request not to fictionalize their brother's murder story reflects a sense that such fictionalization would put the story into context which would give a new different meaning, a meaning that does not serve the interests of the White majority that Burgundys belong to. However, how the Hamiltons' crime yields a new meaning when it is placed within a context that is composed of two elements, racism and hunger, is investigated in this paper.

Historically speaking, Hamilton represents the fifth generation of an African family which has made their way to Canada in the wake of the war of 1812

during which the Blacks supported the British against the Americans. Indeed, the experience of the pro-British American Blacks in Canada, called Loyalists, is described as one of the worst experiences as far as the ethnic groups in Canada are concerned. Today, the African Canadian is considered the oldest ethnic group in Canada, which dates back to 1700s, when groups of African started to come to Canada, which was assumed as a sanctuary for the enslaved Africans in North America. In George & Rue, these people are bitterly described as those “who came with nothing to nowhere” (p.14). Today, Africans form three percent of the whole population of the Canadian society (MacIntyre, 2016).

Although the events of George & Rue took place several decades ago, the critical ideas of this fiction are still valid in contemporary multicultural Canadian society: a lot of things have been done to improve the Blacks’ conditions since Canada is officially recognized as a multicultural society in 1971. The Blacks are still suffering from racism and poverty. Maureen Kihika connects between the Blacks’ poverty and the discrimination practiced against them. She brings readers to realize that the long history of racism causes “the Blacks in Canada continue to be marginalized in terms of job opportunities, income, and occupational status” (Kihika, 2013, p. 42).

The Canadian theorist Sneja Gunew who focuses on the immigrants’ experiences as reflected in literary texts talks about the locations of ethnic authors in multicultural society. In such a society, the ethnic authors are dignified to the extent they are seen “as the spokes-people for their [ethnic] group”, but burdened with responsibilities of giving representation for that group (Gunew, 2004, p. 108). Thus, this status is not only a matter of privilege but a matter responsibility as well. The Post-colonialist Homi Bhabha talks about another kind of responsibility in the literary text as he says “the critics must attempt to fully realize, and take responsibility for, the unspoken, unrepresented past that haunts the historical presents” (Bhabha, 1994, p.12). In George & Rue, if the author Clarke has introduced stories as a part of his responsibility towards his ethnic community, it is the responsibility of the critics and researchers to explore those stories.

To understand the author’s responsibility to give an accurate, trustworthy representation to his/her ethnic group, one needs to know the following: Clarke’s decision to write a fiction about his two cousins is attributed partially to the fact that he is akin to them. It means that both the author and his cousins were bred in the same ethnic community located in Three Mile Plain. Clarke was born a decade after the two Hamilton brothers’ death, and remained unconscious of the story of his cousins until 1994 when his mother told him that she named him George in the memory of George Hamilton, making some brief comments on the story of George and Ruthus Hamilton. Moreover, when decided to write George & Rue, the author Clarke had to read the trial transcripts of the two brothers. In addition, he had to read the letters written by the two Hamiltons as they were in prison, letters that were kept in National Archives of Canada. Clarke also had to talk to every single person who was an eyewitness on the life story of his cousins, and to go to places that the two brothers had been to. Indeed, the photo of the brothers Hamiltons that furnished the fiction gives it an extra credit. This is how ethnic author’s status is granted and responsibility taken.

George and Rue: A Multicultural View

This paper explores how the story of both Burgundy’s murder and the two Hamiltons’ death punishment are placed within a context to give them a new meaning. This context is constructed of two elements, racism and poverty. In origin, racism is among the pillars upon which the colonial discourse is based. It suggests that the White European people are superior in terms of culture and mental power compared to non-Europeans who are seen as inferior. In Canada, racism works as a social system that gives advantage to the Whites and disadvantage to the Blacks. More importantly, this system turns into a power in the hands of the Whites to marginalize and oppress the Blacks (Smedley, 2005, p.22).

In George & Rue, Clarke uses racism as a context in which the Hamiltons’ story is placed. This context could be traced through three stages, each of which has its own traditions. The first stage presents the two brothers facing racial obstacles in attending classes in an elementary school. They are mistreated by



their White colleagues and teachers. While the White pupils make fun of George by throwing chalk dust on his face to make it white, Rue is denounced by a White visiting teacher as a “sly little nigger boy” (p. 24). When they defend themselves, the two brothers are suspended from the school for lacking discipline. Indeed, the colonial practice acts to keep the Blacks out of education, it is the way to confine them to low-paid menial jobs (Fanon, 2008 and Galabuzi, 2001).

In the second stage, the Hamiltons appear as adults searching for a good job to get enough money to feed themselves properly. In this stage, the adults are given no jobs or at best relegated to low-paid jobs. It is the way to put them in a socially inferior position. At the age of sixteen, Rue starts searching for a job, and the only company that gives a job to Blacks is the National Railway Company. Black men are usually employed as porters, and women as launders. Rue goes to the company to apply for a porter job and he finds himself to be registered in the end of a very long waiting list that includes eight-hundred men. Indeed, Canadian National Railway is referenced as one of the companies which is accused of practicing institutional racism against the Blacks in terms of job distribution.

As for George, he looks at WWII as an opportunity to enlist. His application is accepted, but later, he discovers that he is relegated to kitchen works instead of fighting. When he moves into another battalion, he is labeled as a deserter. At the end, George is suspended from military services for his “negative attitude toward the army” (p. 50). In relevance, it is referenced that Canadian military evaluates the applications for a new enlistment upon the races of the applicants. In fact, the story of George with the Canadian army is echoed in Mathias Joost’s discussion about the presence and positions of the Blacks in the military services. Joost suggests that the race is an important issue in deciding on the applications for enlistment in the Canadian Army. Race is also significant on the military serviceman’s position and duty. For Joost, the Blacks are excluded from some duties because the military leaders are affected by the colonial idea that “White people [are] superior” (Joost, 2012, p. 6).

When the two brothers apply for jobs at the nightclubs, they discover that they are not given

front-line positions, but lowered to dishwashing. This is so because “[W]hite male clientele would not tolerate a Coloured bouncer but could not object to a Coloured dishwasher” (p.52). Thus, Racism is to keep the Blacks in a lower class (Galabuzi, 2001).

Racism looks like a lifelong journey for the Blacks, and the Hamiltons in the third stage find themselves facing a racist judge in the court. The White judge makes no efforts to hide his hatred against the Blacks by addressing the two brothers with the following:

Indeed, I am glad that my people, the Canadian people, have that self-restraints which is characteristic, I think, of our people and they refrained from doing violence to you, leaving you in the hand of the law in the regular administration of the law...you differ from most of us in blood, in race, but no man can say that you have not had a fair trial (112).

The above quote is thematically clear that the judge is affected by the colonial discourse as he addresses the brothers George and Rue with “you” in reference to Black people and “our people” in reference to Whites. In the colonial discourse, ‘we’, ‘us’, and ‘our’ are used to address the Whites and ‘they’, ‘them’ and ‘their’ to address Blacks (Fanon, 2008). The Otherness which is one of the major racist practices among the Whites towards non-Whites is clearly articulated by the judge.

The story of Blacks in Canada is ethnically documented not only as a story of racism, but as a story of hunger as well. The concept of hunger is recognized as one listens to Lammam & MacIntyre who talk about two kinds of poverty, absolute and relative. According to these two authors, absolute poverty indicates the state in which people have no access to foods and drinks, essentially required for human beings. By contrast, relative poverty indicates to the state in which human beings have access to life basic requirements but they are considered poor compared to other individuals in society. The two authors Charles Lammam & Hugh MacIntyre recommend that absolute poverty are usually suffered in the developing countries, whereas relative in wealthy nations where people are different in their incomes (Lammam & MacIntyre, 2016). Thus, it is so shocking to see a group of people, the Blacks have

no access to food and drink in a rich country like Canada. This may push to believe that the hunger of the Blacks in Canada is intentionally imposed on these people.

In George & Rue, Clarke introduces hunger as another context to accommodate the Hamilton's story. This remark on hunger in a colonial country comes in line with the Post-colonial theorist Frantz Fanon who identifies the metropolitan town as a town where the non-Whites are starving by saying that "a hungry town, starved of bread, of meat..." (Fanon, 1975, p. 30). Thus, hunger becomes another context where the Hamilton boys' story is articulated.

At first, hunger is reflected as a desire to have a variety of foods at least in some occasions. The boys remember that the family has celebrated Christmas with foods so poor in variety. They express a profound desire to have different kinds of foods such as "crackers, cheese, pound cakes, sweet potato pies rice pudding, pumping pies and mincemeat. But, there ain' none" (p.12). Food is described as George's "first love" and the boy is dreaming of many kinds of foods available at home. This is illustrated as follows:

He'd buy and eat a whole bowl of berries and never share. Nice bread had to be as intoxicating as molasses-distilled home brew. If Cynthia [his mother] had a big pot of greens with salt pork on the boil, if the hog to be eaten had a nice juicy case of fat, if sweet potatoes could be roasted in ashes, if Sunday brought biscuit with molasses and fried chickens... this was pure pleasure (p.32).

As adults, food turns into a need that they have to work hard to meet it. For George, he is ready to accept any job as long as it brings money for him to buy food. George has to accept a job in a farm where he has to work hard and alone, he has to milk cows, collect eggs, led oxen which sometimes got into mud and picking the fruits from the trees. George has also to sleep on a bunk in the barn among the noise and stench of the animals, and mosquitoes are visiting him every night. Yet, the farm is imagined as a 'paradise' as far as Mr. Benzanson, the farm's owner, has "let him eat and eat" (p.47). When George marries a girl called Blondola, the wife has to share her husband's hunger. Her need for foods

is repeatedly articulated, once she wanders "Why shouldn't we be happy? Who don't have molasses, matches, moose meat, and milk?" (p.58).

Later, hunger is manifested as an emergency which is no longer satisfied; days before killing Burgundy, the Hamiltons complain that "there was no money and food and wood in the house. No rabbits hung from roof beams; no deer carcasses dangled in a shed" (p.66). Moreover, January is one of the coldest month in Canada where the two brothers' hunger is expanded to include warmth and they are "just hungry for warmth, starving for firewood" (p.66). Once, Rue is heard complaining by saying "I'm so hungry, not even wolves could scare me off a meal" (p.67). In the colonial town, it is not only the Blacks who have to starve but also those who belonged to them; When hunger strikes George's family, Blondola witnesses that she has heard the family's cat "meowing crazily with hunger" (p.66)

The Hamiltons' hunger is sufficiently satisfied only when the two brothers were in jail waiting to be hanged, they are provided with a variety of foods and drinks, "orange juice, apple juice, milk, tea, coffee; sausage, turkey, mackerel, chicken, tuna, hamburger, beef, cookies..." (P. 99). Only then, the Hamiltons know how people are fed properly, they had "no idea that some people ate so handsomely" (Ibid).

As a part of the narrative efforts to textualize the two Hamiltons' story with hunger, the author Clarke seeks to show that hunger is not an individual story but also an essential part of the whole Black community's experience in Canada. It is a chronic disease that is inherited from one generation to another. The father Asa Hamilton recalls that "righteous eating" is the Black's problem since they made their way to Canada. The first generation is remembered to have been forced to slaughter their horses to feed themselves, if they had any. Or, kill these horses to depend on the leaves these horses are eating.

Frantz Fanon who is described as "one of the most founding thinkers of multicultural theory" (Booker, 1996, p.153) connects between racism and the miserable living conditions of the Blacks in metropolitan societies by saying "you are rich because you are white" (Fanon, 1974, p.31).



In a conversation with Salman Rushdie, Edward Said uses “a victim of a victim” in reference to those who turn oppressors after being oppressed for a long time (Rushdie, 2010, p. 182). This could be found in George & Rue, days before killing Silver Burgundy. When the two brothers find no way to get money for food other than hitting someone, Rue decides the following, “somebody want[s] to shovel shit on us? Well, we’ll shovel it right back” (p.67). For Rue, if the Whites have decided to discriminate and starve them, it is now time to let the Whites pay for that. By this, the context in which the story of the Hamiltons is placed yields a new meaning; it is not only George and Rue who should be blamed for Burgundy’s murder. The White racist society, which has pushed the two brothers for that murder, should be blamed as well.

Jennifer Andrew, who concentrates on the Blacks’ story in Canadian experience, makes connection between “violence, poverty, and racism” and describes them as “endemic” (Andrews, 2008, p.121). What Andrews wants to say is that, if George and Ruthus were not starved and discriminated, they would not have to kill the White taxi driver Burgundy for money.

The new contextual meaning also suggests that Burgundy’s murder is not an individual accident as it is officially documented, instead it is caused and motivated by a long history of enslavement and oppression that afflicted the Blacks in North America. George who is preoccupied with the idea of imbalance between the Whites and Blacks suggests that the birth of his second baby Desiah several days earlier and Burgundy’s death is a matter of balance. He stands at the crime scene to declare, “apparently, Desiah’s birth had mandated Silver [Burgundy]’s death. There was a balance here” (p. 86). Thus, Burgundy’s murder is perceived as a kind of revenge from the Whites who have oppressed the Blacks for centuries. Another piece of evidence supporting that the murder is not an individual issue is coming from the fact that Burgundy has been close to the Black community. He drives them on credit, and more importantly, he is among the Whites who stand against slavery in North America.

The theory of Critical Multiculturalism signifies ethnic fiction not only because it gives voice to the marginalized immigrants but also such fiction raises questions about the experiences of non-White Canadians locally called immigrants (Gunew, 2004). Thus, the significance of George & Rue is coming from the fact that the fiction represents a challenge to the official history writers in Canada (Cabajsky & Grubisic, 2010). These official writers have introduced Canada as a ‘paradise’ for the American Blacks who have escaped the enslavement in their country. This challenge is articulated by the merit of contextualization.

In an interview by Samar Attar, the ethnic Australian novelist David Malouf suggests that “history is not what happened but what is told” (Malouf, 1989, p.89). Thus, history can be made by music, sculpture, and other kinds of arts as far as they tell stories about the past. More importantly, any literary writing that records the events of the past is, accordingly, a history. In other words, the literary text that documents the experiences of ethnic communities in Canada is a kind of history of that relevant ethnic group. Thus, George & Rue that deals with the Blacks’ stories with racism and hunger is a part of the Blacks’ history in Canada.

In a relevant sense, Salman Rushdie calls to distinguish between two kinds of narrative, official and literary. For Rushdie, the latter is more reliable and it has the capacity to falsify and rectify the official narrative (Rushdie, 2010). Thus, George & Rue can be exemplified to suggest the following: the official and literary narratives are in conflict over the experience of immigrants simply because the former is made out of context, whereas the latter is made within context. Malouf and Rushdie’s remarks about history found in literary texts bring into discussion whether, or not, the authority of writing nation’s record is confined to history writers.

Although the Canadian ethnic fiction has contributed to bring to light a great deal of what Sneja Gunew describes it as “too hidden history” (Gunew, 2004, p.127), there has been a sense of unhappiness among history writers over the ethnic fictions’ involvement in narrating the past. They suggest that literature in general and fiction in particular are based on imagination, thus, they are unable to narrate the factual events of the past. In return, Canadian

history writers are accused of being affected by a political ideology, an ideology that marginalizes the non-White minorities for the benefits of the White majority.

Herb Wyile attributes the appearance of ethnic stories in fictions, not in history writings, to the gap of representation in Canadian historiography. These fictions, in Wyile's words, come as a "response to the gaps...in the [Canadian] historical records" (Wyile, 2007, p.11). However, Sneja Gunew glorifies ethnic fictions on the grounds these fictions provide original records for those who are marginalized in history books. The originality of such a record is due to the fact that it is written on "eyewitness" (Gunew, 2004, p.73).

William Marx accuses those who suspect the capacity of the literary text to produce original records of being afraid of the truth. Marx suggests that there has already been competition and dispute between history writers and authors over narrating about the past. Thus, anti-literature as a discourse is suspiciously seen as a discourse that is intended to be "just a way to get rid of an irritating competitor" of literature (Marx, 2018, p.94).

In the end, the contextualized meaning of the Hamiltons' story in *George & Rue* by George Elliott Clarke is expected to increase the debate on the representation of ethnic groups in general and the Blacks in particular.

Conclusion

George and Rue could be taken as a poignant example to set the following conclusion. Contextualization that is signified in the theory of Critical Multiculturalism by Sneja Gunew emerges as one of the main approaches that immigrant writers use to tell the stories of their ethnic people, stories that have been excluded or distorted in the official history writings. Once the ethnic author realizes that history writings are made to serve the interests of the Whites who are in power at the expense of non-Whites on margin, ethnic authors are demanded to produce fictions in which what has been distorted is re-narrated within contexts. Otherwise, the whole experience of immigrants in metropolitan countries is to be subjected to the colonial visions. In the end, George Elliott Clarke's fiction is a clear indication

that African Canadians have decided to write their ethnic history in literary texts, an indication which could be found in almost every single Canadian ethnic fiction.

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Real vs Reflection: The Conditioned Mindscape on the Unconditioned Landscapes of Malgudi

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Literature and literary study are two different processes. Literature is a creative activity, where as literary study gives us knowledge of learning. A student of literary study must transform ones experience of literature into intellectual terms. Each work of art is general as well as individual like every human being. Wellek and Warren states that “One cannot understand literature unless one writes it” (15). But Narayan’s fiction has made this a void statement. One can easily understand Narayan, just because of his simple tongue, the often read mindscape and the archetypal landscape of Malgudi.

Narayan’s Malgudi is not at all a real landscape but it is a reflection of the mindscape of the South India as a whole. Narayan has often asserted that Malgudi is a fictional town. Narayan himself says in his autobiography, *My Days*,

I must be absolutely certain about the psychology of the character I am writing about, and I must be equally sure of the background. I know the Tamil and Kannada speaking people most. I know their background. I know how their minds work and almost as if it is happening to me, I know exactly what will happen to them in certain circumstances. And I know how they will react. (56)

Though Malgudi exists only in the mind of the author, Narayan succeeds in placing the map of Malgudi in the minds of the readers. Gaffur’s Taxi takes us through Malgudi and on the way we could see many important sites of Malgudi, which give a pleasant experience and become significant in the map of Malgudi.

Narayan himself never included a map of Malgudi in his works, though the landmarks often recur in his novels and short stories. He has kept it purely a ‘country of the mind’. M. K. Naik, in his book *The Ironic Vision*, includes a map of Malgudi drawn from the various descriptions in Narayan’s works. Likewise, R.K.Laxman, brother to R.K.Narayan, a well known cartoonist, tried his hands in mapping Malgudi and finally he got a map of a city with all its extensions and highways, along with the Malgudi Environs. The conception that Malgudi is familiar only to the Indian minds, especially for the people of Tamilnadu and Karnataka, is wrong. Malgudi is best understood and welcomed by the western audience also. Naipaul rightly points out:



His people can eat off leaves on a floor in a slum tenement, hang their upper-cloths on a coat stand, do all that in correct English, and there is no strangeness, no false comedy, no distance.... It is his merit and his charm that he wrote from deep within his community.... he takes everything about his people and their little town for granted; there is no distance between the writer and his material. It is what still distinguishes him from most Indian writers. (29)

A landscape has no identity unless or otherwise it is occupied by some habitation – either of human or of animal. Simply the mere existence of humans does not colour the landscape. It is valued when there is a divergence of culture in it. The landscape of Malgudi plays a vital role in the making of Malgudi. Along with the landscape, waterscape also plays an important role in Narayan's fiction. Not only Raju in *The Guide* and Krishnan in *The English Teacher* are the puppets in the hands of the landscape of Malgudi, but every other character is a victim of Malgudi's landscape. Being conditioned by the landscape and the mindscape - the landscape of Malgudi, with its dry river, and the mindscape of the villager Velan, who still considers him as a saint - Raju faces a complete transformation.

For the first time in his life he was making an earnest effort; for the first time he was leaning the thrill of full application, outside money and love; for the first time he was doing a thing in which he was not personally interested. He felt suddenly so enthusiastic that it gave him a new strength to go through with the ordeal. (*The Guide* 238)

Lack of food gave him a peculiar floating feeling, which he rather enjoyed, with the thought in the background, Here, Raju is completely transformed. He is not going to bother of the reaction of the villagers. He has become a 'real' saint. Finally Raju faces the real encounter with his spirit and is enlightened - "the morning sun was out by now; a great shaft of light illuminated the surroundings..." (*The Guide* 247).

The Mindscape of the characters of Malgudi can be looked through two glasses – culture and relationship. Culture and relationship are not two distinguished identities. They are two overlapping

factors that determine a civilisation. To understand the mindscape one has to undergo a study on the characters of Malgudi, who are affected or influenced by the landscape. India's cultural heritage is brought out through the plenty of characters who are distinctively different from each other.

In *The Bachelor of Arts*, a young man is entering into a new phase of life after leaving the college. We can see the mind of the characters being taken over by the impact of the river. The hero, Chandran, after his education, with an unfruitful effort of searching a job, rests passing the time by sleeping for a long time and is found wandering over the bank of the River Sarayu. He, like any other character of Narayan, searches solace in the tranquil river side. He goes for a walk everyday, along with the river's bends. There he meets a beautiful young girl of fifteen, Malathi, and falls in love with her instantaneously. He goes to his father and explains this to his father. When we watch the conversation between Chandran and his father, it is obvious that Chandran's mind is completely taken over by the image of the River and the words that come from his mouth is like a flow of the river. Like the river which takes in whatever comes across the flow, he just answers his father's words and was conscious of his business:

Father put down the book on seeing Chandran, and pulled the spectacles from over his nose. Chandran drew a chair close to Father's easy chair.

'Have you read this book, Chandran?'

Chandran looked at it -- some old novel, Dickens. 'No'. At another time he would have added, 'I hate Dickens' laborious humour,' and involved himself in a debate. But now he merely said, 'I will try to read it later.' He did not want to throw away precious time in literary discussions.

'Father, please don't mistake me. I want to marry D. W. Krishna Iyer's daughter.'

Father put on his spectacles and looked at his son with a frown. He sat up and asked: 'Who is he?'

'Head Clerk in the Executive Engineer's office.'

'Why do you want to marry his daughter?'

'I like her.'

'Do you know the girl?'

'Yes. I have seen her often.'

'Where?'

Chandran told him.

‘Have you spoken to each other?’

‘No ...’

‘Does she know you?’

‘I don’t know.’

Father laughed and it cut into Chandran’s soul.
(The Bachelor of Arts 46)

The mind of the character is just a reflection of the landscape and so they react to the situation. Here, though the parents accept of the proposal, the astrological hurdle, “Mars in the Seventh House”, stops the marriage. Chandran, unable to bear the pain, leaves Malgudi and reaches Madras. He does not go to his uncle’s house. Instead, he goes and stays in a hotel and he gets the friendship of Kailash, whose principle of life is – ‘a man must spend forty years in making money and forty years in spending it’. He takes Chandran to the house of a Prostitute.

But the river does not deviate from its course, and he being disgusted, he sets out for Mailapore and sees the magnificent Kapaleswar temple. The peace of the temple attracts him and he turns a Sanyasi. And then he visits many South Indian Villages and districts on foot and lives on alms. Getting tired of the new role he returns to Malgudi with to a semi-secure job; forgets Malathi and marries Susila, with a good dowry. “He is quick to denounce romantic love, quick to accept the smallness of his horizons and settle down to “a life of quiet and sobriety.” (Ram 21)

The river starts its course from the Mempi hills with all its spirit and flows through the plains of Malgudi and after facing many hurdles, it makes its path and finally reaches the Ocean peacefully. This is what happens in this Novel also. Chandran, the youth buds and enjoys till he finishes his education and when he is about to stand in his own legs he faces many hurdles and tries to adopt to establish his own way of life. But, at last, he is forced to lead the life shown by his parents. Thus Chandran’s life is taken along with the course of the river, and the water is back again to the river, after reaching the Ocean.

The landscape of Malgudi resembles that of Hardy’s Wessex, where every atom that goes out of the land should return. Malgudi is the abode of all the characters. Every character has to return to the nest, before the day of the character comes to an end. In The Bachelor of Arts, Chandran comes

back even after his trip across almost every district of South India. It also prevails in almost every fiction of Narayan. In The Guide, Raju comes back to a village of Malgudi, after his release from jail, not going to anywhere else. Savithri, in The Dark House, returns to her house which is the only comfort for her. In The Financial Expert, Margayya’s son, Balu, who goes abroad, returns, though, with a western wife.

In The Dark Room, the central character, Savithri, is a reflection of the landscape, ‘The Dark Room’. Savithri, being a submissive wife of an employee of the Engladia Insurance Company, Ramani, has three children – Kamala, Sumathi, and Babu. Savithri is raised with the traditional values and is in an internal conflict, unable to cope up with the modern executive, her temperamental husband, she retires to the dark room, whenever her husband’s harshness seems unbearable to her.

Though they have been married for fifteen years Savithri has received nothing from her husband except for rebukes and abuses. It is why she finds solace in the ‘dark room’ which she calls, in the course of the novel, as her “soul companion”. The Darkness is stuck in her and she is brought to the light only when Ramani removes Savithri’s favourite piece of furniture – a bench – from the dark room, to furnish the spare room of the office in which he has planned to accommodate ShantaBai. Being broken down completely, Savithri leaves the house, packing some of her belongings and unable to be separated from her children she drowns herself in the Sarayu, but is rescued by Mani, the locksmith, umbrella-repairer and blacksmith of Sukkur village. With the little hope that Ponni, the wife of Mari gives, she is now obsessed with leading a self sufficient life, and succeeds by taking up a small job as a servant in a small temple. But soon she yearns to be near her children once more, and realizes the futility of her attempt to escape from her bonds with the temporal world and returns ‘home’.

The landscape of ‘dark room’ is the reflection of the mindscape of the ‘darkness’ in Savithri. Savithri feels that there is no one there to take care of her and that her husband has not accommodated her in his room. The dark room also suggests the heart, which is dark and is comprised of four walls, where there is love and peace. Savithri’s bond with the darkroom



can be brought out saying that she is yearning for someone to love and care for her.

In *The Guide*, Raju, who is brought up on the cradle of the railway platform, where his father owns a stall, starts his life amidst nature as a tourist guide, who can spin historical and mythological tales on every other spots of Malgudi, Sarayu and the Memphi hills, His speech and the world knowledge, which he reads from the old books in his father's shop helps him to spin believable tales. This makes him a well known personality and soon he was called affectionately as "Railway Raju" by the tourist visitors and every new visitor has started asking for Railway Raju. Thus Raju's gets his identity only because of the landscape. What occupies most of the time in his mind is only the landscape and so the mindscape is also preoccupies by the landscape. He becomes majestic as the Memphi hills, spontaneous as the Sarayu and his happiness is evergreen like the Nallapa's grove.

The autumn season starts in Raju's mindscape in the form of Rosie. The day he sees her in the Railway station he loses him totally to her charm. And he almost surrenders to her. The green ness in the mindscape of Raju starts to wither and slowly the mind is preoccupied with the snake girl Rosie. Rosie, a born temple dancer, is married to Marco, with her education and beauty alone. To Marry Marco, she has to sacrifice her traditional interest in Dance. Raju finds this and tempts her taking to Nallapa's grove, where, he, amidst the mango trees shows her the magical rhythm of the snake charmer who made the snake dance. He notices that Rosie is also mesmerised by that music and tempts her with the Classical Dance Books and makes arrangements for her dance. The dance, which once given up by Rosie, is now again performed by her, only after the encounter of the landscape of Nallapa's grove with her mindscape.

Raju's concentration is shifted from nature to Rosie. For him, she is more than everything in the world. But the hibernation bond is broken with the act of forging Rosie's signature. Raju is imprisoned.

The released Raju, when he comes out, again has to encounter with nature and he has adopted nature completely to the core and makes the village temple as his aboard and starts preaching all that his

grand mother thought in the childhood. The bank of Sarayu, and the aboard of the Lord again brings in him the spring. He became everything for the villagers. Sarayu, full of water, transforms the social animals of the village into human beings and towards the end of the novel the dry Sarayu transforms Raju into a saint.

In Coleridge's dreamland the landscape is a heaven which he longs for, which is not a locale of his home town. But Narayan's locale of the Malgudi is from the towns of South India, which he came across from his childhood, in which case, Coleridge's landscape is a complete product of his mindscape, where as, in Narayan it is just a partial reflection of reality. Malgudi is thus a reflection of the Author's mindscape, which itself is the reflection of his familiar landscapes of Tamilnadu and Mysore, which shaped him into a perfect novelist. Here, Malgudi in the mindscape of the readers is the total outcome of the elements of the landscapes that take control over the mindscape of the characters of the Malgudi fiction.

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The Theme of Re-Discovering in Bharati Mukherjee's *Miss New India*

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Abstract

Bharati Mukherjee (1940) has been a leading author who was born in India and settled in USA. She gave importance the immigrant live of the Indian women in most of the works. Miss New India is a novel which takes place within India that shows about the difference between the past and the present, devotion to household and devotion to personality, goodness at ease and the attraction of innovation. Anjali, the protagonist of the novel, becomes the victim of modernization, who calls herself with a name Angie. She comes to know that one should throw off the traditional ideals if they want to lead a better life in Bangalore. Anjali, once gave importance to the customs and beliefs, tries to re-discover herself in behaviours, she by no means imagined of. Re-discovering is the main theme dealt in this novel and Bharati Mukherjee has so wonderfully portrays the issues in the modern world.

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Bharati Mukherjee (1940) has been a leading author who was born in India and settled in the United States. She gave importance the immigrant live of the Indian women in most of the works. Her works deals with expatriation, immigration and transnationalism. Most of the protagonists of her novel are South Asian Indian immigrants who travels to the United States. She also deals with the issues like quest for identity, cultural clash, multiculturalism, racial discrimination etc. The life of the Indian women in foreign countries were given much significance. Bharati Mukherjee was also the victim of Diaspora. Her thoughts regarding travel changed in a different way during her long stay in America. At first, she considered herself as an expatriate while she was living in Canada, later she considered herself as an immigrant and then as a trans nationalist due to the burden facilities available in the modern world. Her novels give significance to nostalgia, longing for one's own country. Women's mind set up is so different when comparing to the mind setup of men in many ways. Most of the immigrant women in America caught between integration and denial. Rita Fleski in *Beyond Feminist Aesthetics: Feminist Literature and Social Change* says, "The problems which women share as women can serve an important critical function in making women more aware of and less amenable to their own exploitation" (169). Being an immigrant, most of the people tries to assimilate to the foreign culture and forgets the Indianess. Mukherjee's novels also consists the issue of dual identity and the space of the third world people.

Bharati Mukherjee has written two collections of short stories such as *Darkness* (1985), *The Middleman and Other Stories* (1988) and eight novels such *The Tiger's Daughter* (1971), *Wife* (1975), *Jasmine* (1989),



The Holder of the World (1993), *Leave it To Me* (1997), *Desirable Daughters* (2002), *The Tree Bride* (2004), and *Miss New India* (2012). *Miss New India* is a novel which takes place within India that shows about the difference between the past and the present, devotion to household and devotion to personality, goodness at ease and the attraction of innovation. Anjali is a nineteen year old girl, born and brought up in a traditional family, is the protagonist of this novel *Miss New India*. Anjali's family is a middle class man and works as a clerk in Railway. She has an elder sister named Sonali, who have been married and have a daughter in Patna. She cares a lot about her physical appearance and makes herself attractive. She lives in Gauripur, an interior part in India but she longs to live a modern sophisticated life and she makes it as her passion.

As Anjali comes from a traditional middle-class family she has so many restrictions in choosing her career. Her dream is to work in a Call Centre as she is a business student at college. She has a lot of interest towards career but her parents are very much interested in selecting a suitable bride groom, who offers less dowry, from Kayastha caste with Bengali Background. They searched in the matrimonial websites available in internet. The interest of the parents and Anjali differs a lot because Anjali's aims to achieve her objectives and not interested to lead a routine life. As she is very well aware about the background and mind set of her family she fails to put effort to all her aims which disturbs her a lot. Her parents restrict her not to talk with anyone, especially in the shopping place.

Anjali wants to stand by her own without depending her father. Her father even opposes her to learn Advanced English course. According to him, one and only reason of permitting girls to give education is to develop their wedding forecasts to fascinate more appropriate bridegrooms "that B.Com degree would increase her stock in the marriage market"(3). Anjali's dream charted when her parents arranged a marriage for her. Her parents allows her to spend time with her future husband. He is so attractive. Her parents considers him as her the best match but he rape her in the car itself. Anjali becomes disappointed on his act towards her.

Anjali plans to leave her house without the knowledge of her parents. So she goes to Bangalore after all sleeps in her house. She becomes nervous and lonely while travelling alone. With the support of her teacher she gets a place to stay and work in an American call centre in Bangalore. She learns Hindi to communicate there. She becomes to adopt an American setup and her friends too in that call centre tries to become an American.

Bangalore is a different city in India. Due to the adaptation of foreign cultures, the people starts to forget their traditional cultures. The people are very casually do sex, use liquor, go dating, party and dance become their hobby. Bangalore offers job in high salary and the younger generation starts to earn a lot when comparing to their parents. So some younger generation people starts to misuse those high salary. They buy costly vehicles and flats and starts to lead a high status life. Anjali selects such a city in India. She becomes the victim of modernization, who calls herself with a name Angie.

Anjali comes to know that one should throw off the traditional ideals if they want to lead a better life in Bangalore. Anjali, once gave importance to the customs and beliefs, tries to re-discover herself in behaviours, she by no means imagined of. Anjali's father gives so much of importance to the culture and caste. In addition to that he gave importance to the superstitious beliefs. Due to the advanced technology and communication, one can find a lot of matches in online. Some young girls willingly works in matrimony call centres. In this novel, Mukherjee artistically portrays the clash which takes between the past and present.

Anjali caught between the present and past cultures. She feels everything different in Bangalore. She didn't expect such as change there. The way of behaviour of the co-workers in the call centre too was very odd. In the alien land, one can find many different things. When people migrate and set foot in an alien land lured by its lucrative life, McLeod remarks in *Beginning Post- colonialism*, they carry with them to "new places their beliefs, traditions, customs, behaviours and values along with their possessions or belongings"(211). Anjali, once gave importance to the customs and beliefs, tries to re-discover herself in behaviours, she by no means

imagined of. Re- discovering is the main theme dealt in this novel and Bharati Mukherjee has so wonderfully portrays the issues in the modern world.

Call-centre workers are predictable to entirely fail to recall who they are and where they come from in order to satisfy customers and encourage clients. They study almost American sporting, TV displays, and pop- tradition, and as a whole they are gradually misplacing themselves and presumptuous a completely alien self. Angie agrees this realism and understands that it is significant to her existence. Later Anjali understands that she learns a lot in Bangalore than at Gauripur Anjali. She has the freedom to do anything in Bangalore but in Gauripur, there was so many restrictions was made by her father. She gets the expected life in Bangalore and she becomes happy. She becomes inspired with many innovative ideas and thoughts but her knowledge at Bangalore completely fits her to be a vast breaker mat journey where she is seduced into the liberty and innovativeness of the city. The dishonesty of co-residents shoves her into anxious liquids and depressed portion of self-governing life does not keep on foreign to her.

Anjali gets all the freedom but she misses and loses a lot after going there too. She lost her family. To achieve her goal and ambition in her life she sacrifices her own family and gets a good future. Actually she leaves Gauripur because of the rape but later in Bangalore she accepted sex as a casual thing in life. Anjali says, "I didn't have a life in Gauripur. I am here to dictate the terms of happiness"(277).

The modernity presents in the country makes her to allow an intercourse with the General Manger. She understands that by undergoing physical abuse, she can get a better life in the society and she comes forward to face the realities of the life by accepting the modernity. By accepting the modernity, Anjali leads a much satisfied life.

In most of the novel and short stories of Bharati Mukherjee, the protagonist undergoes the problems of identity crisis, cultural clash, racial discrimination, language etc. by moving from India to other countries, But in Miss New India the protagonists suffers the problems by staying within India itself. The themes of rediscovering oneself deprived of misplacing oneself, how to hold the forthcoming devoid of misplacing the older, can be in use as metaphors for the disputes undergoing in modern-day India.

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Reflection of Oppression through Imaginary Homeland in Lakshmi Persaud's *Raise the Lanterns High*

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Abstract

*The Caribbean is a place which is rich with diversified cultures. It is inhabited by people from various ethnic groups who were displaced during the era of European colonisation. One popular country from this region is Trinidad and Tobago whereby 42% of its population are ethnic Indians. The first Indians arrived in Trinidad as coolies to replace the vacancies created by the emancipated Black slaves. The focus of this research is on the Indians living on the island of Trinidad who managed to preserve their culture from their motherland, India which they left behind since their migration more than 250 years ago. The culture which treats women as second class citizens has been sustained on this island. This issue will be discussed by analysing evidences and incidences in Lakshmi Persaud's novel titled *Raise the Lanterns High* (2004). Persaud is a Trinidadian Indian whose forefathers were Hindus from Uttar Pradesh who moved from India to the Caribbean in the 1890s. Persaud was born in 1939 in the small village of Streatham Lodge, Tunapuna, Trinidad. This paper will show how Persaud juxtaposes the culture practiced by the Trinidadian Indians which oppresses women just like back in the ancient India. Vasti, the protagonist is a liberal and smart woman who is set to an arranged marriage and she realises that the groom is the culprit in the rape incident she witnessed ten years ago. Persaud highlights these problems by creating an imaginary homeland which takes the readers some 300 years back. This paper will show how women in the ancient Kingdom of Jyotika were oppressed through the practice of suttee and how they succumbed to the cultural needs but at the same time tried to find solutions for these oppressions.*

Keywords: trinidad, indian women, imaginary home, culture, oppression, suttee

Introduction

The Caribbean islands are rich with diversified cultures and people of different ethnic backgrounds. These islands were invaded by the Europeans after the arrival of Christopher Columbus in 1492. In the next ten years that followed, Columbus had claimed almost all the islands for Spain. These islands were collectively colonised by four European super powers, the Spanish, Dutch, French and the British which strongly depended on treaties. The Spanish were the first to introduce sugarcane industry to this region. As the industries prospered, they realised that they needed cheap labour to cultivate these plantations and therefore turned to Africa. Africans were captured and brought to work on these enormous plantations. The original inhabitants of this region were the Caribs and Arawaks. However, majority of the tribes were wiped off in the warfare and European diseases. So, the Europeans had to depend on the Blacks for labour. This study will focus on the islands

of Trinidad and Tobago. Both these islands were well explored by Christopher Columbus on his third voyage in 1498. Trinidad remained under the Spanish until 1797. In 1797, the British force led by General Sir Ralph Abercromby invaded Trinidad. In 1889, both islands were incorporated into a single crown colony. Trinidad and Tobago attained independence from British in 1962.

Slaves in Trinidad were emancipated in the year 1838. The sugar plantations in Trinidad depended on the Black slaves and when the slaves were emancipated, these colonies started to face labour shortage. In 1844, the British Government allowed the immigration of 2500 Indian workers as indentured servants from Calcutta and Madras. One third of the cost of the journey was borne by the government. Between 1838 and 1917, about 145 000 Indians had migrated to Trinidad. These Indians substituted the Blacks who refused to work in the sugarcane plantations after the emancipation. The Indian population grew in Trinidad and is one of the largest ethnic groups today. Lakshmi Persaud is a descendent of these immigrants. Her ancestors were Hindus from Uttar Pradesh who moved from India to the Caribbean in the 1890s. Both her parents were in the retail business. Persaud was born in 1939 in the small village of Streatham Lodge, Tunapuna, Trinidad. Persaud received her education from Tunapuna Government Primary School, later at St. Augustine Girls' High School and St. Joseph's Convent, Port of Spain. She left Trinidad in 1957 to study for a B.A. and her Ph.D. at Queen's University Belfast, Northern Ireland and her postgraduate Diploma in Education at University of Reading, United Kingdom.

As a child, she had witnessed the lives of the Indian immigrants and how they were able to savour their Indian culture and religion on this island that is half a globe away from their motherland, India. Lakshmi Persaud's *Raise the Lanterns High* gives a clear picture of the lives of these descendents. This story is about a young Hindu woman named, Vasti who is set for an arranged marriage. Her groom is the person whom she had witnessed raping a young girl in the sugar cane plantation some years ago. She kept it a secret all the while and now she is in a dilemma of how to handle the problem. She slips

into unconsciousness on the day of her engagement. Persaud highlights the oppression of Indian women in Trinidad by comparing it with an episode from the imaginary homeland, the Kingdom of Jyotika in the 1800s. The main female character, Vasti goes into this kingdom and witnesses the sacrifices women are forced to make. Apparently, in that Kingdom, King Paresh has been killed in war and preparations were being made for the suttee ritual of his 3 queens, whereby they will have to climb onto his burning pyre during his cremation and kill themselves. Queen Renu who is from the south who is alien to such a culture is distraught at the thought of burning alive on the King's pyre. Being a learned academic, she finds it hard to accept the custom of suttee. Meanwhile, the other two queens, Queen Meena, the exotic classical dancer and Queen Dayita have almost silently accepted their fate. But when Queen Renu places her thoughts before them, their hopes are raised for saving their lives. Queen Renu proposes that in spite of being widowed they could do many useful things and suggested the idea of opening a school for girls in the royal compound. Thus, they spoke to the royal chief priest Pundit Krishnaje, and he devises a plan where-in a slave girl by the name of Kala would be made to climb the pyre instead of the queens, who can then carry on with their plans of a school. He argues that it would be easier to convince the subjects of the kingdom in this way. The queens agree while they also plot upon a secret plan to save Kala. But things go unexpectedly wrong when Kala refuses to ascend the pyre goaded by her trusted friend, priest Balaje.

This paper will show how Persaud juxtaposes the culture practiced by the Trinidadian Indians which actually oppresses women just like the ancient India. The oppression is compared by creating an imaginary homeland which takes the readers some 200 years back to show that women's condition was still similar and how they succumb to the cultural needs. I believe Persaud had an interior agenda in fantasizing victory in a land where women are oppressed the most until today. The three Queens managed to influence Pundit Krishnaje and the ceremony of suttee was cancelled in the name of the perished King. Persaud's ability to fantasize victory on this imaginary home gives victory to the



women in Trinidad as well. She shows how the fate of women can be changed through the three Queens who managed to escape the suttee ceremony.

Reflection of Oppression through Imaginary Homeland in Lakshmi Persaud's *Raise the Lanterns High*

It is amazing to realize that Indians outside India still managed to remain "Indian" despite being surrounded by an alien culture by preserving the remnants of their culture. Persaud being a descendant of immigrant Indians, shows how the culture has been preserved through this novel. According to Rushdie, emigrant writers are "haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into a pillar of salt" (Rushdie, 2010:10). So, writers like Persaud tend to reclaim the lost culture through imaginary settings. In this novel, Persaud is actually trying to show from where the oppressive culture of the Indians in Trinidad had originated by bringing in the imaginary Kingdom of Jyotika. This novel opens with the main character Vasti Nadir witnessing the rape of a school girl in the sugar cane plantation in the year 1955. Vasti is a Form Two pupil of St. Ursula Convent. She could not share what she had witnessed with anyone except to her diary. The victim was of her own age and she spotted a very rare ring on the finger of the rapist.

This character also narrates on how mirrors have always fascinated her. Her interest in reflections grew and developed a "partial understanding of the qualities and characteristics of different types of glass" (Persaud 2004: 11). While studying in London, her fascination on reflections grew and she started to take it as her challenge to find the source of the reflection.

Strange. Looking for reflection's source or reality was exciting and challenging, as it increased my awareness of the silent world of living images and their diverse energies. (Persaud, 2004:11)

Mirrors play a big role in Vasti's thoughts. She felt that mirrors secretly reflected people's thoughts and minds. She admires her grandmother's mirror which her great-grandfather had purchased from "a rundown warehouse in Port-of-Spain" which belonged to "an old family of the plantocracy, with connections in India and the West Indies" (Persaud

2004:13). There was a handwritten note attached to the mirror that said it belonged to a Queen who refused to perform suttee on the King's pyre and had fled the Kingdom. Vasti herself is a strong woman who believes in freedom for women. However, her widowed mother wants her to marry a young doctor from a reputable family, named Karan Walli. Karan is aware that Vasti is a woman of her own stand but his father Sukesh Walli consoles him saying that they need a strong woman to run their hospital. Here, Persaud reflects the mind set of Trinidadian Indian men.

She has had all the time in the world to indulge herself with ideas, but with marriage, that kind of thinking, that independent attitude will drain away. Time does it, my boy. Just look around you. Strong women after their marriage bend their heads and pull the family cart, because their children are inside it, their parents too. (Persaud, 2004:19)

Karan who is a playboy in nature is subtly warned by his father to behave himself in the clinic. He is told to behave professionally with the nurses. During the meeting with the Nadirs, Sukesh Walli conveys his gratitude towards women and the conversation crosses boundary into women's rights in the Trinidadian Indian society. Vasti starts talking about the treatment of women.

'When your life is not your own, but what someone else wishes it to be,' Vasti said, 'I call that servitude. The wife becomes a piece of machinery which you wheel into one room to perform a service, then into the kitchen to perform another and into the nursery for yet another. These services are all of a kind, to give pleasure and satisfaction.' (Persaud, 2004:40)

Sukesh Walli realises that Vasti is a no nonsense girl and the most suitable candidate to control the doctors in his clinic. The discussion of a wife's role goes overboard when Vasti opines her opinion on husband who does not share proper conversations with their wives claiming that they are not interested. Vasti suggests that husbands should explain to their wives in a manner that they would comprehend and not treat them as a household slave. Karan who witnesses this conversation becomes confused but could see that "being married to Vasti would

be fun, a challenge. To bridle such a spirit, to lead it to submission to his wishes, was an exciting and alluring prospect” (Persaud, 2004:42). The conversation on the treatment of women got far till Pushpa, Vasti’s sister pressed her foot to warn her. Vasti ends by saying that she was thinking of ideals as they need them. She concludes, “they are our lanterns in the dark: we need to raise them high on the roads engineered by men” (Persaud 2004:42).

However, later on Persaud displays her dissatisfaction over the treatment to the women around the world through Vasti. Vasti started to think “where was the source of the mighty stream whose tributaries flow into every aspect of life to render females less worthy than males” (Persaud 2004:51). She starts imagining about the Inca maidens who were about to be sacrificed on the crest of the mountains. Her thoughts take her to another realm where she witnesses a middle aged Chinese woman breaking the four toes of a little girl and bandaging it. Her mind thinks of the cruelty imposed on small girls in China through foot binding for the sake of modesty and because wealthy men prefer their wives’ feet to be small. Then, she moves to Sierra Leone where a little girl is about to be circumcised. Vasti reminisces the injustices done towards the women all around the world. From the beginning, Persaud had pictured Vasti as someone who fights for the rights of women and a person with some imagination as she is fascinated with mirrors and images.

When she meets Mr. Singh to choose her wedding ring, she finds the ring with eagle motive which is similar with what the rapist wore.

“Whose rings are they?” she asked, dreading the answer. At last she would know who had violated that sobbing, screaming schoolgirl pleading with the wearer of the ring. (Persaud 2004:68)

Vasti is taken aback when Mr. Singh replies it is “for the good-looking Dr. Karan Walli, soon to be your husband” (Persaud 2004:68). Mr. Singh tells her that he made the ring for Karan twelve or thirteen years ago which tallies with time of the rape that she had witnessed on the way back from school. She realises that she is about to be married to a rapist. On the eve of her wedding, Vasti who is devastated with her findings, “collapsed into deep unconsciousness”

(Persaud 2004:83). From here on, Persaud takes the readers to an imaginary setting, the Kingdom of Jyotika in India. Vasti moves into this kingdom and moves on “as if a raised lantern was showing her the way, she thought she knew” (Persaud 2004:89). Vasti felt as though she had been there before. She realised that the palace was preparing for a sad occasion. King Paresh, the ruler of Jyotika has been killed in the battle. The three Queens are being prepared for sacrifice, suttee.

Persaud seems to be leading the readers to see the source of Indian women’s oppression through this imaginary setting. In *Imaginary Homeland* (2010), Rushdie comments the following about immigrant Indian writers who feel that being away from India means that “they will not be capable of reclaiming precisely the thing that was lost” but would instead “create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind” (Rushdie 2010:10). It is the fragmented piece of information that Persaud inserts into this story. It is quite surprising to read this part of the novel that Persaud introduces using Vasti through her unconscious travelling to India.

According to Mani in her article titled, “The Concept of Imaginary Homeland in the Works of Indo-Caribbean Writers”, migration involves “resistance against culture, loss of memory and language”. Therefore, immigrant writers like Persaud tend “to reclaim whatever that is lost in their new home and society”. To Persaud, having imaginary settings in this novel, *Raise the Lanterns High*, “paves way to vent out” her “disappointments and loss” (Mani 2018: 15). By creating the Kingdom of Jyotika, she managed to bring to light the oppressive culture and setting that was practiced in India some two hundred years ago.

According to Rushdie again, “the Indian writer who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of the fragments have been irretrievably lost” (Rushdie 2010:11). Persaud too has presented this novel in fragments. The gap is clearly shown when she makes the character of Vasti to dwell into another imaginary land, which is India. Vasti observes all the events taking place in the palace as an omniscient observer. She sees how the three Queens plot a plan



to escape from performing suttee. The setting of the Part Two of this novel is set in India. Vasti is taken to observe the three different and strong Queens who see the performance of suttee as the oppression of women and they plan to fight it. As she wakes up from the marble floor and walk exploring the building, she realises that “ a great misfortune had befallen the place and its people” (Persaud 2004:88). As she enters the Queens’ quarters, she recognised the three Queens, two of them were from the Northern Kingdoms. Queen Meena, the eldest was a musician and painter who has flawless complexion and silky waves of hair.

Vasti regains consciousness later after the long lapse into this imaginary home. She pulls herself up to fight her condition. She recollected her strength from the three Queens of Jyotika Kingdom. Queen Dayita, who was once Northern Kingdom’s prime classical dancer appeared simple. The third Queen was Queen Renu from the dark South was dark complexioned did not pose any threat to the Northern Queens. The messenger had brought the news about the death of the King in the battle. Both the elder queens had succumbed to the situation and were prepared to die. Queen Renu however felt that this ceremony had to be stopped. Queen Renu reminisces the fate of women who have no husband.

...a widow’s life is a living death. I will be shunned and placed at the rear of the palace. We, who were once someone’s daughter, sister, mother, servers to all, by custom molded, are ill-equipped for a self-propelled life. Maimed by out-moded ideas from the past we hop about with damaged lives like wounded birds (Persaud 2004:101).

This oppression that has been in India is well realised by Persaud. This is the reason she chooses her main character Vasti to travel to this imaginary homeland to witness the injustice done to women even though they are royalties. These women are bullied by priests and saints in the name of religion. The funeral had been put on hold for the return of King Pares’h brother. The Prince Regent, Prince Mahendra was away travelling and acquiring knowledge and will be on time to light the King’s pyre. Therefore, “his two sons aged seven and ten will stand in for their father and perform the sacred

rite of setting the pyre alight” (Persaud, 2004:185).

The three Queens come up with a plan to escape from performing suttee. They told the Royal Pundit of the Court Krishnajee that they would build schools for the children if their lives were spared. Instead, a slave by the name of Kala will be asked to take their place. However, Kala is advised by Pundit Baalajee not succumb to their plans and Kala refuses. Queen Renu plots to leave the palace with her servant Manu and Queen Dayita agrees to follow her. Queen Meena will stay back to perform suttee. However, the intelligent Pundit of the Palace was bought over by Queen Meena and he announces at the suttee ceremony that the King had refused a suttee performed upon his death. The pundit managed to convince everyone that the much travelled had witnessed other Kingdoms in the south preserving their Queens and “widows lived long, useful, happy lives, helping their children and grandchildren, being much respected, well cared for and held in deep affection by their family” (Persaud, 2004: 311). The Pundit also announced that the King wished to be “the first to set an example, the first to bring about a change in thinking” (Persaud 2004:311).

Vasti who wakes up from her deep unconsciousness decides to face the consequences of marrying Karan and gathers strength and wisdom from Queen Renu. She said that she will decide which wedding vows she “would promise to take and so direct the path ahead” (Persaud 2004:320). She asks her sister, Pushpa to go through the wedding vows with her.

‘Seven vows are requested by the bride and five by the bridegroom,’ she said. ‘If you look closely, Vasti, you will see that they rest on the highest Sanathan Dharma principles.’ (Persaud 2004:321).

Vasti blames the oppression of women through culture is due to the interpreters of the sacred texts who positioned women in a lower level. She asks her sister to prepare and do some amendments to the marriage vow that she will vouch on the wedding day. Finally, Vasti marries Karan but she was determined not to allow the culture and traditions oppress her.

Conclusion

Diasporic Indians especially the Trinidadian Indians seem to have sustained their culture with the little memory they had brought from their motherland upon their migration. It is amazing to see that these Indians in this region still manage to remain “Indian” despite being thrown into an alien culture which was already created by the enslaved Blacks in that region. Persaud being a descendant of immigrant Indians, shows how the culture has been preserved through this novel. Persaud’s ability to shift the setting to another imaginary home to introduce and do correction to the past oppressive beliefs towards Indian women needs to be applauded. I believe fantasizing victory in a land where women are oppressed the most until today gives the satisfaction to the writer. Generally, holding the lanterns high to see the cause of certain cultural abuse towards women can solve many problems that women face today.

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Machiavellianism in George Orwell's *Burmese Days*: An Eco-Critical Perspective

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Abstract

*Human beings are conscious about the ongoing environmental problems that are taking place at a very fast pace. They have developed a sense to protect and have a concern for the environment from further degradation. Man cannot live alone and it is a must for both living and non-living beings to maintain equilibrium with the surroundings. Let live and let others also live is the motto for those who have a concern for environment. But the colonizer who came to colonize the country not only colonizes the people but also colonize the land, culture and tradition of the indigenous people. George Orwell's novel *Burmese Days* will be critically examined from the perspective of ecocriticism. The paper will also deal with the perspective of colonialism, racism and post-colonial ecocriticism. His stance of keeping the Occident at the centre and the indigenous people at the periphery will be examined. The discussion gives a deep insight into the construction of the dichotomy which is developed by the West. The colonizers who can only experience the beauty of the jungle while being engaged in the act of destroying will be studied. It also explains the unsympathetic and unrelenting attitude of the whites. Orwell struggles to create vivid pictures of an essentially alien landscape. His descriptions are not static or still-life portraits but rather revealing reflections of author's attitude towards India and British imperialism.*

*Keywords: ecocriticism, postcolonial theory, *Burmese Day*, imperialism, anthropocentric*

The present paper endeavours to examine the prejudices and imperialistic attitude of the colonizer from the perspective of ecocriticism. The term has its inception routing back to 1970's by the amalgamation of criticism and ecology in the shortened form as ecocriticism. In *The Ecocriticism Reader*, 'ecocriticism' is defined by Cheryll Glotfelty as "the study of the relationship between literature and the physical environment" (xviii). George Orwell had served in Imperial Police in Burma for five years from 1922 to 1927 when he was only nineteenth year old and his novel *Burmese Days* (1934) reflects his experiences in the Burma police. His attitude as a colonial and imperial writer is also depicted in this novel.

The methodology used in this paper involves the critical reading of the novel *Burmese Days* which is followed by the reading of articles, journals and books adherent to the topic. The ecocritical theory will be applied in the novel and the study will also emphasize on the postcolonial ecocriticism. Ecocritical perspectives play an important role in the Postcolonial criticism of this novel. The colonizer colonizes the native people as well as the native land while colonizing. These colonizers had developed a sense of superiority complex towards the indigenous people of Burma which requires to perceive the colonial writings from the perspective of postcolonial ecocriticism.

When the English invaded Burma, they first colonized the forests. Ignorant of the need for natural sustainability, they displaced the needs, rights and the knowledge of the native reducing this primary source of life. Trees like teak are extracted on large scale for export to foreign countries. It is highly unfortunate that the local residents are mostly blamed for environmental exploitation. It is the endless commercial demands that have been majorly responsible for large-scale forest destruction. This leads to havoc which was actually to meet the demands of the colonizers but not the Burmese communities; in fact, these colonizers were earning large sum of money.

The British have exploited the virgin land of Burma and they exploited the land to their best. They made their living by exploiting the forest. They constructed European Club which is a very racist club. Orwell in *Burmese Days* writes “In any town in India the European Club is the spiritual citadel, the real seat of the British power, the Nirvana for which native officials and millionaires pine in vain” (17).

They looked down upon the natives with hatred and distaste. They do not allow an Orient to be a member of their club. These colonizers not only want to take away the goods from the country they have colonized, but they hate the natives. Flory, the main protagonist of the novel whom one would expect to be different from the other white men is really no different from them. He makes use of Ma Hla May when no other European girl is there, but once Elizabeth comes, he turns her out of the house and pretends that she is a nuisance and he can do whatever he wished to do with her.

Flory, the timber merchant, made a living by cutting trees and deforesting. Three weeks of every month he log clears the jungle for timber. The characters such as Mr. Lackersteen – the local manager of a timber firm and Maxwell, who is also the acting Divisional Forest Officer are almost identical to Flory in this scenario. These colonial servants who are living in Burma have come with the belief of modernizing the native people but this was not really the case. These men exploited the forest and extracted the timber with full impunity. They looked down upon the natives who are living there and often view them with hatred. George Orwell

brings out the ugliness of the Burmese countryside, the Burmese men and women are describes as physically very repulsive and they are characterized as very mean and rude towards the English.

Orwell fails to offer the natives a platform to articulate their protest against his people’s relentless exploitation. Burma and its inhabitants remain voiceless and handicapped and in a desperate need for a savior in the form of Dr. Veraswami. He has nothing but respect for the British colonists and often refers to his own kind as being lesser humans than the English, even though many of the British, including Ellis, do not respect him. Dr. Veraswami is targeted by U Po Kyin in pursuit of membership of the European club. Dr. Veraswami wants to become a member of the club so that it will give him prestige which will protect him from U Po Kyin’s attempts to exile him from the district.

For Flory, Burma symbolizes both heaven and hell where he brutally emphasizes the foreign aspects of the land. Unfortunately, Elizabeth, the only available British woman is irritated by the unfamiliar landscape which she finds alien and threatening. Orwell’s fictive world is fraught with irony. Elizabeth can only experience the beauty of the jungle in the act of destroying it. She and Flory go hunting and kill imperial pigeons, “the most beautiful bird in Asia,” and Flory laments killing them. To which Elizabeth replies, “I wish I could do it like you do!” (157). Elizabeth represents the hegemonic attitude toward Burma; she is unsympathetic and unrelenting. To Elizabeth, Burma represents only a type of alien hell. When they stalk and kill a leopard the narrator clearly aligns himself with the “sobbing cat: he looked much smaller than he had looked alive; he looked rather pathetic, like a dead kitten” (164). The British presence destroys these valuable wildlife which lives in harmony with nature and the hunting trip is cruel rather than heroic. The English women who are living in Burma are not different from their male counterparts. They are more racial than their man. They support their husbands in their extraction activities. Aung San Suu Kyi in Burma and India says that with the opening of the Suez Canal many English women come to India and make English homes for their men folk where they take them further away from the people of the land they were ruling.



In this novel Orwell struggles to create vivid pictures of an essentially alien landscape. The resulting descriptions are not static or still-life portraits, but rather revealing reflections of the authors' philosophical attitudes toward India and British imperialism. Orwell gives a detailed portrayal of the Burmese landscape; the soil, winding sacred rivers, exotic flora, and fauna that dominate the lives of the people. He depicts how English characters react to this foreign environment. This depiction reflects the author's individual temperament and style that are suggestive of his larger philosophical attitudes towards India. The reading of *Burmese Days* shows how British attitudes toward India and British imperialism evolved during the early twentieth-century.

Orwell creates elaborate renderings of the local flora. The English extend their imperialistic designs into the Club's garden where "In the border beside the path swathes of English flowers, phlox and larkspur, hollyhock and petunia — not yet slain by the sun, rioted in vast size and richness. The petunias were huge, like trees almost" (Orwell 18). While the English flower survives they are transformed into monstrous aberrations that appear threatening. Moreover, this transplanted species are destined for imminent demise. Introducing English flora is the most innocent effect that the British have on the Burmese landscape.

Women are not allowed to take part in the election process. They don't have any rights for voting. They were not allowed to take part in decision making process. Even the European women were treated as inferior to men. In the European club women are kept separately in another room. Orwell writes "This made up the full quota, for the women members of the Club had no votes" (219). Men think that they are superior to them. Women were seen as object and they come to other countries in search of their husbands. They were seen as dependent on men. "The whole district's as quiet as a bloody girls' school" (219). When a discussion takes place regarding the election of the native man in their club, they do not want them to be get elected and they felt that the whole district was like that of a bloody girls' school. The sahibs think that girl's schools are very stupid and consequently, they looked down upon them.

Ecocriticism is regarded as a critical enterprise that necessitates a reconsideration of the relationship between literature and external nature. It not only analyzes the text critically from the perspective of gender, race and different sections of the society but also its geography. Through their writings, ecocritics should advocate its readers how to preserve nature and its resources and not solely supporting the conservation of nature. Nature and human are regarded as partners in an environmental community. Elizabeth felt strange while watching the pwe dance and she was almost frightened. She thought that why Flory has brought her there among the natives to watch that hideous and savage spectacle.

For ecocritics, nature is the true external environment which is in its pure form uncorrupted by human beings. They consider that the augmentation of man's created natural environment will reduce the basic quality of the environment because natural environment exists for its own purpose, having inherent value outside human recognition. Therefore, ecocritics attempt to return to the natural environment. Moreover, the ecocritical discourse attempts to recognize natural environment. Lawrence Buell also insists that "...in practice if not in principle, the realms of the 'natural' and the human looked more disjunct than they have come to seem for more recent environmental critics" (21). *Burmese Days* explores problems and questions on ecology and the environment.

In the essay "The Ecocritical Insurgency" Lawrence Buell talks that there is a green revisionary turn within British traditions of literary cultural critique. It was "only in the last decade has the study of literature in relation to environment begun, quite suddenly, to assume the look of a major critical insurgency" (Buell 2). As human civilizations enter the peaceful ecosystem, the various environmental problems appear more visible henceforth. Sustainability is important for everyone just not for certain specialized disciplinary. Buell in this essay has talked about the achievements and shortcomings of ecocriticism and the necessary requirements to become more successful critical theory in future.

There are many critics who give different perspectives regarding ecocriticism. Most of these critics have proceeded from a conviction that the

understanding of the environment is principle for the critics of environmental studies. A synthesis between literary and environmental studies that bridges the two cultures is ecocriticism's major project. The relation of image to world remains very much alive within the literature and movement. Many critics have studied revisionist reading of the novels with ecocriticism to appraise its status. They have studied human representation of animals and of human relations with animals. They talk about mistreatment of animals, natural world and racism. Women and animals become victim of patriarchy. Ecocriticism has been studied through feminism how man observes woman as natural and nature as gendered female.

Reading this novel *Burmese Days* reveals the novelist preoccupation with Burma as a foreign terrain and the evolution of the view that Burma is a British possession. Orwell creates a protagonist, Flory who loves and despises Burma and countryside corrupted by imperial influences which destroys the British interlopers. A fascination with capturing in prose a breath taking portrait of a landscape both beautiful and alien runs in this novel. Orwell presents a land of beauty while he also acknowledges the harsh reality of the British imperial presence in the land. In this novel, there is no possibility for a harmonious co-existence, and Flory's burial recalls an earlier description of the Christian graveyard "Among the jasmine, large rat – holes led down into the graves" (227). This is when the Burmese landscape appears to extract its terrible revenge.

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Indian Ethos Exhibited in Bharati Mukherjee's *Desirable Daughters*

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Abstract

*Bharati Mukherjee, one of the key novelists of Indian Diaspora, has incarcerated eloquently the Indian immigrant experience in her novels. The nuances of Indian cultural life endow with a living ambience in Bharati Mukherjee's novels. Mukherjee unquestionably felt a strong emotional attachment, whether she like it or not, to her native town and she knew its landscape, its populace, its outlook, its mores and its past personally. She sometimes expressed them overtly, the feelings and notions of the place, in which she found her roots. T.S.Eliot in his "Tradition and Individual Talent" says "Every nation, every race, has not only its own creative, but its own critical turn of mind; and is even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius". In the same way Bharati Mukherjee has presented the feelings and rituals of Indian Culture and criticized the same in her writings. Jasmine, widowed at 17 in India moves to America and inextricably accepts the fate as any Indian woman do. In emotions she is most comfortable as server and comforter. Mukherjee's second novel, *Wife*, deals with a study of young woman who has the Indian idea 'marriage would bring her love', from Calcutta and her settling down in New York. Tara Lata, a bride in *Desirable Daughters* 'is five years old and beaded deep into the forest to marry a tree'. The present paper aims at presenting the Indian Ethos exhibited in Bharati Mukherjee with reference to *Desirable Daughters*.*

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Literature and culture are always entwined. The evolution of any piece of literature is the result of tradition and social circumstances. In American Journal of Sociology Milton C. Albrecht, in his 'The Relationship of Literature and Society'(Vol 59) says "Literature is interpreted as reflecting norms and values ,as revealing the ethos of culture, the processes of class struggle, and certain types of social 'facts'." The infatuation with English created a distance between an Indian and his domestic and cultural moorings. If anyone has written a novel in Tamil or in other regional languages no critic or reader will ponder over that novel for the 'Indianness' in it. But when it comes to the English fiction originating in India, issue of Indianness will become a topic of discussion. Every serious novel is sure to reveal the writers own view of life and its problems. Similarly Bharati Mukherjee's writings express the nuances of Indian cultural life. T.S.Eliot in his "Tradition and Individual Talent" says " Every nation, every race, has not only its own creative, but its own critical turn of mind; and is even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius". In the same way Bharati Mukherjee has presented the feelings and rituals of Indian Culture and criticized the same in her writings.

Bharati Mukherjee left India before three decades and settled in America. She was born and brought up in Calcutta, India. As she herself says, “the city (Calcutta) will remain the habit with me”, the rays of Indian origin is indelible in her fictions. This is apparent in her *Desirable Daughters*. It is the story of three sisters-Padma, Parvati and Tara. The very names of the protagonists imply the Indian goddess Kali. They were born and brought up in an aristocratic brahminical family in Calcutta. Three sisters are very close to each other as any Indian family has the bond. “Sisters there are we ...as like blossoms on a tree.” (*Desirable Daughters*, 21). Says the narrator in *Desirable Daughters*.

The conservative patriarchal norms of Indian society is exposed in the following words, “Padma, the first, and six years my senior, was forced by our father to turn down the movie offers” (*Desirable Daughters*, 22) and “There is a boy and we have found him suitable. Here is his picture. The marriage will be in three weeks.” (*Desirable Daughters*, 23). Marriage in India is not between two individuals and the right of choosing the partner solely rests with the parents. The same is the case with Tara. She married a man of his father’s choice. “I married a man I had never met, whose picture and biography and bloodlines I approved of, because my father told me it was time to get married and this was the best husband on the market” (*Desirable Daughters*, 26). The steadfast rules of Indian society made Tara to choose rebellious decision, leaving her husband. Tribulations of arranged marriage comes to an end when Tara finds in Bish a typical Indian husband while she needs free air to breathe. Bish lingered so busy that she says:

“In his Atherton years, as he became better known on the American scene—a player, an advisor, a pundit—he also became, at home, more of a traditional Indian. He was spending fifteen hours a day in office and sometimes longer.” (*Desirable Daughters*, 82). Only few weeks they will spend in winter in Calcutta “visiting his parents – with a few side visits to mine—and the arrival and departure nights in Bombay with Parvati” (*Desirable Daughters*, 82), clearly shows the way the Indian wife live. And again the expectation of the husband—here Bish—to show to his family that his wife, even though living in America, is a

well trained upper class Ballygunge girl. The picture of traditional Indian husband comes to our mind when we read these lines. “...showing off for his mother, perhaps, how well trained this upper class Ballygunge girl had become, what a good cook, what an attentive wife and daughter in law. What a bright and obedient boy she was raising.” (*Desirable Daughters*, 82)

Soon after the marriage Tara was taken to a bedridden uncle to get blessings. Again the way she was taken there “still in my Benarasi sari and marriage gold, so that I could pay my respects”. (*Desirable Daughters*, 83). The absurdity of Indian system strikes hard when we read this.

In India more than individual happiness and wishes collective thing is more important. It is strictly followed in marriages especially. India has its own firm rules and norms. The role of women, even now, is expected to be a supportive one. Her decision in life affects the whole family and society. This was expressed in the novel when Tara’s Didi-Padma-loved Rey Don.

“And whenever that time did come, it would not be a Christian, no matter what his social status and brilliant prospects. Therefore I must be wrong. Therefore Ron Dey slipped under the most refined radar system in the world: Hindu virgin protection. So many eyes were watching, so many precautions were taken, and so much of value was at stake—the marriageability of Motilal Bhattacharjee’s oldest daughter, which, unless properly managed, controlled the prospects of his second and third daughters as well—that any violation of codes, any breath of scandal, was unthinkable” (*Desirable Daughters*, 32).

No woman can go out in the street without her brother or father. “Our father couldn’t let either of my sisters out on the street. Our car was equipped with window shades. We had a driver, and the driver had a guard.” (*Desirable Daughters*, 29). Ample examples are vividly shown in *Desirable Daughters* to express the culture of East. Like dowry system, propitious hour for the wedding, traditional life styles, rituals, customs, moral ethics and religious connections.

The wrath of Gods and Goddesses was considered to be the cause of few diseases such as measles and chicken box. The same kind of belief had an



expression in Nissim Ezekiel's poem 'Night of the Scorpion', when the poet's mother was stung by a scorpion, the villagers say

"May he sit still, they said

May the sins of your previous birth

Be burned away tonight, they said."

This kind of traditional belief was expressed by Mukherjee in her fiction, through a story told by the great grandmother. "When we were little, our maternal grandmother used to tell us the story of the village deity, Shitala, the goddess of smallpox and malaria...The king refused the goddess. So Shitala loosed an epidemic and destroyed the kingdom, turning it into one big cremation ground." (Desirable Daughters, 57). The minute details of Indian life, calculations made in shops before billing, and noting down the laundry, is explicitly given here. It is the habit of Indian mothers to note down the counts in a note and will check and recheck it." My mother used to enter in her little laundry book every shirt, sari and pair of underwear sent out with the dhobi, and then check them off when the dhobi returned ...inside a cloth bundle... we lived in a culture of vigilance, not distrust" (Desirable Daughters, 71). Tara has observed all these instances keenly and when she was settled in America and returned back she felt bad that she forgot all those habits.

In America, when Tara wants to be free from marriage shackles, because she is having more time but she doesn't have any work to do, to engage herself. Bish is always engaged with one work or another and he finds no time to spend with his family. But Bish is not ready to accept it as his guilt. Instead he comes out with an Indian solution by stating the following lines,

"My parents are fifty years together...you mentioned the loneliness inside of marriage and I didn't understand what you were saying." (Desirable Daughters, 266)

The highlight is the next lines used by Bharati Mukherjee to reveal the inner side of an Indian man. Bish continues "Two people are together; they have come from the same place, they share the same values, the same language. Practically speaking they are two halves of one consciousness. They eat the same food; they have a child; they sleep in the same bed; how can they be lonely?" (Desirable Daughters,

266). Many Indian men are thinking in the same way and it leads to conflict in marriages. More than that Indian mindset is a man should raise money and give a luxurious life to his family not his time and space. It was expressed by Anita Desai also in her novels. It was feasible for the women who lived during those days as there were a lot of household chores and an era where there was no machine assistance.

Even there is an indication of yoga, which is the habit of our forefathers, by Mukherjee in this novel. "Old Mr. Bose He was small and bald, birdlike, as we used to say of wrinkle-free old men...without complaints...old style observant Hindus who met all their ritual obligations and practiced morning and evening yoga." (Desirable Daughters, 203)

Mukherjee wants to give a final touch to the ethos of India which she had in her. Tara's voyage in *Desirable Daughters* was made as if it started in America. But when she needs some comfort at the end, she was in India. Finally Tara returns to her father's house for comfort. Though Indian customs are fuddy-duddy, it gives the reconciliation which Tara needs. In the words of Tara "The road gives way to crushed stone, rising above ponds on either side. This is called a shanko, I say, a word I have not used in my life and now suddenly remember". (Desirable Daughters, 310). This is the delightful magic of culture which was made explicit by Bharati Mukherjee in the *Desirable Daughters*.

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Kaleidoscopic Panorama in Victoria Holt's *The Queen's Confession*

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Abstract

*Victoria Holt is a writer par excellence who is renowned for her Gothic and Historic fiction. The novel chosen for study, *The Queen's Confession* is a fictional autobiography of the most famous monarch of France, Marie Antoinette, Dauphine and wife of Louis XVI. The story lays bare her joyous childhood days in Vienna and traces her evolution as the last Queen of France, who in the lap of splendour and luxury became a pleasure-seeking lovely woman whose future was doomed. She was one of the greatest women of her times, who transformed the opulent and plush Palace of Versailles into her playground. She has her own inglorious moments as she is always looked down as a foreigner and is caught in the web of personal agony and inexperience. Envied by all for her affluence, she became indifferent and deaf to the cries of the common people, which paved the way for the outbreak of the French Revolution. The novel culminates in the death of this passionate royal. Holt unravels this biographical fiction, which at once is also a memoir and also attains the perspective of an epistolary novel as she adopts all these literary devices to support her story and knit it as closely as possible with history and reality.*

Keywords: French revolution, biographical fiction, fictional autobiography, memoir, epistolary novel

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Victoria Holt is a writer par excellence who is renowned for her Gothic and Historic fiction and as well as for her romantic fiction. She has written about two hundred novels under eight pseudonyms, and also under her own name, Eleanor Alice Burford. The novel chosen for study, *The Queen's Confession* is a fictional autobiography of the most famous monarch of France, Marie Antoinette, Dauphine and wife of Louis XVI and later the Queen of France. The story lays bare her joyous childhood days in Vienna and traces her evolution as the last Queen of France, who in the lap of splendour and luxury became a pleasure-seeking lovely woman whose future was doomed. She was one of the greatest women of her times, who transformed the opulence and plush Palace of Versailles into her playground. She has her own inglorious moments as she is always looked down as a foreigner and is caught in the quicksand of personal agony and inexperience. Envied by all for her affluence, she became indifferent and deaf to the cries of the common people, which paved the way for the outbreak of the French Revolution and gradually her downfall. The novel culminates in the death of this passionate royal.

Even before the novel unfolds, there is an excerpt from Madame Capman's Memoirs which goes on to show that the author wishes to validate her story with the help of memoirs and letters:

Louis XVI meant to write his own memoirs; the manner in which his private papers were arranged pointed out this design. The Queen also had the same intention; she long preserved a large correspondence, and a great number of minute reports, made in the spirit and upon the event of the moment.



The novel is from the perspective of the protagonist, Archduchess of Austria, who later became the Dauphine and then the Queen of France, Marie Antoinette and is in the first person narration. The novel commences from her childhood and speaks of her innocence and childish indulgences and her frivolousness which are prominent traits and which are inherent in her even when she becomes a woman. Born Maria Antonia in Austria to Empress Maria Theresa, ruler of Habsburg Empire and Francis I, Holy Roman Emperor as their fifteenth child, she was their last daughter and their penultimate child. The moment she was born itself proved to be ominous, for it was, "... considered to be another evil omen, for the day I was born, a terrific earthquake shattered Lisbon, wrecking the town and killing forty thousand people" (7). She spent her formative years between the Hofburg Palace and Schonbrunn, and was raised together with her sister, Maria Carolina.

As the novel unravels, it throws light on the fact that during the eighteenth century in Europe, to safeguard the empire, alliances were sought with other empires. As a consequence, Marie Antoinette's alliance is forged with the Dauphin, Louis-Auguste who is her apparent to the French throne. A mere child, she enters marital bond with her husband, who was just a year older than her. Her sisters too have to sacrifice themselves for the cause of their country, as is revealed in Caroline's letter to Countess von Lerchenfeld:

One suffers martyrdom, and it is all the greater because one must pretend to be happy. How I pity Antoinette who has to face this. I would rather die than suffer it again. But for my religion I should have killed myself rather than live as I did for eight days. It was like hell and I wished to die. When my little sister has to face this I shall weep for her (19).

Maria Theresa does her best to groom her daughter so that she is acceptable in the etiquette-ridden French court and instructs her to be careful with the choice of words in one of her letters to her:

Don't meddle in politics or interfere in other people's affairs. You must not take this disappointment too much to heart. ... never be peevish. Be tender but by no means demanding. If you caress your husband, do so

in moderation. If you show impatience, you could make matters worse (80).

Fascinated by the King, his mistress and his sisters, Marie Antoinette is advised by her mother to show restraint, again in one of her letters, wherein she remarks, "Listen to no secrets and have no curiosity. I am sorry to have to say, Confide nothing-even to your aunts". (80)

Knowing that she is reckless and would not have paid attention to the counsel given to her before departing for France, her mother's most trusted and loyal aide Kaunitz too writes to caution her:

To refrain from showing civility towards persons whom the King has chosen as members of his own circle is derogatory to his own circle; and all persons must be regarded as members of it whom the monarch looks upon as his confidants, no one being entitled to ask whether he is right or wrong in doing so. (80)

It is then that Marie Antoinette writes to her mother and narrates the happenings that had taken place recently. Her words are reminiscent of what one notes down in a diary. She also expresses her apprehension about her intimacy with the Dauphin, her husband to her mother, who comforts her.

The author is true to history, and indulges in fiction only when she colours the incidents by her powerful use of words or when she indulges in detailing the life at court and other important aspects of the French court, whose obsession of etiquette is elaborately unraveled. She also presents emotions and episodes in such a realistic manner, that the reader feels involved and becomes a part of history. Marie Antoinette little knows that she is stepping into a country, which to outward appearances is ruled by the greatest monarch of Europe, Henry XV, who was formerly greatly loved by his people, but who in actuality with his elaborate lifestyle has reduced the country to bankruptcy and has earned the ire of his people.

Marie Antoinette, in her youthful negligence does not realise that the French court is ripe with treachery which is cleverly shielded with its grandeur and pomp. She is deceived by the novelty that surrounds her and takes everything at its face value. Her public appearance is a huge success as is corroborated by

the words of Marechal De Brissac, Governor of Paris in his letter to her: “Madame, I hope Monsieur le Dauphin will not be offended, but down there are two hundred thousand people who have fallen in love with you” (110). This makes her heady, for she is unable to fathom the simmering discontent which lies beneath the happiness of her people.

Marie Antoinette’s brother becomes the co-ruler of Austria along with their mother and he becomes mature and assumes his responsibilities with the seriousness which is becoming of a ruler. He knows that the French throne desperately needs a successor and the young rulers were under a lot of pressure. He instructs her in his letter thus:

Do you look for opportunities? Do you sincerely respond to the affection that the King shows you? Are you cool or drait when he caresses you? Do you appear bored or disgusted? If so, can it be expected that a man of cold temperament could make advances and love you with passion?

In truth, I tremble for your happiness because I believe that in the long run things cannot continue as they are now. ... The revolution will be a cruel one and perhaps of your own making (210).

There is a premonition in these lines as to what will happen in future. Of course, as the years roll past, Marie Antoinette mothers four beautiful children and her husband slowly allows her to control everything. She has deftly transformed from a nervous, frightened girl into a pampered and extravagant queen. A devoted wife and mother, her recklessness and extravagance is one of the reasons for the downfall of the French monarchy. She was not a bad person, but it was her involvement with her own interests and affairs that made her apathetic to the suffering of others.

Holt draws pamphlets that were circulated in those times to corroborate her narration. Firstly, there are “Quotations from a Pamphlet in Circulation Before and After the Revolution Called ‘Essai Historique Sur La Vie De Marie Antoinette’”, which is as follows: “Catherine de Medici, Cleopatra, Agrippina, Messalina, my crimes surpass yours, and if the memory of your infamous deeds still causes people to shudder, what emotions could be aroused by an account of the cruel and lascivious Marie Antoinette

of Austria” (258). There is yet another pamphlet, “Written under a portrait of Marie Antoinette dressed in a simple Creole blouse” which voices the contempt of the French people: “France, with the face of Austria, reduced to covering herself with a rag” (258).

Marie Antoinette was engulfed in her own concern about the ill- health of her son. It is at this juncture that she gets an insight into her waning popularity, and that this should come at such an inopportune time: “It is the Queen! was the cry. ‘The Queen who is responsible for the woes of our country. Who else but the chief character in the case of the Diamond Necklace, who but the Austrian Woman, Madame Deficit’” (345). Holt lays bare her innocence in the scandal of the Diamond Necklace and clearly brings out the conspiracy that had taken place and that the Queen was totally unaware of the deathly trap that was laid to crush her. The monarchs of France explore every possible means to make the people happy, but this attempt always backfires and they, with their inexperience and lack of any strong counsel, slowly slip into ruination. This steadily leads to the growing poverty and hunger and consequently the French Revolution. An extract from Madame Campan’s Memoirs brings out the chilling details:

I shudder even now at the recollection of the *poissardes*, or rather furies who wore white aprons, which they screamed out, were to receive the bowels of Marie Antoinette, and that they would make cockades of them.

It is true that the assassins penetrated to the Queen’s bed- chamber and pierced the bed with their swords.

The *poissardes* went before and around the carriage of Their Majesties crying, ‘We shall no longer want bread- we have the baker, the baker’s wife and the baker’s boy with us.’ In the midst of this troop of cannibals the heads of two murdered bodyguards were carried on poles (380).

Marie Antoinette was one whose life was filled with contradictions. Once the happiest, she later became the most tragic figure, having lost her husband and children, and falsely implicated of indulging in an incestuous relationship with her own son. The trial which ensued was ghastly and



horrific, that she finally came to accept her death as the better alternative to her nightmarish existence. Hers was a colourful, most terrifying existence surrounded by a web of deceit and disaster which made her collect letters and papers concerning her affairs. She also wrote from time to time of what happened that posterity might judge her. Even before the executioners approach to take her away from the prison to a mortal fate, she writes a letter to Elisabeth. When the summons come, she is calm and composed, "There is one thing of which I am certain. The worst is over; I have suffered the greatest pain. What remains is the sharp stroke which will bring deliverance. I am ready. And I am not afraid. It is to live that requires courage- not to die" (505).

Holt unravels this biographical fiction, which at once is also a memoir and also attains the perspective of an epistolary novel as she adopts all these literary devices to support her story and knit it

as closely as possible with history and reality. The novel can be read from the feministic perspective and as a historic fiction as well. She has recreated the life of this infamous Queen of France through letters and memoirs, and has delivered an insight and understanding of human nature to the considered judgements of historians to create this autobiography of the most fascinating of Queens.

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The Exemplars of Kerala and West Bengal- Thakazhi Sivasankara Pillai and Amitav Ghosh

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Abstract

The renaissance of Malayalam literature began with the proficiency of Thakazhi Sivasankara Pillai, an eminent writer. He was born in the village of Thakazhi, a part of Kerala, India, a place with peculiar geographical condition and economic identity. In fact, though there were few writers before him, Thakazhi, the connoisseur acclaimed the throne of success through his treatment of diverse themes and unique style of narration. Through his manifold realistic subjects, he has inspired the masses to fight for the betterment of their conditions. Furthermore, he made his attempts to break away from the traditional concepts of fictional literature. Bengal authors and poets are well-educated, self-dependent and are conscious of their rights. Moreover, Kolkatta is a city made of words where people talk in an intellectual manner and are seem to be engrossed in writing. Amitav Ghosh encapsulates the readers with the spectacular rendering of historical themes. To him, the target group audience is Non-Indians and ergo, he sketches the factual Indian matters through his literary works. Being an Anthropologist, he enfolds dreams and aspirations of ordinary human beings and the effect of such incidents on their lives. Thakazhi has escalated the literary life of his region, Kerala, by writing in his mother tongue, Malayalam and acclaimed global audience through his illustrious writing. The social backdrop of the state, West Bengal, has made Amitav Ghosh to rivet his attention towards the historical themes and therefore, his passion towards the things of the past has grown day by day.

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Kerala is an ancient land with history of many centuries and eventually, Malayalam, the language of Kerala is a recent origin and the term denoted the land itself as it is the combination of two words, mala meaning 'mountain' and alam means 'the land'. Thakazhi Sivasankara Pillai and his contemporary writers gave a proletarian emphasis to their writings, as there was a break away from the old trends and the new writing 'pusa' – progressive literature dominated the literary field at the time of Pink Decades (1930-1950). Some of the writers who belong to the same epoch are Vaikom Muhammed Basheer, S.K.Pottekat, P.C. Kuttikrishnan, Laltambika Antarjanam and P. Keshavadev. Nevertheless, the era blew the trumpet for the subject of social realism. The writer Vaikom Muhammed Basheer has hit the hard reality of life through his powerful weapon, black humour. On the contrary, S.K. Pottekat shed light on the subject of life in village and the change of time. Like Thakazhi, Keshavadev reflected the groans of people who remain plebeian in the social ladder—moreover, these writers gave great emphasis for the proletarian writings.

Bangla, the language of Bengal belongs to the easternmost branch called Aryan or Indo-Iranian. Exactly, in 1990, Calcutta celebrated her tercentenary and thereby, the natives never wished to continue with the British-given name 'Calcutta' and therefore, they used the original Bengali name of the place 'Kolikata', that of a swampy fishing village.



Amitav Ghosh is undoubtedly a doyen of versatile subjects and is respected and admired by divergent readers and writers. The stalwart writers of Bengal are prominent for their literary efficacy—Rabindranath Tagore, the ‘Renaissance Man’ of Bengal has been well established for his stupendous output in the arena of literature covering diverse revolutionary themes. The notable works of Satyajit Ray motivated many eminent writers and however, Premendra Mitra and Manik Bandhyopadhyaya were the most notable writers of psycho-sexual pathology. Even though few of the writers have lived outside the city, Calcutta, for longer periods, they are very keen in comparing themselves with the writers of English. Such writers are Amit Chaudhuri, Anita Desai, Jhumpa Lahiri, Bharati Mukherjee and Chitra Banerjee Divakaruni.

One can boldly proclaim Thakazhi, the pioneer of Socio-Psychological novels, because, when the attention of his contemporaries rested on social issues, he added psychological touch to the social themes. He has concentrated on how the society influenced the psychology of an individual and “whatever Thakazhi writes, the inspiration comes from the brain of history.” (George 22). Being a keen observer and a social scientist at heart, Thakazhi portrayed only realistic stories. He gave literary platform to the stories that he felt, heard and has experienced in his routine life. Even the insipid themes gained a grandeur status through the unparalleled style of webbing stories through certain interesting events. He was thoroughly exposed to the great writers like Maupassant, Chekhov, Hugo, Tolstoy, Gorky, Zola and others. In particular, he was fascinated by the stories of Rabindranath Tagore-- in addition to that, he was influenced trenchantly by Marxist Philosophy and communism. Indeed, he was an earnest admirer of Gandhi’s non-violence movement and Gandhian principles.

In need of inspiration, Amitav Ghosh reads Russian and almost in all his novels, the metaphor of journey is employed in some form. As a matter of fact, he is a writer of strong historical imagination and moreover, he has asserted that his interest lies in observing the world around him and listening to the stories of common people, as well. Gabriel Garcia Marquez’s *One Hundred Years of Solitude*

had a great impact on the beginning of his career in writing. The works of Vikram Seth, Michael Ondaatje, Kiran Desai, Mahasweta Devi and Rabindranath Tagore set an everlasting impression on Amitav Ghosh. The works of Satyajit Ray had a great impact on his writings and similarly, Proust, Balzac and Herman Melville had a great part in his evolution as a writer. He takes inspiration from lots of things “from traveling, from speaking to people, from my family. You know I have a huge Indian family. I listen to their stories; I listen to what people say.” (Zanganeh).

Thakazhi Sivasankara Pillai, the recipient of many awards and honours cherishes Bharatiya Jnanpith Award (1984), the most acclaimed award for his social-historical novel *Kayar*. His literary arena covers the period of sixty-five long years and his is a cumulative influence of Russian Classics and Freudian psychology. His medium of writing was Malayalam, his mother tongue and his oeuvre covers 40 novels and 800 short stories. The headmaster Kainikaara Kumara Pillai, remained as the great driving force of Thakazhi in his writing career. He himself admitted that he was not an expert in Malayalam Grammar—however, in the words of Mundasseri “What he learned was the grammar of life. What he wrote was the language of the life.” (MLS 81). His birthplace Kuttanad is cherished as the rice-bowl of Kerala—agriculture happens to be the chief occupation of his village. Albeit, celebrated as the well renowned writer, he always felt at heart, a farmer. After penning down his works before dawn, he entered the field as the deferential son of the land. His compassion for the land and the humans remained as the springboard for his glory.

Amitav Ghosh is the recipient of many literary awards like Prix Medicis étranger, one of France’s top literary awards, Sahitya Akademi Award, Ananda Puraskar, Arthur C. Clarke Award. He proposes that all the novels are historical novels, as every novel is an account of something that has already happened recently or many decades before. He started writing when he was in his teens and earnestly, he wrote when he was in his twenty-four years of age. As a writer, he spent much of his time in Egypt, that was his fundamental education as a writer. He always enjoys writing fiction, rather than non-fictional

works. The eminent writer has indited nearly eight long novels and five non-fictional works.

Thakazhi Sivasankara Pillai, the nature-lover echoed a clarion call that land is the mother of humans. In Kurinji Velan's *Thakazhi*, Thakahi reprimanded the humans that no one should hurt the mother earth as there is a specific rhythm of beat for the land (Panikker 38). The Kuttanad's farmer was also against the use of fertilizers as he reminded people that all should develop integrity towards the land by being kind towards Her. According to Thakazhi, "The farmer is a forgotten factor in modern Malayalam literature. He has to be remembered at least when you eat your meals. Though people know the taste of rice, the one who produces it, is not remembered." (MLS 85). Ingeniously, he invested the money that he has earned through his writing, in purchasing a little more farmland.

The prime focus of Amitav Ghosh is on mankind's relationship with Nature and in addition, he boldly rebels against the destruction of the mother earth by the rapacious human beings. The prevalent psyche of man towards Nature: "Man's greedy egoism and his obsession for more luxury, more comfort and more profit by means of science and technology has made him selfishly exploit the environment and upset the equilibrium and relationship so that the earth which ought to be man's home has become almost like a gas chamber." (Subbarao 88). In *The Glass Palace*, Amitav Ghosh expounds the real reason for the British invasion on Burma—in order to explore the wealth of the nation, Teak, the Britishers waged a war against Burma. In the novel, for plantation, many trees were cut down by the Europeans and Morningside, was also pernicious "... like a battlefield, with the jungle fighting back every inch of the way." (TGP 200).

Thakazhi received a laudable appreciation for bringing the dark life of socially downtrodden people to the limelight. As always, these people are the one who lead a miserable life facing the conscious negligence of the society. If it was not Thakazhi and his work *The Scavenger's Son*, then the night-soil workers of Alappuzha would have never been out of their social fetters. Even before anyone could think of Dalit fiction, non-Dalit literary writer like Thakazhi had the wind of the theme in almost all his works.

Moreover, *Two Measures of Rice and Rungs of the Ladder* raised him in the literary ladder. Through *Randidangazhi*, Thakazhi has lucidly captured the tenure of agricultural labourers of Kuttanad, which happens to be the part of the life of writer himself. Aftermath of the success of the novel "inspired farm-hands to unite and demand their rights with pride." (MLS 80). The fiction has created a seething awareness and he whole-heartedly believed "Farm for the Farm-hand." (MLS 80).

The oracle of Thakazhi to the docile agriculturalists is "The working class must have sincerity to their profession and love for the field. That is the most important aspect of agriculture. Moreover they should be aware of the fact that it is their responsibility to increase production." (MLS 85). Furthermore, to add laurels to his literary produce, he has recorded the social history of two hundred and fifty years of life in Kuttanad with six generations of characters in his great saga *Kayar*—seldom, there are any heroes and heroines. In the words of Thakazhi: "However, after completing the novel I felt that there is a hero- society, human society; there is a heroine- our earth. (MLS 86).

In *The Glass Palace*, Amitav Ghosh bestows the details of the despair of young Europeans in the jungle, before malaria or dengue fever weakened them, absolutely. "It is only when they are freshly arrived, seventeen or eighteen, that they can lead this life, and during those few years the company must derive such profit from them as it can." (TGP 74). Through *The Hungry Tide*, the author illuminates the readers regarding the controversy of, man caring only little for humans and eventually, the life of human is valued less than animal. Every year, dozens of people are perished by becoming feast to tigers, crocodiles and deadly snakes. Amitav Ghosh postulates that if ever the killing of men has occurred in some other parts, then it should have been considered genocide. Through a character, Nirmal in *The Hungry Tide*, he evinces his concern for the refugees "If you care for environment does this mean that you don't care about the plight of human beings especially impoverished people?" (Tarwar 113). Through his *Ibis* trilogy, Amitav Ghosh transpiously renders the real life of people at the time of enforced opium plantation in India and eventually, irradiated the readers regarding the true history behind the Opium war.



The characters portrayed by Thakazhi is boundless that withstands time and are absolutely rustic in nature. Thakazhi's opinion on characters: "Characters come, play their role in a particular situation and vanish. It is the situation that creates a particular character and I have not to exert myself at the conscious level." (Rangra 146). Hewas forte in skillfully depicting the human frailties through his characters of vast canvas. Having an intimate relationship with the farmers, manual scavengers and the fisher folk of his native, made him just in the portrayal of the characters. The writer truly believes that his wife Kamachi amma (Kaatha), the linchpin of his altruism and fame. It is a de facto that his passionate self is been reflected through his female characters in the novel.

Characters in the novel display a perfect harmony and at times, the author himself has no role to play on the further attributes of the character. Amitav Ghosh bestows equal importance to each and every characters of his creation and he projects a multitude of characters with different shades of good and evil. In *Sea of Poppies* and *River of Smoke*, the writer admired the characters, Deeti and Paulette. The writer dedicates each of his works to the members of his family on different occasions.

Intrinsically, the profound interest of Thakazhi and Amitav Ghosh lay in third-person narration and even their authorial voice gain significance. Albeit, Thakazhi did not read Malayalam more than four years, he could capture the nuances and turbulent of people of all sects. Both the writers hardly ascertain the names of the characters to be the title of his works. To be precise, the crux of the story or the object of narration gains momentum as the titles in their splendid works. As a cynosure, the hub of their stories move from the general issue to the more specific issue of both Man and Nature. The setting of the works of Thakazhi was not the kind of terra incognita, rather he explores "the waterlogged, slushy area suitable for paddy cultivation." (George 2). The literary produce of Amitav Ghosh pivots on the urban setting and his choice of setting is never confined to his state alone, rather, it travels across different states and countries.

In social saga like *Kayar*, to give the novel the epic stature and to add novelty to the narration,

Thakazhi has implemented the technique of the great epic *The Mahabharata*. Hearing the stories of the great epics *The Ramayana* and *The Mahabharata* from his father, he was thoroughly influenced by the later epic. In order to proof the western world that the Indian style of narration is unique and par excellence to them, he decided to insert the concept of grand narratives, story within a story and oodles of diverse characters.

Amitav Ghosh implements the multiple voices of myriad narrators, one of the characteristic features of polyphonic novels in his works. Instead of single writer's voice, the readers must be aware of plurality of consciousness. In his *River of Smoke and Flood of Fire*, Amitav Ghosh incorporates the technique of epistolary form. The predominant feature of Amitav Ghosh's novels is his experimentation with language, as he is a perfect wordsmith and has proficiency in many languages. He is much fascinated at looking over images and especially, he loves taking photographs—he draws inspiration from interesting photos, as well. Amitav Ghosh and Thakazhi incorporate the technique of inserting similies, songs, proverbs, oral forms into the narration for the ornamental effect. Thakazhi, a distinguished short story writer of sundry themes and whereas, Amitav Ghosh writes disparate essays on contemporary social relevance.

In respond to the question regarding the writer's future plan queried by M.T. Vasudevan Nair, Thakazhi responds that there is no limit to wishes "uppermost in my mind is the social life during a specific period of the Indus Valley Civilization. Then the life of the middle class of Kerala. These are the two things in my mind. I can't write myself. My hands are yet to regain their power." (MLS 87). These two literary giants has attempted experiments in their choice of theme and narration. Though their works are agog with both praises and debates, they wholeheartedly accept the flaks on their works. Theri removal of stains on the social fabric enthralled the attention of the readers. As the years elapse, their canvas keeps growing bigger and bigger by transcending all the literary barriers.

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An Exploration and Equation of Canadian Prairie Landscape with Metaphorical Wilderness in Aritha Van Herk's *No Fixed Address*

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Abstract

This paper explores why the protagonist Arachne Manteia of No Fixed Address by Aritha van Herk of Canadian literature appear and disappears in the wilderness. This unlimited geographic land provides as a powerful metaphor for a country that always senses its internal and external borders as unsafe and forbids identity to its people. The nation being divided provincially between Anglophone and Francophone communities, it also awkwardly defines itself against the United States' frontiers. Aritha van Herk in this fiction has overturned the negative impressions that other writers especially the women writers like Margret Atwood , Robert Kroetsch , Michael Ondaatje and others have given to the wilderness. Though Canada is the second largest country with sparse population in the world, with its extreme northern weather and wilderness. Aritha's unique delineation of the wilder landscape orients with the subjectivity of the central character. This study is an analysis of the internal connection between space and body, focusing on the mutual influences and also emphasizing how the body is put in the centre as the prime destabilizer of the meaning of the assigned gender . The portrayal of such unusual bodily agency thus wants to inscribe body yearning and knowledge in a way that directly faces Canadian literary tradition within the western narratives.

Keywords: wilderness, geografication, female sexuality, performativity

Introduction

This paper explores the protagonist Arachne Manteia's disappearance and emergence in the Canadian wilderness in the novel No Fixed Address written by the Canadian author Aritha Van Herk. Aritha has won the Howard O'Hagan Award for Best Alberta novel for No Fixed Address. From her first novel Judith (1978) she has been delved in making her protagonists as feisty individuals. The boundless geographic land of Canada and its insecure border has become as a powerful metaphor in forbidding meaning and identity to its people. The major division of the land is provincial peopled by Anglophone and Francophone communities. Aritha Van Herk , in this fiction, has overturned the negative impressions that other writers especially the Canadian women writers like Margret Atwood , Robert Kroetsch , Michael Ondaatje and others have given to the wilderness. Though Canada is the second largest country it is sparsely populated due to its extreme northern weather and wilderness. This province metaphorically provides required complex geographical factors to define the Canadian identity and imagination. Aritha's unique delineation of the wilder landscape orients with the female subjectivity of the central character Arachne Manteia.

About the Author

Born as the last child in 1954, Aritha Van Herk, to the Dutch parents who migrated to Canada due to the impact of World War II. The main reason for the migration was to get rid of strict religious Calvinism and also for better economic and educational opportunities for their children. Aritha grew up with the conscious of ethnic differences prevailing in Canada. Her family lived in the Albertan Prairies near a farm Edberg village. It is pointed out that her major works are intensely ingrained and drawn from the biographical facts as the assorted jobs that she was engaged with as a farmer, tractor driver, secretary, researcher, editor and bush cook. Being a universally recognized writer she has penned a number of highly acclaimed books. Her life and books reflect that she is a zealous lover, critic and consumer of all features of Calgary. Being a product of University of Alberta and she has risen to prominence as a writer at international forum with the publication of her first novel Judith. She was acknowledged with the Seal First Novel Award for this novel. Being an English Professor she teaches Canadian Literature and Creative Writing at the University of Calgary. She has been a life time member of the Royal Society of Canada.

Aritha Van Herk defies conventional notions on gender, genres and geographical factors by transgressing, blending and redrawing their traditional boundaries. One such demonstration is her invention of the new genre called as "Geografiction" which is a narrative that combines the concepts like travel, autobiography, fiction and literary criticism. It is an experiment through which she shows not only her interest in developing and redefining genre but also her dislike of restrictions of all kinds. She challenges both the rigid literary form and stereotypical perception of the world by creating bold female characters who travel for their liberation and self-empowerment.

Coral Ann Howells, an American professor in the Institute of English Studies and Canadian writer, in her analysis on the contemporary English-Canadian women novelists, *Private and Fictional Words* (1987), pointed out that "wilderness" has been the conceptual myth in the Canadian literary tradition. Exploration of the female self and equating the same

metaphorically with the wilderness for the mapping of their self-discovery has been the common topic for many female writers using their imaginative space.

Plot and the Critical Analysis of No Fixed Address

No Fixed Address: An Amorous Journey was published in 1986, widely known as "amorous journey" written in both masculinist travel narratives and masculinist prairie narratives. The title, *No Fixed Address*, refers to the concept that there is no fixed geographical dwelling place for the leading character in this novel. The protagonist Arachne Manteia is an underwear salesgirl travels around the prairies of Canada in her Mercedes Benz and yearns to tramp over the entire world and afar. During her travels, the third-person narrator discloses some events from Arachne's past. Her unhappy childhood leaves distinct, painful marks on her heart and thus significantly shapes her personality and behaviour. As an unwanted child, she spent most of the time alone, locked up in the house by her own cold, heartless mother. Therefore, being forced to stay in one place for a longer period of time is for Arachne nearly impossible as it is strongly connected with the sense of imprisonment. She rejects values typically associated with women such as domesticity and motherhood, "wish[ing] that she were a man" (67). The underwear she is selling is perceived by her as a symbol of imprisonment of the female body. She herself wears none. Although a grown woman in a stable relationship with a loving man, she refuses to settle down with him and instead continues travelling and having occasional lovers, even though she appreciates her relationship with Thomas. She is arrested later on a charge of abducting Josef, a eighty-year-old friend from a nursing home and one of her lovers. When she came out on bail she cannot resist her restless urge to flee, to be able to enjoy the feeling of a free movement again. She drives through the rural places of the west and up into the North, still driving the endless road. Van Herk closes her novel ambiguously and it is not clear what happens to Arachne at the end.

Since the beginning of the story she is desperately looking for the map and culls out opportunities to fulfill her anxiety in eternal travelling. Consequently, when she happens to meet Thomas, a mapmaker for



the Geodetic Survey Company, she foresees the possibilities of fulfilling her vision through him and his maps; she gives up her job and starts to live with him in Calgary. She enjoys, hitherto unknown, her new insights by travelling all through the prairie towns with the maps of Thomas .

Thomas wanted to give her yet another new experience and he takes her in the balloon outings and offers a different prospection of the landscape but in the end she has only transcended all boundaries and conformed that all known maps proven to be insufficient for her womanly 'self'. Since she mourns for a map of longing she explores for her own cartographies, driving to north and ultimately lost herself from the mapped province. Thus what is to be comprehended here is that Van Herk's induction of mapping and exploration shifts her characters to strange settings or making them to follow eccentric paths in order to expand those boundaries set by the patriarchal society and cultural myth.

Wilderness and Female Sexuality

The wilds are the region where the individual struggles with their subdued sexuality and needs of life in the quest for firm self, is now represented in this novel as a zone of open female sexuality and wandering desires. This change is clearly established by Arachne. Women's body and self endowed by culture is being deconstructed purposefully with a motive to blur the sexual differences. Arachne's implication as a daring explorer in a wilderness breaks her constructed female identity into pieces. What Van Herk does in this novel is remapping of subjectivity as the author is quite aware of the implications of the equation of 'body' and 'place'. The novel beautifully depicts that women's liberation is the liberation of space as space / territory is anthropocentric and the crucial reproducer of gender relations and meanings. But in the postmodern condition "space" is essential for a free and open identity for human beings, and this is being proved on many occasions in this novel where the issues of the body and gender boundaries are seeking to blur or break and relieve through an examination and attaining ultimate flouting of spatial boundaries.

The novel observes how the landscape is being perceived both as the sexual representation of women

and national identity of the protagonist. Van Herk's account is being compared with the feminist literary critic like Annette Kolodny's query on the literary representations of the landscape in terms of woman in "The Lay of the Land: Metaphor as Experience and History in American Life and Letters" (1975). Kolodny furnished that the implicit sexuality of land by describing on the experience of the landscape as the female fulfillment comprising all the qualities that Mother, Mistress, and Virgin as traditionally represented by men. Likewise, she also displays how images of infiltration into intact virgin boundaries or feeding from the Mother Earth may reveal the ways in which the landscape has traditionally been viewed, defined, respected in terms to men, either through physical sustenance, sexually detachment from them, or oppressed and dominated by them.

Van Herk believes that the subjugation of women in these ways of delimiting them through the patriarchal embodiment in and through the landscape, also restraining her own freedom. She pronounces her disappointment at men's hold over the nation and its narrative measures basing from her own regional Albertan perspectives, Van Herk opinionates: 'Where, in this landscape constrained by male Vantage, does the woman writer of the prairies enter? ... How can we enter fiction if we are fixed as mothers / saints / whores, muses all?' (Maria p-78) Van Herk finds reply to her own rhetorical question by suggesting that the answer lies in the apathetic landscape. 'We can get into it, enter this world', she writes, 'because it belongs to us'. But this, she argues, can only be done in subtle ways by 'spying out the lay of the land' (Maria p-78) . In other words, she upholds on the men's hold over the territory and its depiction must be disbanded.

Women have been enforced to pierce into this patriarchal society and geographical territory only in deception to escape from the fixed roles traditionally defined on to them. By rewriting the established sexual and gender roles of women as traditionally defined in Canadian fiction, Van Herk suggests that all those negative and subversive representation of female should be challenged and questioned. Thus, Van Herk felt the need to advocate acute metaphysical elucidations for representing women as strong and maverick in the Canadian wilderness

against the hitherto perceived notion of “the other” by male writers. Generally women were forced to disguise themselves as androgynous or pseudo-male or permitted to play their conventional role as mother, whore, virgin etc. In her essay, “Boundary Busting on the Front: Gender and Nation Transfiguration” (1988), Van Herk suggests:

some of these problematic and conflicting possibilities for women striving to reconcile their gender with an environment colonised as male. All of these strategies involve ‘stretching the borders’ of female sexuality and nationality - where sexuality and geographical space serve as metaphor to each other. (Maria p-80)

No wonder that the critical analysis of *No Fixed Address* tended to discuss not only on the body but also the garment that covers the body-features and the imposition connected to “woman’s shape”:

This combination of garment and underpinnings reduced or expanded the natural female shape in an often remarkable manner, the goal, it is important to remember, to aid physical attractiveness, a standard inevitably decided by men. For centuries women have suffered the discomfort of corsets, padding, petticoats, girdles, bustles, garters and bust pads. . . . And who will be responsible for what those tortures have created? The existence of smelling salts, hysteria, frigidity and shrewdness can all be attributed to uncomfortable underwear. It was for a long time taken for granted that woman’s body should be prisoner, taped and measured and controlled. Some fashions literally demanded that women walk within the wooden and metal hoops of cages. (Pelayo p-38-39)

The novel is representing a voice of disapproval of having to dress like men but then deliberating through another character the wish to be one:

‘Women drivers will not drive wearing makeup.’ ‘They want us to look like men,’ complains a woman who is hired and trained with Arachne. ‘They’ve got to hire us, but they’d just as soon if the passengers couldn’t tell us from men.’ Arachne wishes that she looked like a man. Indeed, Arachne wishes that she were a man. Driving seems so much easier for them, reaching, turning the wheel. (1998 p-51)

Performativity of Gender Roles

According to the American philosopher and gender theorist critic Judith Butler that human body is not a mute facticity (GT: 129) She emphasizes that the cultural dedication is prior to body and thus sex as well as gender can be performatively constructed. She further says that gender as a performance in which an individual means culturally acts upon and is performed without one being conscious of it, but she affirms that performativity does not happen as an/a “automatic or mechanical” deed.

For Butler, this inscription of gender role is readily transmitted from one generation to the next in the form of socially adopted meanings. Butler further validates that the celebration of gender and its assignation creates gender. Thus, Judith Butler has denied the distinction between sex and gender and argues that there is no sex that is not always already gender.

There are instances for anti-performativity and performativity sequences in *No Fixed Address* which attribute the instability of gender identities through the character of Arachne in family and her other social relationships. Thus, family is an institution which is mainly concerned in endorsing the gender roles but for Arachne motherhood holds no strong familial bondage. In fact motherhood did not raise any sentiments to Arachne. Both mother and daughter reject each other and their repulsive body actions leading to destabilizing of their relationship. Here their gender role performs the performative roles. Their body’s The actions of the body are the important destabiliser and not mere passive receiver of gender instruction as argued by Judith Butler that performativity role of genders / bodily reiteration may act for reinforcing as well as rematerialising gender identities. Performativity of gender assignation is again explicitly performed in Arachne’s relationship with Thomas by his mentioning that she does not need to worry about the classic social gatherings where parents meet the fiancé(e) as “it’s only a game”. Arachne is constantly portrayed in this novel as persistently trying to resist the conventional performativity of gender roles.

Arachne is not unkind to Thomas. She is only consistently unfaithful. She is also unwilling to indulge in the polite rituals that are expected



when a woman is connected to a man. She refuses to accompany him to topographical survey parties and she will not provide him with even a minimum of domestic service. He is the one who hangs clean shirts in her closet . . . while Arachne tracks in air and dust, litters the living room with her samples, her order forms, her road life. (47)

Thus this novel has altered the traditional gender roles and identities in such a way that extensive criticism has commented on it, particularly as regards its plausibility or the dangers of “simply inverting the stereotypes” by depicting women who “take their sex ‘neat’, like men, or as men are presumed to do, who are often promiscuous without guilt” (Clayton 2000 p-167) This analysis here raises concerns on the common debate that in feminism which has been seeking to detect what equality is meant to be, with two basic argumentations: the one going in the line of Van Herk’s portrayal of Arachne as being “the reversal of the male picaro” (Clayton 2000 p-167), and the second one is suspicious of such equality (feminism of difference) which implies of emphasizing androcentrism by centering on masculine traits and rights as desirable one .

Deconstructive Study

This analysis is getting complicated with recent thinking and readings from the postmodern dimension and deconstructive critical perspectives. Considering that the novel has claimed that “Arachne does not remain a reverse role-model; instead, she moves beyond the frame of binary thinking, leaves the grid behind altogether, and becomes unrecognizable as a real Woman (or Man, for that matter)” (Goldman 1993 p- 30).

Mythical Representation

No Fixed Address is actually based on the mythical character Arachne, a renowned figure, whose profession is weaving. Her daunting spirit dared against goddess Athena, who was her arch-enemy. In the marathon war she was punished and cursed to turn into a spider. Van Herk’s selection is appropriate as a representative for female determination and talent further it serves by bringing to mind the mythical weaver. Van Herk has deconstructed this myth of

female weaving of a female on her own destiny with her mobility. (1998 p- 44)

Thus Van Herk has used the myth of the west and deconstructed the discourse of male and gave a suitable and unbiased representation of women. She subverts the original myth in order to explore new horizon for women. Van Herk states:

Women can write kitchen-sink realism about the limitations of their lives forever. But realism can become its own prison, its own enclosure. Fiction’s mandate is to explore the possibilities of the imagination, the possibilities of the world beyond its closure. (Jones p-7)

Portraying the North as a space for woman’s writing, Van Herk subverts the topography linked with masculinity and male. From the male perspective, the North pole is considered as something challenging where men can expose their valour. For Van Herk north is not just a geographical space but also depicts the geography of the mind disclosing in the inner realms of thought and self. She describes in her essay “The Ethnic Gasp/ the Disenchanted Eye Unstoried” on the northern topography in the following manner:

North is not an ethnic designation in Canada; the notion of north is tossed about as casually as if it were nothing more than a direction, rather than a destination or even – quite possibly – an act of the imagination integral to Canada’s collective ethnicity. (76)

Conclusion

Thus Aritha Van Herk has reflected her concern on female self and gender issues through multifaceted approaches, notably through her interest in geographical space, through the central characters encounter with Canadian wilderness, geography, mapping and exploration of the region. She as a writer not only explored the potential of the space but also configured the possibilities for the new gender by liberating women from limitations and clutches and motivating them to develop with new identities. Her depiction of Arachne’s longing for map in tracing out the limitless territory is one of the examples where Van Herk has bound together Arachne’s reason and emotion, mind and body, the real and the imaginary by deconstructing the female

self hitherto literature has created. Van Herk also has explained through her work on the impatience and restlessness of Arachne and her love for travelling or unmotivated movement by associating with gender-related restrictions. This signals out on the spatial condition of being on the unsettled movement of the central female character but also points out to the bodily state of tension, uneasiness or discomfort resulting from the oppressive notion of the gender norms that women have been struggling against. This clearly shows her awareness of the mutual influence between body and place.

Van Herk's Arachne counteracts with Canadian cartographic and literary traditions that have left only frozen images of submissive, fixed and alarming woman self and land usually created by the Canadian earlier writers. Van Herk nonchalantly has made firm and emboldened images as a challenging representation to the accepted worldviews and knowledge. The article, thus, has analyzed and discussed the possibilities of the disruption of hierarchised, gendered dichotomies making deconstructive female wilderness in par with wilder landscape. Before wrapping up this analysis is there rejection to Arachne's drifted life and her sexual proclivities? No denial to the fact that Arachne captures, captivates, and haunts the reader all at ones. She does not let the readers slip away in fact Van Herk has made her readers to consider about their lives like where they are going, and why they are going there?

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Caliban's Rage Inanera of Globalization

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Abstract

Leftist movement and all literary theories aimed at undermining literary transcendence. They considered literature as culturally determined artifact which is true but in a half sense. It is true that a literary work is not born in a cultural vacuum; but in a specific cultural context. But it is also true that literature has ability to go beyond the context- to transcend the spatial and temporal boundaries. That is why we admire great literature and writers admired everywhere no matter what country they come from. Leftist denied transcendence as it was a fact of our reading experience. Still theory remained in denial mode about it and stressed cultural determination: why did it do this? As a leftist movement its fountainhead was in USSR, the maker of Marxism. Now the tragedy of those who said they ruled according to Marxist principles faced a big problem and it was Marx who had said that when communism comes, state shall wither away. Now no Marxist government ever afforded to say that stage of communism has arrived and society has become classless. Thus has Bertrand Russell acutely pointed out that maintaining the social inequality between bourgeois and proletariat is doctrinal necessity otherwise they would have become redundant? Thus it was necessary for theory to maintain cultural determinism slip the fact of literary transcendence under the carpet. If one looks at history with the fall of USSR in 1989, the influence of theory also began to wane and by 1995 it had completely collapsed, although it took ten years to announce that "theory emperor had no clowns" that was done in 2005 with the publication of Theory's Empire. Around 1990s the world of global economics started GAT talks and subsequently the globalization programme took shape. The basic tenet and agenda of globalization is to bring the nations, states of the world together and to turn the world into a global village. In such ethos literature can play a very significant role as it draws attention to basic humanity lying under the colours of skin and culture and gender.

Keywords: leftist movement, transcendence, cultural artifact, theory, globalization

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In this book, Theorrhoea and After, Dr. Raymond Tallis draws attention to one of the remarkably effective survival strategies of our new kind of academics called 'theorists'. If taking intellectual positions is a game like skating, these theory-sportsmen move so adroitly that by the time cracks in the ice begin to appear at one spot, they have already moved on to some other site. To use a metaphor more in keeping with their cavalier style of argumentation, these theorists are coquettes. Before you can zero in on their alliance, they have already formed another. An excellent illustration of these whistle-stop peregrinations through intellectual space is Jonathan Culler's 'progress' through theory. Making an ardent plea for the adoption of structuralist poetics in the study of literature on the Saussurean model of langue and parole, Culler States, with a salesman's confidence marketing a new product, in "Structuralism and Literature".

"My main purpose here is to show that....Structuralism is not an abstruse or recondite theory but that, on the contrary, a structuralist approach to literature is directly relevant to the practical study and reaching of literature.



As the structuralist poetics, with its impenetrable semiotic codes and iconic modes, began to show its embarrassing cumbarrassing cumbersomeness in its application to literature, as, in fact, some of the major critical theory products began to turn the paper red in the ultimate litmus test of applicability and their acid became generally evident vis-à-vis the Leavisite New Criticism with its proven class-room success, when, in an equally fervent plea for the inclusion of Theory in English study Programmes, he roundly asserted, as a face-saving device, that Theory is not meant for application. Theory is for its own sake and has nothing to do with explicating and interpreting literary texts.

Against the backdrop of such critical coquetry or somersaults call what you will- the words of Professor C.D. Narasimaihah, in a British Council TELI Seminar at Hyderabad some years ago, come as a refreshing shower of sanity and wisdom, such endangered qualities in our intellectual domain these days. In his paper ‘ Retrospect and Prospect ’ CDN rightly warns against the “ dead language ” of ELT teaches and talks of the “ competition ” they face from the critical theorist.

“ Who made a mystique of imported critical theories, which had their origin in France, where wisely forgotten while they continued to rage fiercely in the United States, Thanks to its faith in “ Make it New ” . Such were

Structuralism, Post –structuralism and deconstructionism. It Became fashionable in Indian Universities to loftily mouth clichés like ‘ The Death of the Author’ But none of these lost souls offered to take up a poem and demonstrate how their theory was an improvement on the previous modes of looking at a poem, play or novel: did it bring them any nearer to the work of art ? No, the farther away from the text they were, the better for the theorists to wax eloquent!⁴

In these words, CDN has articulated a fairly representative expectation that any theory its worth show its worth by its applicability. An approach is valuable in so far as it provides us with insights into a work of art not otherwise obtainable. That is the barest minimum one expects of an approach, the alleged ineluctable “ ideological predispositions” – both of the approach and its user apart. In the

sciences, with whom our Theorists like to compete, an unworkable theory is discarded and not fetishized. To say, as Culler does, that theory is not meant for appreciation is the height of critical irresponsibility, which will turn critics into Swiftian spiders spinning out yarns and yarns of self-referential and, therefore, in the end sterile theory. It is this phenomenon in the academia that Dr. Tallis diagnoses as diarrhea / gonorrhoea of theory – theorrhoea, anticipated by Swift himself in Gulliver’s Travels as well as by Pope in Dunciad.

Naturally, therefore, when in 80s and the early 90s I saw phrases like “orientalism”, “postcolonial” bandied about in seminars and conferences, my earlier – may be sentimental – interest in the British India was revived. And always eager to explore and welcome the new, I turned to the “postcolonial discourse” – the latest theoretical framework – with great expectations hoping that it would give me more fruitful ways of looking at literature and sharper tools for analyzing literary texts. In a sense, this paper can be seen as an account of my encounter with the prime text of that approach, Edward Said’s Orientalism in particular and with postcolonial discourse in general and of the problems that surfaced thereby. It is possible that these problems might appear to the cognoscenti simple-minded. If Dr. Tallies and Patrick Parrinder’s experience is anything to go by, it has been found to be the wont of the theory-people to either ignore inconvenient questions as if they did not exist or to dub them as native and simplistic. But epithelizing an argument is not answering it. It looks as if after the disintegration of the Soviet Empire, we are in for an age of intellectual totalitarianism. I believe that unless postcolonial discourse addresses some of these question involving both its theory and practice and reconsiders its cherished goal of decolonization, it not likely to prove relevant to students of literature.

First and foremost, postcolonial discourse must decide for itself what it wants to become a serious discipline studying, the historical phenomenon called colonization whenever and wherever it has occurred with its pros and cons or only an anti-Western rhetoric ? For whenever colonization or colonialism is spoken of the countries implicated are almost always America, England and France.

Is not curious that hardly a word is uttered about the Soviet colonization of Eastern Europe or the Muslim / Mughal occupation of India? When I put this question to Gauri Vishwanathan, when she was in Pune, soon after the ‘decolonization’ of Eastern Europe, her reply was befitting the disciple of Raymond Williams and Edward Said. She said that neither her ‘ideology’ nor her tenured position in the U.S. permitted her to speak on that topic, although to appear fair to an alien audience, She did acknowledge the need of “someone examining the effects of Soviet colonization”. Similarly one would like to know how Said expects us to look at the Taj Mahal- as an eternal monument to marital lover or, to take the Marxist line, a monument to the exploitation of a subjugated artizanry ? Or should we subscribe to the opinion of the maverick historian, P.N. Oak according to whom the Taj Mahal was originally a Hindu temple ?

In the ‘Afterword’ to the 1995 edition of *Orientalism*, Said shows some embarrassed awareness of how the charge of anti-Westernism sticks and is at great pains in extricating himself out of it. But unfortunately all the his long-winded explanation amounts to is unconvincing rationalization by its tendency to epithetize a counter argument. According to him, West and East are “fluid identities” or categories and those who accuse him of ant-Westernism are indulging in “essentialism”. If, indeed, it is so, one wonders as to how Said himself can make general statements about them throughout his book and even after. Or is it that when

Said wants to generalize about them, these “fluid identities” suddenly get stabilized and acquire the viscosity of a solid metal? Arrogating to oneself the right of generalization and not granting it to “others” in the name of anti-essentialism is hardly being logically fair. While the truth is that if anybody is indulging in totalization, it is, as the Indian Marxist, Ajiz Ahmad has pointed out from a different perspective and obviously for reasons different from those of mine⁷, Said himself, whose ideology wants to have it both ways and, so, fails to make any distinction between an openly imperialist and a lover of India like E. M. Forster, whose sympathy is just “patronization”.

Even if one tethers one’s argument to the pole of Western colonialism, the implicit, unquestioned and unquestionable objective of post – colonial discourse- decolonization – seems as if it will do with a fresh look at it. Now ‘decolonization of the mind’ may be a many, many splendored thing to some people, but it appears to be fraught with problems and even new ones. Firstly, is not the inherent paradox of championing decolonization in English visible enough? Or, are we to turn a blind eye to this logical impasse as faithful fellow travelers in the name of ‘our ideology’? It is like some radical feminists denouncing ‘man-made language’ and clamoring for a separate feminists lexicon, blissfully unaware all the while that their very articulation is made in the much – maligned man-made language which fact automatically abrogates their acidic animadversions against it.

‘Secondly if decolonization is an absolute value, one wonders why it is being sought only in English departments but not in other departments, faculties or in other walks of life. For it to be credible, the gospel of decolonization cannot be preached selectively. It is evident that if, blinded by our hostility to everything associated with

The colonizers, we launch an all-out camping of decolonization, we will be throwing out not only the baby with bath-water but the bath- tub also.

Moreover, decolonization will have different implications for different erstwhile colonies. For instance, in India, since the British left bag and baggage in 1947, decolonization will involve only institutional restructuring, but in a country like Australia or New Zealand, it will have demographic ramifications too. The white champions of decolonization in those countries- the authors of *The Empire Writes Back* for instance- should note that the process of decolonization there cannot be said to be complete till the last white person leaves their shores and hands over the countries to the aborigines and the mowries. (The same applies to America, too)

Are the votaries of postcolonial discourse prepared to carry their argument to these logically inevitable extremes ? And even if they are, will it be an act of political and cultural wisdom? One had better go into the feasibility of the whole Decolonization Project and work out one’s own solution for oneself.



This is all the more so as except the phenomenon of colonization, the once colonized countries do not have much in common. And even that experience was qualitatively different for each of the colonies. As for example, the way British treated Indians, Africans or Australians was not quite the same. And, therefore, the experience of a Palestinian Arab like Edward said cannot be the guiding factor in the formulation of our Indian Postcolonial Discourses, which has to evolve out of our own experience of colonization recorded in the documents of the period like the writing of Raja Ram Mohan Roy, G.K. Gokhale, M.G. Ranade, Ambedkar and a host others. In the Indian context, for instance, one has to come to terms with the setting up of three universities in the watershed year of 1857. Turning Shakespeare's *Tempest* into a colonialist- allegory and taking up Caliban as the role-model will hardly serve to

Explain either the motivation or the effects of such a step. It is not simply a case of Caliban learning to curse for he is one on whom 'nurture does not stick'. Let us not forget that Prospero had given language to Ariel too, who put it to melodious use and won his freedom in the end. It is up to the once colonized – so – called wretched of the earth – to decide for themselves whether, by following the persistently anti – Western line of said, they want to remain the eternally cursing malcontents like Caliban or whether by putting their colonial experience to creative use, they want to become Ariel's, like Yeats, singing their way to the ultimate liberation.

A further complication in the Indian experience of colonization is the fact that much of the social transformation in the 19th and 20th centuries would not have been possible without the active support of the British, Painful as it may be, it has to be admitted that at that time India stood in need of the Western thought. The reemergence of the sati in the postcolonial India should serve as a reminder that the picture of colonization cannot be painted with the same consistently black Saidian brush.

Moreover Indians have to learn to make finer distinctions between different colonizers. For instance, George Orwell's comment in 'Reflections on Gandhi that a Mahatma Gandhi was possible only in the British India' 8 has not quite received the attention it deserves. It is a moot point whether

a Gandhiji would have been even thinkable or effective or both in Stalinist Russia, Hitler's Germany or, nearer home, even the Portuguese Goa or Aurangzeb's Hindostan.

When the winds of liberalization and globalization are sweeping the whole world, the objective of decolonization appears to be, at best, headstrong and, at worst, retrograde and suicidal for the erstwhile colonies.

Soon after the collapse of the Soviet Union, and their release from the Bear's hug, some Poles, Hungarians and Czechs visited our University and rued the fact that they had no English, as, being the Soviet satellites, only Russian was taught to them compulsorily. As a result of which, now they had to start from the scratch in order to move in step with the world beyond the Iron Curtain. Countries like India, because of their historical association with England, were in a much better position, as they have got the natural handicap in this race for globalization. But we give you five year's handicap. We'll soon catch up with you", they said.

In a world scenario where even China has taken to the capitalist road, with all the modernization and westernization it implies, rejecting one's colonial heritage instead of forging ahead by taking advantage of the providential historic connection seems like putting the clock back, leading inevitably to one's isolation in the world. In fact, advocating decolonization may turn out to be participating, consciously or unconsciously, in the Talibanization Project. In such a scenario, leaders like Nehru or, more importantly, Anwar Sadat of Egypt, Kemal Pasha of Turkey or the Shah of the pre-Khomeini Iran about whom one would like to know what said has to say have been proved prophets by historical forces.

That each of the colonies has to work its own salvation is dictated by the narrow nature of Edward Said's main interests in Orientalism and the consequent methodological lacunae. Admittedly, Said's Orient centers round Egypt and Palestine which he calls Near Orient and his interest in the Far Orient like India and China peripheral and in the case of Australia and New Zealand practically non-existent, (may be for obvious racial reasons). A significant omission of particular relevance to India, is the German Indology about which said

beyond “freely reproaching” himself does nothing and this cavalier discursive style is but natural and expected, for the existence of a substantial body of knowledge such as German Indology challenges some major Foucauldian notions. Even said, in a moment of uncharacteristic critical candour, unbecoming of someone who says he is indebted to Foucault and Althusser – whose very anatomies must have been ideological and shaped by the will-to-power. But the moments does not last long, for soon said our how it gained the authority it did and naturally Gramsci comes in handy with his notion of hegemony! Whatever the forensic ingenuity of said, the fact remains that nay account of Oriental Studies that leaves out a major chunk like Indology, the achievements of scholars like Max Mueller and of great Sanskrit teachers like Charles Lanman and J.H. Woods, is bound to suffer from severe inherent limitations.

After his disquisition on pure and political knowledge, it is deeply ironic and therefore quit amusing and, at the same time, highly gratifying to find how said, in spite of this Foucauldian exercise, still yearns for a ‘dispassionate’ discussion of the Arab question in America. So, disinterested knowledge does exist, after all!

Explaining his methodology, of dealing with writers, said speaks about the “strategic location” of the author- that is, the author’s relationship to his subject matter. If the same strategy is applied to said himself, it throws a flood of light on the nature of and motivation behind Orientalism. Once we seize upon the fact that Edward Said is a Palestinian Arab not only located in America, but holding an eminent position there (as a University Professor, as a member of the Council on Foreign Relations, New York, the American Academy of Arts and Sciences and the executive board of PEN), the paradox between his ‘strategic location’ and ‘subject matter’ becomes all too apparent, the former, proportionate to the author’s eminence, negating, almost deconstructing the latter. One way –out for the author form the impasse is to shift his “ strategic location “from America to Palestine and conduct his discourse form there, gaining thereby not only in authenticity and sincerity but also in persuasiveness. A different but by no means an unrelated thought : to grasp a matter

of civilizational difference, said should meditate on the hypothetical situation of his being I Palestine and carrying on an equally ‘ferocious’ discourse against Palestine. His own experience of getting his book *The Question of Palestine* published there should be something of an eye-opener 14 . It should be a matter of deep gratitude that no edict or fatwa on head has emerged from the white House or the House of Commons nor is likely to do so.

It would be disingenuous to suppose that said is not aware of these realities How does one, then, explain the *raison d’ etre* of Orientalism? At the end of his longish ‘Introduction’ while talking about the personal dimension said naturally waxes somewhat autobiographical and regrets the fact that in Ameruca the Arab cause finds no sympathizers as Zionism does 15. And here we come, as it were, to the raw nerve of the book. Unable to bear the pain, Said goes into a sulk and taking advantage of the comparative seclusion and leisure enjoyed by academic in the West and also of the democratic surroundings, spins out a complex web called Orientalism. Out of the frustration of the political cause clear to him, said by presenting and exclusively negative picture of Oriental studies and by ignoring the positive achievements of Indologists and philologists, has turned them into a West-wide conspiracy from times immemorial to run down the East in which all Western writers from diverse fields are ipso facto accomplices, To go to the same level of simplification and to take up the same example said gives in the section “Crisis.16 it looks as if lions were rise up indignantly and, without, knowing a word about zoology, declare that their ferocity, is a human fiction and conspiracy and accuse humans of adopting a ‘textual’ attitude to them.

Frustration often breeds malice and animosity. Out of these negative passions has come Said’s Orientalism and out of it, to a large extent, has sprung what is called Post-colonial Discourse, which is better termed as Anti-West Diatribe, for its avowed aim seems to be running down the West at any cost, Judging by their critical procedures and the alternately skill and sky tones. Even its accusatory and intimidatory terminology – words like ‘ The imperialist Project’ the inescapable complicity of a writer- is indicative of the animus this approach



bears. Fired by the ideological postures, no matter how mawled and mangled the work of art, through textual and factual distortions is not in the interest of literary studies as a discipline.

Said's own critical practice is naturally no exception. We may not be competent enough to assess his comments on the relationship between the West and the Arab world, the Near Orient as he calls it but when Said does, for a change, speak about the British India or English Literature, we can easily detect such distortions. For example, when he refers to John Stuart Mill's famous essays like *On Liberty* and *Representative Government*, he slyly insinuates that, in spite of his liberalism, suffered from a bias against Indians, who "were civilization, if not racially inferior".¹⁶ Now what Mill makes clear in the last section of his *On Liberty*, Applications is that his views on individual freedom are applicable to a free and sovereign society, which is a matter of logical necessity rather than racist or even "civilizational" bias.¹⁸ For Mill is aware of the cruel irony of giving sermons on liberty amid a subject population. And how would Said reconcile his reading of Mill with the last sentence of *On Liberty*?

"a State which dwarfs its men, in order that they may be more docile instruments in its hands even for beneficial purposes-will find that with small men no great thing can rally be accomplished".¹⁹

In *Culture and imperialism* – a sequel in Said's own world, to *Orientalism*²⁰ – occurs Said's famous critique of Jane Austen's *Mansfield Park* hailed by his votaries as classic example of postcolonial criticism. In this view, a hardly noticed fact like Sir Thomas Bertram being the owner of a sugar-plantation in the West Indies is foreground with the design showing that the Mansfield Park, a symbol of culture in the novel, is actually based on the income accruing to the family from Bertram's life makes her a conspiratorial accomplice after the fact. Now such an imperious 'judgement violates certain elementary procedures followed in literary analysis. Firstly, it seem to be forgotten that Jane Austen is writing a novel about the development and consummation of love between Fanny Price and Edmund and not either a life-history of Thomas Bertram or sociological history of plantation workers in the Caribbean. Secondly, Sir Thomas Bertram, a fictional character,

is confused with an actual human being – a mistake for which A.C Bradley is castigated no end despite his monumental scholarship in Shakespearean studies. From the internal evidence in the *Mansfield Park*, there is no room to suppose that Bertram was a heartless exploiter of men and women. In fact a stronger case could be made from his behavior in the novel or his general benevolence on his plantation, too. But not so to the "totalitarian" vision of Said, whole critique.

Imperialist exposition of the workers on his plantation that Jane Austen's silence on this aspect of Bertram's hinges upon ideological stereotype- all plantation – like all capitalists to Marx, are rapacious devils. Now one of the things literature teaches is to pay attention to the particular and the individual. But basic lesson of individuality is sure to be lost sight of when literature is going to be seen as no more than social documentation.

And then to go on to accuse Jane Austen of 'Complicity' with the imperialist Project evinces either crass ignorance or malicious mischief. And I do not think Said, a recipient of education at Princeton and Harvard, can be accused of ignorance. When it is decided before hand to bludgeon a writer not for what he or she says, but for things either not said or left out, well, sky the limit, and all one can say to such a person, indulging in this Eagletonian exercise, is "sir, your ideological flap is showing" if Jane Austen is to be pilloried for maintaining silence, there are so many topics" for instance, if the theme of *Mansfield Park* is, on her own admission, ordination, a reader might, with perhaps more reason than Said, accuse this daughter of the Stevenson Rector of being "complications" with ecclesiastical corruption; a medically oriented reader might haul her up for maintaining a criminal silence on the outbreak of cholera amongst soldiers during Napoleonic wars. And such a list is practically endless. And all this while the novelist, concerned with Fanny's education and her eventual marriage with Edmund, did not find the fact of Sir Thomas Bertram probability of his general benevolence, not because she was hands in glove with the imperialist Project, as Said contends, but because it was no more relevant to her aesthetic purpose and design in this bildungsroman.

In his *Theorrhoea and After* Dr. Raymond Tallis designates such ideological buttonholing as moral and political “over standing” 21 of the text. Almost all the major Western writers alone have has been subjected to this critical counterpart of the Spanish Inquisition. Even Shakespeare has not managed to escape such arraignments. The Bard of Avon is turned into a rabid racist, a diehard –Semitic, no matter he has put that great “humanistic” speech shylock’s mouth. (Hath not Jew eyes?.....) Similarly, his *Othello* is made into a racial tragedy of a black amongst whites, hardly taking into account the textual details like (1) if the Moor has implacable enemies like Iago, he has devoted followers like Cassio and Lodovico also (2) that *Othello* enjoys an eminent position of the General of the army and is well-respected by the Duke and the Commonalty alike and (3) the Coleridgean concept of “motiveless malignity” is more explanatory of Iago’s villainy than the attempts of pinning it down to a single, racist or otherwise, cause, as Iago not spare even his dupe, Roderigo a white.

Such totalizations and distortions of texts are but natural when they are to be bent to a pre-determined anti-Western conclusion; when they are to be used only to topple a particular political ideology or cultural discourse, because our Arab cause has no takers in America. As a result, Said’s Orientalism, far from giving us demonstrably better new ways of looking at literature, has only succeeded in establishing a school of Resentment, pompously called Post-colonial Discourse whose sole aim is to spew out its anti-Western poison in an effort of spreading its Poetics of Hatred. And hatred has no place in literary studies, which is based and built on the notions of imaginative sympathy, love and understanding. The alleged colonial gaze –whatever, it may mean-can be returned in ways other than the postcolonial glare and stare. For instance, by a cool, confident-look of universal love and understanding. Edward Said at the end of his book and in the ‘Afterword’ is not Occidentalism.²² (Naturally, for he has produced a definitive account of it); that his book is rally intended to bridge the gulf between East and West. ²³ If so, his critical procedures and practice both in Orientalism and Culture and imperialism hardly seem to be calculated towards a

realization and promotion of that objective. Rather, the danger is the imperialist stereotypes getting reinforced, proving, ironically enough, Kipling to be a prophet. This conciliatory peroration of said brings to my mind that Dickensian arch-hypocrite, Mr. Pecksniff, whose “very throat was moral” but the parts of his physiognomy told a different tale.

As a counter to this and other kindred approaches to literature, trying to disseminate the Poetics of Hatred in one form or another through their reductionist and totalizing procedures, the literary critic has to stress on the complexity of literary experience, sought to be undermined by this “new poetic”-I mean, that fact of the transcendence of literature. A writer may be a child of his own age; literature may be a culturally determined artefact; but it is not only that, it is something more. It has the power to transcend its spatial and temporal boundaries. It is this power that makes a Goethe to go into ecstasies over Kalidas’s *Shakuntal* although India and us shed tears over the injustice done to Oedipus; it is this power that makes a father of whatever nationality, discarded by his children, relate and identify with tear; it is finally, this power that makes Achebe’s Okonkwo an emblematic tragic figure for all those who face a similar scenario of their own old world dying out the emerging brave new world unfit for them. One of the urgently needed tasks, therefore, before a literary critic today is, in Milton’s words, to assert eternal transcendence and justify the ways of literature to the world.

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- Raymond Tallis *Theorrhoea and After*, Dr. Tallis writes to me in his letter dated April 10, 2000 about this book that “..... is is book appears to have disappeared without trace: it has not been reviewed anywhere and I have not seen any kind of responses” Nor has any rebuttal of Tallis’s earlier, more reasoned and earnest book *Not Saussure* has as yet appeared although it attacks the very foundations of “theory” Looking at these words of Tallis and at also how noses are turned up and quizzical eyebrows raised in scholarly seminars whenever Dr. Talli’s book or Prrinder’s *Failure of Theory* are mentioned one can get a fairly clear picture of the intellectual climate today and of the authoritarian mindset of these theorists, who feel free to make any statement without any sense of accountability and eschew critical engagement and dialogue.
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Margaret Atwood's *The Handmaid's Tale* - A Feminist Post - Modernist Dystopia - An Overview

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Abstract

Margaret Atwood's The Handmaid's Tale is a dystopian novel set in a totalitarian theocracy. This thesis analyzes dystopian elements in Atwood's novel. It explores the Gileadan social hierarchy, emphasizing the imbalance between different social structures in the Republic of Gilead. It describes how the regime uses its power to limit one's freedom, comparing the Atwood's work with the classic slave narrative. Additionally, it explores the mechanics of fear in the novel, i.e. different methods the totalitarian regime uses in order to oppress its citizens. Since Atwood's novel is a representative of the female dystopia, the position of women in the Republic of Gilead is discussed in detail. The paper focuses on different interpretations of women and their position in the overall society, relying on the principles of the second-wave feminism, as well as Plato's understanding of women in The Republic. Further on, it debates whether sex is an act of compliance or rebellion. It compares the sexual repression present in Atwood's novel with the one explored in Orwell's 1984. This paper explains the influence of religious fundamentalism on the rise of the misogynistic regime in the Republic of Gilead. It compares Gileadan regime with the fundamentalist groups, listing several prominent fundamentalist features present in Atwood's novel. The paper explores the notion of language in the Handmaid's Tale, exemplifying how it can be used both as the means of oppression and act of rebellion.

Keywords: dystopia, feminism, fundamentalism

Introduction

M.E. Atwood is a Canadian poet, novelist, literary critic, essayist and environmental activist. She is winner of the Arthur C. Clarke Award and Prince of Asturias Award for literature, has won the Booker prize once.

While she is best known for her work as a novelist, she has also published fifteen books of poetry.

Theorizing of Canadian Identity

Atwood's contributions to the theorizing of Canadian identity have garnered attention both in Canada and Internationally. Her principal work of literary criticism 'Survival: A Thematic Guide to Canadian Literature' is considered outdated in Canada but remains the standard introduction to Canadian literature in Canadian studies Programmes internationally. In 'Survival' Atwood postulates that Canadian literature and by extension Canadian identity is characterized by the symbol of survival. This symbol is expressed in the Omni present use 'Victim Positions' in Canadian literature. These positions represent a scale of consciousness and self-actualization for the victim in the 'Victor / Victim' relationship.



Atwood's *Survival* bears the influence of Northrop Frye's theory of garrison mentality.

Atwood instrumentalises Frye's concept of a critical tool.

'*The Handmaid's Tale*' (1985) is a work of speculative fiction set in a near future New England in a totalitarian theocracy which has overthrown the United States Government. The dystopian novel explores the themes of women in subjugation and the various means by which they gain agency. The novel's title echoes the component parts of Geoffrey Chaucer's '*The Canterbury Tales*', which comprises a series of connected stories. As a typical dystopian novel, '*The Handmaid's Tale*' presents a very depressing future outlook and oppression of women leading them down to the reduction of their image to child popping machine as a whole. The concept of dystopia denotes something which is very repulsive as infested modern society which has been created by mankind as the most worst outcome or side effect in creating modern world or society which mankind has created in the course of making this life extremely consumable.

Concept of Dystopia

It is necessary to mention the concept of dystopia as described by M. H. Abrams. The term 'dystopia (bad place)...' has recently come to be applied to works of fiction, including science fiction, which represents a very unpleasant imaginary world in which ominous tendencies of our present social, political and technological order are projected in some disastrous future culmination (218).

The concept of dystopia connotes something which is extremely repulsive that smells of that rancor of modern society which mankind has created in the course of making this life extremely consumable. The term dystopia which is the antonym of utopia conjures up such an ugly picture of the so-called modern society which forces us to introspect and measure the degree of degeneration of the modern world.

As a dystopian novel, it presents the culmination of the feminist issue where the identity of a woman has been dragged down hardly leaving any scope for its retrieval. The novel is set amidst war and corruption and devastating political power across the fictional republic of Gilead.

As a postmodern feminist novel, it also concentrates on the evils of political system which aggravates the women's anguished plight and despicable exploitation. Instead of playing a crucial role in the emancipation of women, the state Fundamentalist Christian coup in mid-1980's near Boston in Massachusetts, reverted to the brutal aspects of ill-treating women, disenfranchised them, denied their rights of education which led Government to take extreme steps in the process of reform.

In *The Handmaid's Tale*, Atwood explores the consequences of a reversal of women's rights. In the novel's nightmare world of Gilead, a group of conservative religious extremists has taken power and turned the sexual revolution on its head. Feminists argued for liberation from traditional gender roles, but Gilead is a society founded on a "return to traditional values" and gender roles, and on the subjugation of women by men. What feminists considered the great triumphs of the 1970s—namely, widespread access to contraception, the legalization of abortion, and the increasing political influence of female voters—have all been undone. Women in Gilead are not only forbidden to vote, they are forbidden to read or write. Atwood's novel also paints a picture of a world undone by pollution and infertility, reflecting 1980s fears about declining birthrates, the dangers of nuclear power, and environmental degradation.

The novel presents an extremely confining environment through dogmatic, authoritarian forms of repression in the name of religious values which play a crucial role in the isolation of education, job, name and speech, reducing them to inferior gender roles. Howell remarks: 'Atwood's feminist concerns are plain here but so too are her concern for basic human rights'. (128)

The protagonist undergoes extreme torture, pain, anguish and utter humiliation, in the power of a commander who keeps her for her fertility, much to the grudge and chagrin of her husband, Serna Joy, who is a gospel singer and conventionalist. Their personal incarcerations are vividly narrated by the protagonist coupled with expectations for a relief. Freedom is denied to them, even to talk to their circle. The protagonist's recollection of her happy past, her husband Luke and her daughter

vindicates the veracity of their carefree life in striking contrast to the present predicament. Atwood envisions the patriarchal governing rules that restrict and bind women in society. Simone de Beauvoir's comment asserting the subjugation of women in *The Second Sex* lucidly illustrates the predicament of women in Gilead:

'She is defined and differentiated with reference to her... She is the incidental as opposed to the essential. He is the Subject he is Absolute. She is the other' (84).

Offred's movements are restricted as presented through her social status that she is a house maid to a commander's wife while the commander exploits her fertility under the watchful eyes of the females around her. What's more pathetic, all this happens under the name of religion, in the name of Bible by the preceptors of society to their advantage.. The novel is a prognostication of the ruthless scenario of dogmatic authoritarian and despotic form of repression in the name of religious values which is instrumental for the social isolation of women, depriving them of their basic human rights such as education, job, name and speech, reducing them to subservient gender roles.

Howell remarks: 'Atwood's feminist concerns are plain here but so too are her concern for basic human rights'.(128)

Gilead which professes to have drawn its worms and tenets from Christianity, it ironically lacks human dignity in striking contrast to the Garden of Eden. In Gilead, private consciousness is all that is left which cannot be regulated by the state and Offred is still able to control her thoughts. Offred tries to combat her situation in different ways. She feels trapped in an over –whelmingly excruciating dystopian society which curbs her freedom. She is enslaved by the government physically and psychologically because of her fecundity. Gilead takes all precautions to keep these women safe from any danger including the one committing suicide which will wreck the authority and subvert its plan.

Offred tells

'I know why there is no glass, in front of the water colour picture of blue Irises, and why the window only opens partly and glass in it is Shatterproof'. 'It isn't running away they are afraid of, we would not

get far. It's those other escapes, the ones you can open yourself, giving a cutting edge'. (P. 7 – 8)

Caught between the important powers, power of the state and power of men, Offred is torn, but there is some private awareness which is embedded within her which makes her introspect time and again.

'I keep the knowledge of this name like something hidden some treasure. I'll come back and dig up, one day'. (P. 94).

Jessie Givner says: 'Indeed, the desire of the Gilead regime to remove name is as strong as the desire to remove faces. Just as the rules of Gilead try to eliminate mirrors, reflection of faces, so they attempt to erase names.'(58).

Atwood, who has been a conscious observer of power politics in society, voices about power endemic in all spheres detrimental to the cause of women through the mouthpiece of Offred, thus:

May be none of this is about control. May be it isn't really about who can own whom, who can do what to whom and get away with it, even as far as death.

Gilead represents the ugliest face of tyranny through ways where women are suppressed with power which cannot be challenged by nobody. As a master, it keeps them under its strict supervision and they are at the lowest level of their human existence.

'The Handmaid's Tale can also be termed up as representing the depiction of extreme situations through which women survive , trying to prove themselves they are still alive- physically and mentally- through the evil forces, their torture , sometimes resulting death and outright genocide. Reading and writing are considered as punishable felonies in Gilead. Women are denied books, paper and a pen; even to scribble is a clandestine venture.

Atwood, who has been a conscious observer of power politics in society, voices about power endemic in all spheres detrimental to the cause of women through the mouthpiece of Offred. So, Atwood's protagonists, as they are women and victimized for what they are, revolt against the system and their protestations crop up from the sufferings of them – selves and torture of their bodies. Never the less, there is a gradual development of feminist consciousness in Offred. She says: 'I am tired of keeping silent' (P. 275) which finds its culmination in her escape from Gilead.



Offred's story ends abruptly and uncertainly, which illustrates the precarious nature of existence in a totalitarian society in which everyone stands constantly poised on the edge of arrest and execution. Offred learns of Ofglen's death, finds that Serena knows of her visits to Jezebel's, and is (possibly) rescued by Nick's intervention, all in the same day. Yet, even as events move quickly, Offred herself does absolutely nothing. Things happen to her; she does not make them happen. She demonstrates her lack of agency when she spends hours alone in her room, listlessly contemplating murder, suicide, and escape, but unable to act. Gilead has stripped her of her power, and so in a moment of crisis she can do nothing but think, and worry, and wait for the black van to come. Throughout the novel, Offred has maintained an internal struggle against the system, and a cautious outward struggle. It is when the news of Ofglen's death terrifies her, and when she realizes she would rather give in than die, that help arrives. Atwood suggests that in Gilead the tiny rebellions or resistances of one person do not necessarily matter. Offred escapes not because of her resistance, but despite her passivity. Luck saves her; she does not save herself.

When the van comes, Offred has no way of knowing whether it comes to save her or to bring her to her death, but she must go. In Gilead, women cannot escape alone. Someone must help them attain freedom. Her story ends either in "darkness" or "light," she says, not knowing which it will be. After this ending, with its leap into the unknown, the epilogue follows. It is simultaneously a welcome objective explication of Gileadean society, a parody of academic conferences, and offensive to the reader. We have just suffered through Offred's torments with her, and it is shocking, as Atwood means it to be, to hear her life discussed in front of an amused audience, joked about, and treated as a quaint relic.

Professor Pieixoto makes references to Gilead's clever synthesis of ancient customs and modern beliefs, he discusses the use of biblical narratives to justify the institution of the Handmaids, and he mentions the similarities between the "Participation" and ancient fertility rites. None of these things will have escaped the notice of an alert reader, but this marks the first time we have heard them explained clearly and analytically. The epilogue also reveals information beyond Offred's experience—the identity of Offred's Commander, the purges that took place frequently under the regime, and the success of the underground resistance at infiltrating the command structure.

By telling us that *The Handmaid's Tale* was transcribed from tapes found in an "Underground Femaleroad" safe house, the epilogue undercuts the powerful ambiguity of the novel's ending, letting us know that Nick was a member of Mayday, and he did attempt to get Offred out of the country. Offred's final fate remains a mystery, but the faithfulness of Nick does not.

To sum up, in 'The Handmaid's Tale, Atwood delineates a story of victimization exploitation gender politics of patriarchy reducing women to the point of zero, power politics of the postmodern world and consumer society playing game with women's lives through subversive rules and religious dogmas to thwart the women's lives in search of survival. Some of the novel's concerns seem dated today, and its implicit condemnation of the political goals of America's religious conservatives has been criticized as unfair and overly paranoid. Nonetheless, *The Handmaid's Tale* remains one of the most powerful recent portrayals of a totalitarian society, and one of the few dystopian novels to examine in detail the intersection of politics and sexuality. The novel's exploration of the controversial politics of reproduction seems likely to guarantee Atwood's novel a readership well into the twenty-first century...

By setting the novel in the near future, Atwood envisions a future which would rectify all the evils against women by the male dominated society. Thus, Atwood is providing a therapy as well as a warning for the despicable predicament and wails of modern society.

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Stereotypical Projection of Christian Minority as The Cultural Other in Bollywood Movies

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Abstract

In India, more than 1200 movies are released every year that plays a substantial role in society being the most influential medium of art. Indian society is undoubtedly a class, caste and religion biased society. Majority creates for itself a superior platform and whosoever is not a part of this so called majority becomes minority. The same is depicted in our cinema since it is a commercially driven enterprise. Bollywood remains cluttered with stereotypical portrayal of the Christians community, with hardly any room of innovation. This paper explores how Indian cinema leads to construction of stereotyping of particular groups of society, creating a cultural other in society. This paper focuses on the limited characteristics which are attributed to minority, how this leads to the stereotyping of a social, ethnical and religious group in our society and how deep rooted these stereotypes are, how effectively they get eternalised through the popular cinema in our society. There is limited freedom provided to Christian minority in Hindi cinema. They are not looked upon as individuals but just as types in Indian cinema from the blockbuster Julie till present day popular cinema. It explores the stereotyping of Christian minority in major Hindi movies like Julie and Bobby bringing into consideration. This paper primarily focuses upon Christians in India. How they have been caricatured in Hindi cinema since 1970s till now. This paper tries to analyse the creation of a cultural other in Indian society through the construction of stereotypes in Indian cinema:

- *Cultural aspects- dress habits, intercommunity communication, and behavioural aspects.*
- *How these stereotypes play a role in the power structures of the country.*

Keywords: minority, othered, christian, hindi cinema, stereotypes

Life of human being with the gift of sight is visual. People imbibe the world and experience the world visually. The images in eyes are our most close engagement with world around us, almost more vivid than the words, sounds and ideas in our minds, the major contact agent between us and our cultural world. These images come to us from many sources like news, movies, cinema screen etc. Each image is like a peephole in which it only affords us a very limited vision of things that have much greater amplitude. Cinema plays a very vital role in providing our world with images. Our psycho-social world is affected to a great extent from the popular movies.

The audience sees their society through the lens of images from popular movies that portrays the society in its various colours and shows its diversities. It creates a cultural other in the society. The visual images that get imprinted on our brain become a way to distinguish this other culture of celluloid. Many critics argue that the visual has a greater ability to shape people's belief.



The idea projected on screen becomes the source of the belief. In this way a picture transmits thousands of ideas in the human brain. The inherent faith people have in visual is the very thing that makes it such an effective way of transmitting ideas meant to construct a sense of reality that favours some and disadvantages others. These others are the minorities which are stereotyped to such an extent that people do not see them beyond these borrowed images which are taken from popular cinema. Christianity is the third largest religion in India. About 73% of the Christians in India are Catholics. There is diversity among Christians. All these Christian communities differ in language, social customs and economic status. This religious community holds the highest positions in decision-making bodies as Ministers, Judges and top bureaucrats. Indian Christians are known for the better treatment with the women, and highly educated with good economic status. It can be said an ideal community who has excessively contributed to the education, science and society for the development of the nation. But in Bollywood which influences the cultural mindset of India, they are shown as just priests and drunkards, mindless and all of them are the same. Research of Parvez Dewan on big and small screens in India reveals that Christian male characters are projected very unattractive and always carrying a bottle of wine in Bollywood films. He states:

They are also portrayed as petty criminals, as against the gang leaders who are almost always Hindi-speaking Aryan caste Hindus. That presumably signifies power. A Christian man will rarely marry a caste Hindu woman and when he does, the marriage will end in a disaster. On the other hand, Christian women are projected as fair-skinned and generally with loose morals – the smoking, drinking types. (qtd in Quraishi n.p)

Bollywood remains cluttered with stereotypical portrayals of every community. Christian community is no exception to it. Its projection with hardly any room for innovation. They have been caricatured in Hindi cinema since the 70s till now. Hindi cinema provided limited freedom to this minority. They are not looked upon as individuals but just as types in Indian cinema from the blockbuster *Julie* till present day popular cinema. Indian society is undoubtedly a

diverse languages, classes, castes and religion based society where all categories coexist. Out of all these categories religion is one which represents minorities who are much lesser than so-called majority Hindus. In a self-governing country as India the notion of minority becomes more significant because in such circumstances certain groups claim their dominance through different mediums. Majority creates for itself a superior platform and whosoever is not a part of this so-called majority are considered minority. The same is depicted in Hindi cinema since it is a commercially driven enterprise. This paper centralises on the limited characteristics which are attributed to minority, how this leads to the stereotyping of a social, ethnical and religious group in our society and how deep-rooted these stereotypes are, how effectively they get eternalised through the popular cinema in our society. The influence of cinema accelerates the social change in society but the negative projection witnesses the embedment of certain perceptions of a particular community in the mind of people. "Indian cinema has represented a 'majoritarian' point of view, with Dalits being under-represented and minorities being portrayed in a limited manner . . . It does represent a majoritarian point of view, possibly because there is this idea of not upsetting people" (Mishra 2).

The most stereotyped and fixed characters from the 70's till now in popular cinema are Christian community people. There are no good Christians or bad Christians, there are just types, as it is portrayed in cinema. It's shown in the movies of the 70's that they are only priests or drunkards. The Christian culture is stereotyped. They drink, gamble, smoke, swear in English, their women wear frocks and skirts and such images lead to the creation of a cultural other in our society. It points the bias character of film industry in which the virtuous, moral and mesmerising characters are kept for Hindus.

Such stereotypes have othered Christian minority by limiting them to cultural, linguistic and behavioural archetypes. Julie and Bobby both hail from a similar family background. They belong to the poor families. They have no space in the society. Their culture is located in the sphere of other which is completely against the ethical values of the self which is majority. Their fathers drink day and night. Julie and Bobby both dress in such attire which is

obscene for Indian women. They wear short skirts and frocks showing their cleavage and portrayed as woman who allure man. Their background does not match at all to the accepted norms of the majority group and that puts them into minority. They are Anglo Indians speaking odd Hindi. Their otherness is revealed through their culture, dresses, language and their morality. It puts them into other culture which is not rooted in India. Julie's mother admits her otherness in the social group and feels "there is no space for us and our Anglo Indian community in free India." The inter community communication at the very beginning of the movie expresses the status of the Christian community amongst majority culture, they are looked upon as colonisers and outsiders. It is undeniable that normalcy in popular Hindi cinema, has been reserved for Hindu characters.

The Hindu family in the movie Julie is shown as an epitome of religious purity. Seeing such portrayal the majority secure for itself a superior place and the conflict of moral uprightness and moral decadence is aroused in society. The attributes which are associated with their culture, helps the majority create for itself a discourse to put it in high esteem and other becomes a symbol of moral decadence. It is worth noticing how laced with value judgement the dialogue of hero's mother is "kitne gande hote he ye christani log ghar k andar bhi jootey pehnte he..." judgement that mixed morality with even every day events such is wearing shoes inside the house. All the things which our value system disapproves is a part of the other's value system. These stereotypical portrayals construct a discourse for the society to distinguish the self and the other. The opinions we form and an actions we take are often based on little else than the limited range of the visual representation of the others culture made available through the popular cinema.

The Christian family portrayed as dysfunctional, with Julie easily led into a premarital pregnancy. It may be more productive to think of these movies as a two way mirror to the society. What we see in these movies influence not only how we understand the other but also how we come to understand our selves. The contrast between self and other, the in group and out group can be understood from the distinctive virtues and values attached to both cultures through

the characters. While Julie easily falls for men and leads to pre-marital pregnancy, the sister of the hero whose family is depicted as morally and ethically superior is an epitome of womanhood.

Julie and Bobby both are depicted as eye candy. There are several strands of morality debate that runs through the film Julie and Bobby. In Julie, it is perfectly right with Julie's mother to see the shopkeeper Rahim yearning for her daughter and teasing her just because he lends them grocery and Bobby's father doesn't mind his daughter hanging out with the strange guy until and unless he is insulted by the guy's family. His daughter is also blamed for alluring and entrapping the rich guy. It shows the value system of the other that is put to question and viewed as morally collapsed. Julie accepts the difference between her house and her Hindu friend Usha's house. While the Hindu girl's house is scented with the incense stick aroma and Dhup. Julie admits that her house stinks of fish chicken and liquor, which is totally against the value system of a Hindu family. She try to adopt the host cultural values and begin considering own eating habits and living style degrading. It is because she feels defeated psychologically and regards her cultural values inferior. Julie visits her friend's house and speak about the purity and cleanliness. She articulates:

Uncle aapke ghar me ye agarbattiyo ki khushboo bahut achi lagti he, lekin humarey ghar me toh badbu aati he sadi hui sharab ki bujhi hui cigert ki machli ki gosht ki aur ek badbu aur hoti he jo in sabse mil k banti h. I really hate it.

This gives negative image of Christian family which the audience bring home and it affects mind set and determines their relation with the minority group when majority come in contact with them. Such borrowed negative image in mind of the majority community put minority into a stencil and see them not beyond that. The creation of otherness consists of applying a principle that allows individuals to be classified into two hierarchical groups: them and us. The out groups only coherent as a group as a result of its opposition to the ingroup and its lack of identity. This lack is based upon stereotypes that are largely stigmatizing and overtly simplistic. The stereotype inaugurates dialectic of self and other in relation to social situation. The background of the Christian families is put into a frame.



Their home has a fixed setup and drinking in front of kids is a common trait. London is 'Apna Mul' for Julie's mother and Goa is the real home for Bobby's father where they take refuge in crisis, they are rooted somewhere else and do not locate in our culture. The morality of this other group can be bought with the bottle of whisky, Rahim calls the whisky prohibited or Haram for himself and offers to Mr. Morris, Julie's father who allows Rahim's presence in his house though he knows the wicked intentions behind it. He seeks the permission of Mr. Morris to tease his daughter just by offering him a bottle of whisky.

The idealization of a Hindu family by Julie for its moral superiority is shown. Julie disapproves of Shashi's consumptions of liquor in his own home. Julie is shocked to see Shashi drinking in his home and says "Tumne sharab pee hai, yaha is ghar me". Shashi's home is an epitome of purity while alcohol is perfectly of in Julie's home and this puts the majority on a higher level for its moral superiority. The audience feels elevated to see its culture as superior and more purified form of living. The connection between Christianity and alcohol is inevitable, and audiences see it and accept it as a part of their culture for Shashi's mother. The Anglo Indian girl Julie has entrapped her innocent son and for Mr. Nath Bobby's father used her to seduce his son. Such is the image of Christian women against the purity of majority woman who is an incarnation of purity.

Indeed the popular Hindi cinema has othered "minorities by representing them almost exclusively through stereotypes, reducing members of social groups into a set of cultural, linguistic or behavioural archetypes" (Chanda & Kavoori 143). Neeraj vora a film director and critic concurs, "In hindi filmdom, we have habit of blindly following the things that have worked well with the audience in the past" (qtd. in Dubey). It is very common in Hindi cinema to see that through the repetition of these stereotypes, the society sets certain parameters which influence the relations of both groups. The essay by Bhabha "The Other Question" also depicts the role of stereotypes in giving fixity which contributes in othering any social group. Bhabha exposes, "the stereotypes require for

its successful signification a continual and repetitive chain of other stereotypes" (29). Bollywood cinema leads to a chain of stereotypes which construct a cultural other in our society. From the movies of 70's till the present day Bollywood movies like Ajab Prem Ki Gajab Kahani we see the Christians having fixed lingo, style and clothing. Like the heroine's father in Bobby 30 years ago, the girl's father in socha Na Tha is a drunkard. And we still see in our movies Christian bride wearing gown however in reality a very few of them actually do. The chain of stereotypes in Bollywood has done enough injustice to the community and the community still remains largely marginalized in popular Hindi cinema.

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