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Editorial

Literary Vibes, A Refereed National Journal in English Studies, is published twice in a year since 2012 with the objective to provide an integrated platform for research in English Literature and English Language Teaching and to deliver free access to the knowledge produced through research.

Most of the articles address the current issues in the field of English Literature thus making it possible to have a full length research on the discussed writers. A few papers touched upon the English Language Teaching.

We hope this issue of the journal will help teaching and research community in their research endeavour. On behalf of the members associated with this journal, we extend our gratitude to all those writers who have shared their creative taste and encouraging advice.

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**Displacement And Disorientation : A Study of Vladimir
Nabokov's Novels**

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The flawless triumph of Nabokov's art lies in his creative ability to give expression admirably to his feelings, thought, and experiences in his literary products, and invest them with the balanced proportions, symmetry, perfection, cohesion, order and unity.

Nabokov's fictions reproduce external reality in its mental aspect. He employs the representation of the objective aspects of reality to assist in the presentation of this mental aspect. But then literature is not altogether objective, for there is blend of the subjective element also. In fact there are tracings of his autobiography in the fictions from the point of view of the several displacement he had to pass through in his life since the Russian upheaval in 1917 till his final days in Montreaux. In other words the fictions of Nabokov is mainly objective in character but there is a controlled infusion of subjectivism in his objective representation of life that he witnesses around his self in his period of life.

Nabokov firmly believes that his mind transference is of real value and is of equal importance to objective reportage. As such one detects his mind transference in his fictions and short fictions. Yet again, the accent that this creative genius places is on high seriousness of absolute sincerity, and as such to present the greatest number of greater ideas.

In the case of Nabokov it can be safely argued that all of his knowledge starts with his private sensations, ideas, feelings, and experiences, and sense data of his individual mind. He began to find his moorings as a fictionist and short fictionist in Berlin as an émigré writer of Russian literature. There were not many émigré Russians in Berlin

then. Because of the medium and the limited audience in Berlin Nabokov's greatness as a creative genius was not immediately felt.

In his Russian Novels Nabokov reminisced about and slipped into the past. Based on the Russian Milieu, Russian race, and the calamitous moment after the Russian revolution and upheaval, Nabokov dealt with themes such as the life of an émigré in Berlin, the longing for the homeland, and the love for Russian literature. Sylvia Paine reads these subjects under one head as the "loss [of the homeland and the Russian literature that he loved] had been the burden of most Nabokov's art"¹

In *Mary*, there is the nostalgic yearning of the protagonist, Lev Gavin, for Mary, the girl he had left behind in Russia. Lev Gavin the Russian émigré in Berlin, meets Aleksey Alfyorov, a fellow émigré. Gavin's lover Mary is not Alfyorov's wife, and Mary is expected in Berlin. On the day of her arrival, Gavin plots to get Alfyorov drunk so that Alfyorov would miss meeting Mary at the station. Gavin goes to the station to meet Mary. But he does not wait in the station till the arrival of the train for Gavin realizes that Mary will not be the same person. Donald E. Morton remarks thus:

The details of the novel (*Mary*) amply reflect the conditions of émigré life in Berlin, and the absent girl is a symbol of the exile's longing for their lost homeland. It is a novel about the dangers of nostalgia, which - - as Nabokov says in his introduction to the work - - tends to remain "throughout one's life" - - an insane companion . . .²

In this context, one records that Nabokov belonged to an aristocratic family, which ceased to exist in the wake of the Russian Revolution of 1917. Though his works do not bear witness to his predilections for pelf and power, Nabokov did feel deeply about the change in the political arena, which cut him away from the land he loved, and the language he valued most. Donald E. Morton continues to assert.

Nabokov's father Vladimir Nabokov, Sr., was next to

the Czar of Russia in authority. But he was a freethinker, and a republican in spirit. The real and good nature of Nabokov's father was neither appreciated nor valued by the Czarist. Unfortunately, he was assassinated. Nabokov was pained by the unnatural death of his brother Sergey later, in the Nazi Concentration Camp. . .³

Nabokov experienced all the luxuries of life in his home in St Petersburg, or in Vyra. But never did Nabokov allow affluence to affect his view of life and art. Russia and Russian literature were close to his heart. He was aristocratic by birth, and temperament in art, Anglophile in upbringing, Cantabrigian in education, anti-Nazi, involved American citizen, and a detached observer.

Nabokov suffered displacements and the resultant disorientation several times. The Russian upheaval saw his displacement to Berlin resulting in the first instance of disorientation. Then for the sake of Cambridge education he had to experience displacement again. It was because of his Jewish wife, Vera Evsena, whom he fondly loved, that Nabokov had to suffer displacement for a third time. To avoid Nazi persecution of his wife he moved to New York on his own volition.

Nabokov never regretted the decision for it was America, the land of freedom that he was to achieve his artistic fulfillment. In Brief, America enabled him to develop into a mature artist, which fact he has recorded in *Speak, Memory : An Autobiography Revisited* thus:

A colored spiral in a small ball of glass, this is how I see my own life. The twenty years I spent in my native Russia (1899-1919) take care of the thetic arc. Twenty-one years of voluntary exile in England, Germany, and France (1919-1940) supply obviously the antithesis. The period spent in my adopted country forms a synthesis - - and a new thesis...⁴

In fact, Nabokov folded the magic carpet of his fiction in such a manner that patterns – time past and time present, reality and illusion

– are superimposed one on another. Geoffrey Green appropriately observes as follows:

To preserve man's memories and to bestow upon them some measure of protection from the destructive effects of time was too engaged in an artistic process: "The act of retention is the act of art, artistic selection, artistic blending, artistic recombination of social events". The point of conjunction between actual recalled events and fictional invented ones was a "delicate meeting place between imagination and knowledge, a point arrived at by diminishing large things and enlarging small ones that is intrinsically artistic..."⁵

On the very point of memory and imagination serving as intermingled faculties in Nabokov, Sylvia Paine makes the following observation:

If space and time are not the major supports in the structure of Nabokov's works, but auxiliary to memory and imagination, they are nevertheless important themes, threads in the pattern ... The key to comprehending space and time is not to analyze them out of existence but to realize that, even in their combination, finally ... they find footing in their firm contact with matters of this earth ... This meta-sense permits him to perceive that fragrant tenderness, which exalted memory, defies time and space and also makes it possible for him to assure through art that it will be available to the kindly mirrors of future times..."⁶

In the brilliant novels, Nabokov married memory with imagination, and with space and time. Furthermore, he arranged and patterned the world of nature and lives of the people in arresting ways. At the primary stage of imagination Nabokov captured the dynamic shaped action with a compliment to descriptive verisimilitude.

The displacements to Berlin and France, and then to New York,

and finally to Montreaux resulted in disorientation. Old identities had to be shed and new identities had to be embraced. In brief, no other artist would have experienced as many crises in his identity as Nabokov confronted.

The greatness of Nabokov lay in his will power and determination to weather the identity crisis. He was able to face all new situations with a sense of balance. In that way he was able to create a new identity in the place of the earlier one that has to be erased because of displacement. In such an acceptance one reads Nabokov's unique identity for in acceptance is individuality.

One should record that Nabokov's American identity stands out in sharp contrast, when his American identity is compared with his other identities. What one gauges as valuable from Nabokov's life is that a man should train himself to adjust to new situations as they evolved. In fact, Nabokov's recommendation is not to be obsessed with the lost identity but to create one and live it. Those that fail to do so, suffer.

In many of his fictions the theme of identity- the loss of it and the search for it – is examined at great length. For instance, in his fictional work, *The Defense*, Nabokov projects the protagonist, Luzhin, as one who from the beginning to the end was not certain of his existence. Luzhin was the eternal outsider and sufferer. He spent his adolescence and early manhood playing chess interfered with his conjugal harmony.

With his intricate creativity in playing chess he was able to turn into an artist. But he degraded into an automaton indulging in professionalism. He failed as a man and artist because he was a slave to his art and a prisoner of it. His chess determined and controlled his life and even landed him in a state of insanity. He might be the artist but in his single – mindedness the ideal victim. In this connection L.L. Lee makes a pointed observation:

The themes and structure of the novel *The Defense* are, then, contained in the first and last lines. In the first line the young boy discovers that he will now be

Luzhin, in the last line where we discover that his first name and patronymic were Alexander Ivoonivich, but that no one including himself ever used it, we see that he had no real existence and that the shape and story are his search for existence⁷

The search for identity gets expressed in the concern for lost time and along with it the lost identity. In fact, obsession with lost time ends in futility as exemplified in *Glory*, though Nabokov's interpretation of the title is intentionally misleading:

It is the glory of high adventure and disinterested achievement, the glory of this earth and its patchy paradise; the glory of personal pluck, the glory of a radiant martyr. But the end of the novel establishes Martin Edelweiz's trip to Zoorland – Russia – as a pointless Journey ...⁸

Martin Edelweiz, the protagonist of *Glory*, belonged to an affluent family. In St. Petersburg he enjoyed the privileged life of a privileged class. He received education at the hands of foreign governesses. Martin Edelweiz's life passed peacefully until the Russian upheaval, which separated his parents from him. Martin Edelweiz and his mother fled to Yalta. He soon learned of his father's death. With the fall of Crimea to Russia Communists Martin Edelweiz and his mother escaped to Switzerland.

Martin Edelweiz went to Cambridge for his education, where he met Sonia Zlanov. He loved her but she never reciprocated. He went to Russia to impress her and to cause her to love him. To Martin Edelweiz it was a gallant feat, an exploit, a deed of glory. But his journey back to Communist Russia was one of rank stupidity for he could never regain his lost identity there. Moreover, if he had journeyed to Communist Russia to rebel against the authoritarian Establishment, his trip would have gained meaning.

This fiction, *Glory*, carries autobiographical overtones and undertones in rich measure for it is nothing but the life pattern of Valdimir Nabokov from 1917 onwards till he completed his Cambridge

education. During this period he lost his father and brother because of the Russian upheaval of 1917. In this connection, L.L.Lee has the following to observe:

The Novel [Glory] is aimed at the final action of Martin, his departure on a pointless and almost suicidal return to Russia, not to perform an action against the Soviet state, but simply to act, to do something without real point. His is a gratuitous act that quixotic, romantic, self-destructive, and self-creative...⁹

Nabokov, repeatedly argues that it is the social condition that contributed to the despairing state wherein the individual became a rudderless ship. Yet again, because of Diaspora, displacement, and disorientation and reorientation, the displaced individual has to shed his original identity and embrace a new identity. He turns into a torn personality – a schizophernic – because of his inability to bury his old identity and embrace a new identity.

Therefore, the recommendation of Nabokov, is that the individualist with a distinct identity of his own should live at right angles to conformity. Adam Krug of *Bend Sinister* is the alter ego of Vladimir Nabokov. In this classic fiction of Nabokov the author directs a veiled attack against the Nazis primarily and the Russian Communists generally Paduk the tyrant, at one level, is Adolf Hitler and at another plane Lenin. Julian Moynahan makes an interesting observation, which is given below:

In 1947 the small nations of Eastern Europe were bending left under pressure from U.S.S.R. *Bend Sinister* for all its qualities of fantasy and its many passages which hint that the oppressions suffered by its main characters reflect universal conditions, depicts a turning away from individual freedom toward imposed collectivism that closely resembles what was happening in such countries as Poland, Bulgaria, Hungary, Rmania, and Czeehoslovakia during the immediate postwar period ...¹⁰

That his nation [Russia – St. Petersburg changed into Leningrad – Padukgrad] had taken the evil turn from the democratic way of life posed to Adam Krug [by extension of Vladimir Nabokov from the autobiographical angle] the national crisis. As he was a person of singular identity, Adam Krug [the alter ego of Vladimir Nabokov] was not prepared to sacrifice and compromise his individualism with the ways of the new but evil regime which was founded on Skotama's idea of 'ekwilism'. Paduk wanted to legitimize his government by getting it authorized by the intellectuals of the land. But Adam Krug could not be blandished or brainwashed to deviate from his individualistic stand. Adam Krug's definition of his own identity proves the point:

He [Paduk, the Toad] will go on licking my hand in the dark. I am invulnerable. Invulnerable – like the rumbling sea wave [Volna] rolling the rabble of pebbles as it recedes. Nothing can happen to Krug, the Rock...¹¹

In the midst of dead fossils Adam Krug [by extension Vladimir Nabokov] was the only real man who refused to sign the manifesto prepared by Paduk. Even in his defiance Adam Krug displayed his originality and individuality:

Dr. Azureus had personally handed over the document to him [Adam Krug] and had hung round while Krug had leisurely put on his spectacles and started to read, throwing his head back so as to rest it on antimacassar and holding the sheets rather high in his trembling thick fingers. They trembled more than usually because it was midnight and he was unspeakably tired. Dr. Azureus stopped by hovering and felt his old heart stumble as it went upstairs (metaphorically) with its glittering candle when nearing the end of the manifesto (three pages and a half, sewn) pulled at the pen in his breast pocket. A sweet aura of intense relief made the candle near its flame as old Azureus saw Krug spread the last page on the flat wooden arm of the cretonne armchair and unscrew the muzzle of his pen, turning it

into a cap. With a quick flip-like delicately precise stroke out of keeping with his burly construction Krug interested a comma in the fourth line. The (chmok) he re-muzzled, re-clipped his pen (chmok) and handed the document to the distracted president...¹²

And president Azureus insisted that Adam Krug should sign the manifesto. To which Adam Krug replied thus:

Legal documents excepted. ... and not all of them at that, I have never signed, nor ever shall sing, anything not written myself ...¹³

Thus, Adam Krug [the alter ego of Vladimir Nabokov] proved to those intellectuals who had bowed down to Paduk, that he [Adam Krug] could not be forced to lose his identity. But Paduk was not prepared to give up. He waged a psychological warfare with Adam Krug first by isolating him from his friends and then by separating him from his son. He did all these so that Adam Krug would approve of his regime.

Nabokov is psychologically and intellectually anti-Collectivistic, he lashes at the authoritarian form of government after the Russian upheaval in 1917 in Russia that had believed in suppressing individual liberty. Therefore, he turns his wrath against Communism at a time, when many American intellectuals such as Edward Estlin Cummings, and Theodore Dreiser, to quote a few, were infatuated with Communism, and accepted it as a progressive form of government.

But Nabokov hates Communism, which believes in and devotes itself to crushing everything that is spontaneous, individualistic, original, and free. As such his opinion concerning Communism has remained unchanged throughout his lifetime. He has no sympathy for a government that offers no scope to people to live on their own. He has seen through the pretenses of Communism. That is why he gives expression and pours out his wrath against Communism. Nabokov is aware of the fact that Marxian dialectics places the accent on materials, production at the expense of individuality. Consequentially men and women are reduced to the level of ciphers and

to a state of being mere automatons.

In this aspect and attitude of Nabokov one detects the autobiographical feelings and thoughts that surface in the form of his disgust against the Left Wing Authoritarianism of the Fascists Communists, and Nazis, as projected in his fictions, *An Invitation to a Beheading and Bend Sinister*, two superb and classic fictions of style and substance.

In the interview granted to Alfred Appel Jr., in September 1966 Nabokov maintains his stand thus:

Alfred Appel, Jr : Is it fair to say that *Invitation to a Beheading and Bend Sinister* are cast as mock anti-utopian novels with their ideological canters removed – the totalitarian state becoming an extreme and fantastic metaphor for the imprisonment of the mind thus making comic consciousness rather than politics, the subject of these novels?

Vladimir Nabokov : Yes, Possibly...¹⁴

But one cannot certainly miss detecting his anti-authoritarianism in *Invitation to a Beheading and Bend Sinister*. In this hatred is detected his autobiographical feelings and thoughts concerning Left Wing Authoritarianism. Quentin Anderson categorically asserts thus:

Nabokov habitually asserts independence of his art from all ideological and psychological generalities, *Invitation to a Beheading and Bend Sinister* are occasioned by their times and reflect Nabokov's response to the idiocy of Communism and Nazism...¹⁵

Furthermore, L.L. Lee, Julian Moynahan, Donald E. Morton, and Beverly Gray Bienstock read *Invitation to a Beheading and Bend Sinister* as fine artistic works that do not ignore the theme of Authoritarianism, and its evil influence, and how it can bend individualists like Cincinnatus C., and Adam Krug. In police States

such as Communists Russia, Fascist Italy, and Nazi Germany ruled by tyrants, the individuals were turned into mere dummies. The irony of it was that all wore labels, and everyone suffered from loss of identity. This point adequately gets exemplified through a passage from *Invitation to a Beheading*:

That which does not have a name does not exist.
Unfortunately everything had a name. “Nameless
existence intangible substance”, Cincinnatus read on
the wall where the door covered it when open¹⁶

Stylistically, and thematically, *Bend Sinister* is similar to *Invitation to a Beheading* for in both the fictions totalitarianisms is denounced and castigated. But *Bend Sinister* has a greater punch and is artistically more satisfying than *Invitation to a Beheading*. L.L. Lee argues to the point as follows:

Bend Sinister was Nabokov’s second novel in English written by a man who had experienced both Nazi and Communist regimes. And although the novel is neither quite history, it is Nabokov’s most explicitly political novel; that is it deals most concretely with living political themes...¹⁷

It becomes apparent then that everything is State controlled and all belong to the state. There can be no individual identity. The identity that one enjoys is State given. Moreover, the basic principle of life is ‘ekwilism’. Nabokov scathingly attacks ‘ekwillism’ as a violent and virulent political doctrine in *Bend Sinister*. Paduk, the dictator, pointed out that he owed to skotoma, the father of collectivism, the ‘ekwilist’ idea. The textual passage in *Bend Sinister* makes interesting reading, and hence it is quoted here:

He [skotoma]... Taught us to worship the Common Man and showed us that no tree can exist without a forest, no musicians without an orchestra, no wave without an ocean, and no life without death....¹⁸

After castigating totalitarianism Nabokov decries the defects that he found in American society. In fact, he personally experienced

some of the difficulties, which his hero Pnin, in his fiction, entitled, *Pnin*, had to pass through.

Incidentally one records that *Pnin* carries several autobiographical overtones and undertones. Pnin is the genuinely endearing figure in all of Nabokov's fictions and short fictions. Pnin was a mild, pedantic, middle-aged émigré who taught Russian at Waindell College. Pnin was part of the exodus of Russian liberals and intellectuals. His life was one of continual misery. He lost his first love Mira Belochkin in a Nazi Concentration Camp. His marriage with Liza Bogolepov ended in a failure. She deserted him in favour of Dr. Eric Wand.

During the trip to America Liza pretended that she got separated from Dr. Eric Wind only to make her emigration to America smooth. After arriving in America, Liza and Dr. Eric Wind departed together leaving Pnin to start life in America in loneliness. After serving Waindell College for four and half years Pnin lost the job.

Thus, the life of Pnin was one of unending struggles. He lost his land, his first love, his wife, and finally his job. Moreover, people and circumstance victimized him. But he gamely faced all difficulties and confronted all challenges. Pnin's struggle that began with the Russian upheaval persisted in America also. He was undone by the strange ways of the American universities. Charles D. Nicol records thus, and it is worth quoting here:

Far from a cliché down, Pnin is inescapably comic because he is a Penguin out of water, a man who had the world pulled out from under him...¹⁹

Pnin became a laughing stock of the academics because of his poor English and strange behaviour. Granville Hicks observes thus:

Pnin is a ludicrous figure. With his absurd ways of speaking English, his grotesque manners, his rich assortment of idiosyncrasies, his incomprehensible enthusiasms and his talent for doing the wrong thing he is everybody's laughing stock....²⁰

Thus, Nabokov introduces subjectivism in his crafted art.

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**A Cataclysmic Reality of Indian Families with reference to
Mahesh Dattani's *Final Solutions***

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Women have accepted the family, and hence its mother patriarchal setup, or in other words, human bondage with its negative provisions for women with happiness as correctly pointed out by Frederick Engels in his monumental work *The Origin of Family, Private Property and State* though it confiscated their dominant role from history. Indian Penal code sections 370 and 371 on bond labour say, “A slave is a creature with no right or status whatsoever, who is or may become the property of another as a mere chattel, the owner having absolute power of disposal by [...]”. If the word ‘wife’ were used instead of slave, it would have been more appropriate in the Indian context. Such good relationship exists between men and women in India. Men in general, have been slow to respond to all the questions that arrive from the battle of sexes. After the arrival of feminism and western culture in the name of feminism, sexes have undergone too many battles in various battle grounds. When relationship between genders is being talked, there is no way one can omit deconstruction of gender war, especially family. At the same time, one cannot forget the role of surplus that acted as a catalyst for the widely proclaimed divine relationship between the sexes, which is marriage. But unfortunately, with the beginning of the most civilized relationship as it is perceived as of today i.e., marriage and its structuralized form called family, the battle of the sexes begun. Here, the feminine gender lost its significance, its leading role confiscated, and the patriarchal society started to thrive upon. In the age of the hunter gatherer, the one who impregnated women was unknown. When man started to wish that his wealth should be passed on to his own children, monogamy was

imposed. But this monogamy was confined to women in particular. Monogamy came in the name of marriage, and so families can be right away addressed as paternal families.

The movie, *The Name Sake*, an adaptation of Jhumpa Lahiri's novel, talks about the psycho-cultural problems faced by an Indian Bengali family settled in USA. The parents never settled there in USA culturally or mentally but physically, purely for economical benefits. But their children are settled there in all aspects. Their settlement was very smooth till their children's nuptial times. When the boy Gangoly wants to marry his girl friend who is a US white, he got 'somewhat ok signal' from his parents, they said 'it's not a big deal'. When his father Ashoke had passed away suddenly and his mother felt alone, the 'American-brought-up' boy wishes to have a real Indian family to which his U.S girl friend is new to. With his mother Ashima's advice, he marries a girl who is a U.S settled Bengali, hoping that he would get that real Indian Bengali family touch as his 'Indian Bengali settled in USA' father got from his mother, a lady who lived as a 'real' Indian Bengali wife, even in USA where she has settled down for more than twenty five years; not affected by the U.S fashions and endeavors. But though his new wife's appearances are Bengali, she rooted herself well in U.S 'culture' mentally and physically. This affair also failed miserably for him as he starts feeling horns on his forehead. It was filmed such that his girlfriend lets him taste the bitterness in his life due to her nationality but his Bengali wife gave him the failure due to her adaptation to U.S culture. Thus 'the Indian Bengali settled in USA' boy met failures in his life due to his search for a traditional Indian Bengali wife like his mother.

The story might remind the readers of the "Oedipus complex" of Sigmund Freud as the son wanted to marry a girl who is like his mother. The message that people would have got from this film is to go, settle anywhere as one likes, have fun (even sexually) but should marry a 'real' Indian wife (as told by his aunt). The film focuses on the cultural differences particularly on *vidheshi* (foreign) culture's fatal failures against Indian culture. To substantiate this, the Indian family and its values are upheld high throughout the film and the audience would disperse from the theatres with a very great opinion about the

Indian families and *desi* culture. Such a result is what one gets when they compare Indian families with the families of other cultures as a whole. But when Indian families are taken as a single unit, the result would be topsy-turvy.

Before doing so with reference to Mahesh Dattani's *Final Solutions*, one should have a glance over the researches done on Indian families. With the background of Asiatic mode of production, Karl Marx had done great research on the Indian societies especially on Indian villages. Though many others have written a lot on Indian families, strong theoretical researches in the light of historical materialism on Indian families are yet to come. Though a few researches are available, they are not scientifically done. But we do find microscopic criticisms on Indian families that are expressed in a few Indian plays. The so-called *swadesi* and researchers on Indian families always show nostalgia about Indian family. Evolution of man as a civilized being is the real success of the universe. An animal withered away the entire hangover of animalism at least mentally and as human beings moved towards the so-called civilization. Here, the role of surplus is extraordinary as it changed the true feature of pre-communalistic society i.e. all are equal. Surplus divided the society into two classes; one, who has property through exploitation, another, who work and get exploited. The people who had properties wanted to pass on it and the royal position to their heirs. But in the pre-communal society, where free sex prevailed (not in today's reactionary and consumer culture context), identifying one's own heir was impossible. So people who held authority over properties, to identify their heirs, imposed one-to-one relationship. But they conveniently restricted this monogamy to women and not to men and also gave religious support to this system. As a result, they could confirm their heirs. Thus the marriage system was imposed on women and a patriarchal family came into existence, unlike the previous matriarchal family where women led the family and children were identified after their mothers.

In European societies, where only two classes exist, though the remnants of feudalism still can be seen as seen in India, some research works are available that would bring the real situation of women into limelight. But in India the Indian families are divided not only by class

but also by the hierarchical caste system. Hence to find how the women are enslaved in India is a Herculean task. Even women are so used to such hidden oppression that slavery goes hand in hand with a day-to-day routine. They are molded by religion, culture and many other practices in such a way that they get used to these. But Dattani's women are different. Their words when they speak to themselves or speak to someone impregnate minds. Like a pregnant lady it giggles, laughs, criticizes, cries, beckons, and sometimes argues.

In Dattani's *Final solutions*, he starts the play with his character Daksha, "who is in fact a grandmother, also sometimes seen as the young bride". Her words will speak out the real status of Indian women and how they are treated by their family members inside a small unit called family. She belongs to an upper middle class family and carries in her a feudal mindset. But inside that upper middle class combined feudal setup she wants to fight for her 'petty' desires. For her petty behaviors, she does some 'radical' activities in the feudal setup, which were suppressed first physically then mentally, till she gets used to it and is enslaved at last.

In every word that Dattani's character Daksha speaks, we can understand the hidden slaveries imposed by Daksha's family. The play opens with Daksha talking to her diary, "Dear diary today is the first time I have dared to put my thoughts on your pages". (165) It is a commonly known fact that a woman in India cannot say what she wants to. But here, Daksha could not exercise her freedom of expression even in her diary. As the proverb "necessity is the mother of invention" goes the necessity of bursting her heart out makes her select a nickname, Hardika to avoid untoward incidents. Her internal will to expose her family's patriarchal atrocities makes her bold to select a nickname Hardika, the feminine name of her husband Hari. Writing in her diary is not a problem but the consequences like others coming to know of its contents do not allow her to dare such a thing.

If we deal the above said lines of Daksha psychologically, we can understand that those who do not have any outlet for their problems will have their diaries as the best outlet. Similarly, a reaction from her outlet would have muted her, so she finds out a muted listener to whom

she can converse well as she wishes. First, she wants the people to know ‘Today’,

“How will people know when “today” was a hundred years from now?” (165, 166)

But she does not like the world to know why she is using a fountain pen.

“But I don’t know think the world has to know that.” (166)

Here, we can understand the wavering mind of an Indian woman who has the urge to deliver everything but is afraid of the consequences. She has not shared her innermost thoughts even with her husband with whom she is supposed to share (it means she could not find out a conducive atmosphere) or she could not share her innermost thoughts even with her husband.

“Nobody else knows what I think or how I feel, except now- you” (166)

The above statement shows her improvement from her previous approach as she converses more because she has got a good friend to converse with. In the Indian context, a diary is a better friend than a husband. This is told in the following sentence but in a hidden way.

“I am sure that my ... hand writing will improve with some practice.” (166)

When a woman is suppressed and not given the right to speak out even, she decides not to be honest to the man. This psychology is normally hidden to a man’s eye. Here, Daksha thinks her husband “is old (not updated) and a discarded pen by her father-in-law” (166), and now she is using that. So far, she has “written only with a copy pencil” (166). As he comes heavily on her, she thinks she needs not to be that honest to her husband. Also, since she has invented a new friend which unlike her husband listens to her patiently, she can talk to it. She can tell all her secrets without any hesitation that she faced with her husband to this new invented friend, diary. Now comes one of the reasons behind her invention of the new friend, diary. That is “All my dreams have been shattered” (166)

After the surplus' horrible role worked heavily on human beings, women became mere sexual tools (In the pre communal society, she was considered as a machine that begets children, the labour force). In that context, women are first advised culturally to be slaves of men, and when she opposes that, she will be muscled. Here too, when Daksha wants to be singer, she was not permitted by her parents-in-law. Though listening to his wife's singing in their bedroom is not considered bad by Hari, the husband of Daksha, when he is advised by his parents, asks her to get rid of her singing which she considers as her dream.

“His parents heard me humming a love song to Hari last night. And this morning they told him to tell me.” (166)

She suffers heavily from loneliness like many other women in the Indian context. Though she wants to bring all her sorrow into limelight, her feudal setup never allows her to come up with what she really thinks. So she tells her diary,

“It's not fair to trouble you with my sadness”. (166)

Now, in the imperialistic culture, an important phenomenon that is formed and propagated among the people is to make a general enemy. Daksha is so far angry with her feudal family. But her historical anger towards the feudal set up does not allow her to be as she wishes. The ruling classes, for a long time played the card of “divide and rule policy”. The common enemies are always created to immerse the revolting classes into selective amnesias. The internal and should-be-resolved problems are postponed by ballooning a common enemy out of contexts. This camel and carrot game is not new to ruling classes. Same techniques were conveniently used by the masculine to let Daksha to forget her real enemy; but to consider Muslims as reasons for her all evils. Here, Daksha forgets her important and historical enemies in the Indian context but remembers only the made up enemy i.e. Islamic fundamentalism. So, she says,

“And I knew I was thinking the same, like my father”.
(167)

An innocent who is not matured enough to analyze the root cause of the problem, she is easily carried away by the personal attacks

on her. She becomes the incidental blind simply believing things that happened before her eyes. When her house is attacked by the Muslims in her father's absence, she 'blamed them'. And she thinks the cruelty of Hindu fundamentalists on Muslims only as the reflection to what Muslims have done, though the Muslims have not started the riot first.

"I could see the fire they were carrying, reflected in the broken glass lying around us." (167)

According to Daksha, both the Muslim fundamentalists and her in-laws are the same as both are reasonable for shattering her dreams. The Muslim fundamentalists' stone had hit her gramophone table, breaking it. When Lord Krishna could not save her and her family, or her properties, she becomes a non believer.

"I had the most horrible thought. I feel afraid to repeat it here, but I must. I felt that the idol I had grown up seeing my mother worship was just a painted doll."
(167)

Same as Muslim Fundamentalists have done, her in-law's family did not allow her to sing.

"Hari's family is against my singing songs... And His parents heard me humming a love song to Hari last night. And this morning they told him to tell me." (166)

For a woman like her, both the fundamentalist of religion and the feudalist or so-called conservative people like her parents-in-law are same as both restricted her singing. First she hated that her father-in-law mentioned her friends' fathers as dogs let loose, but soon when her ancestral house was attacked and especially when her gramophone records got broken, she gradually became the incidental blind without deeply analyzing the root cause of the issue. After her marriage her wrath against the Muslims gets strengthened by untoward situations and happenings mainly because she was not considered as one worthy enough with whom the family could discuss at least certain important things. So her wrath against Muslims was fuelled by the communication gap that was maintained by the gender gap. Do not discuss all important matters with kitchen queens, thus spake the kings.

She hoped that at least when she grows old, she will be considered the head of the family. But that too was confiscated from her by her son as it was passed on to him from her husband as it happens in all Indian families. So as far as she is concerned, even after forty years “things have not changed that much” (167). Still she has not understood the usual fate of women in the Indian context.

Hardika wants her daughter-in-law to be careful about the curfew since the “dogs have been let loose” (174). But when her daughter-in-law, Aruna tells,

“Krishna will protect us” (174) She sharply replies “Be careful, I said!” Though she believes that she has been slapped by lord Krishna for being a non-believer, she still could not digest the happenings happened around with the very presence of God. She says,

“Krishna chose to destroy what I loved most” (167)

She was not ready to believe both her husband Hari and Lord Krishna (Note the similarities in the names). Because when her dream of becoming a singer had been shattered by the Muslim fundamentalists and her parents-in-law, they chose to support it, and so, she remains a non-believer.

Ironically, as mentioned above, a Hindu family, rooted very much in the Indian soil has greater problems than compared to the one in Jhumpa Lahiri’s *‘The Name-Sake’*. Though the diasporic tension would have been the noted cause for the family settled in the U.S, by adopting a pure *desi* culture does not in any way solve the issue as it is well known now that Indian families, despite its worldwide fame, is withering away, exposing the ugly core of class society and its patriarchal dominance. Dattani, in all his unconventionality, has broken the imaginary bubble that place Indian families on a pedestal, showing the readers the ground-breaking reality that these families, and its women, actually face. He gives in his ‘Final Solutions’ the wide chasms created by communal riots in the exterior as well as the internal chasms that happen quite often in families. When the external events like the communal riots are greatly attended to and addressed as severe problems, the internal problems like that of Daksha in her husband’s

family is usually dismissed to the dark spaces and ignored as trivial. But Dattani cleverly juxtaposes both the communal riots and the familial problems that a woman faces together, shoving right under the noses of many Indians the tough reality they actually have been turning a blind eye to.

One cannot hide reality for a very long time and it has to be accepted that families in India are not as ‘divine’ or ‘good’ as it seems to the outside world. When the society is driven by capitalism, there would be a definite lack of the pre-communalistic innocence and love amidst people. This lack of purity among relations would be felt in families first, which are the closest human units in a society. In the capitalistic society, all the products and features of lifestyle reflect the qualities of capitalism. The contour of capitalism is nothing but pure exploitation by all means. As in her powerful book titled, *‘The Second Sex’*, Simone De Beauvoir puts it,

“Certain passages in the argument employed by Hegel in defining the relation of master to slave apply much better to the relation of man to woman. The advantage of the master, he says, comes from his affirmation of Spirit as against Life through the fact that he risks his own life; but in fact the conquered slave has known this same risk. Whereas woman is basically an existent who gives Life and does not risk her life, between her and the male there has been no combat. Hegel’s definition would seem to apply especially well to her.” (5)

In the changing and demanding situations where the oppressed demand equal rights and the capitalism is counting its days, it is not possible for family, the byproduct of capitalism to survive though the human psyche has already iconized the family. As capitalism has the exploitation in its core, the contour of family is not love and affection, but the exploitation. The rise against exploitation deserves the familial relations. Though the family is the beloved darling of Indians, time and history are merciless and it does not care for the tears. Certainly the human relationships are under severe changes which strongly heralds the final days of family. The untold stories and stifling tears of

oppressed women would certainly hit the last nail on the coffin of Indian families; ‘when’ is an interesting question.

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Portrayal of Existential Crisis in V.S. Naipaul's *The Mimic Men*

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V.S. Naipaul the Caribbean Nobel laureate renowned for his euro centric intellectual, training that dramatically intensive perception of his identity both as the West Indian and an East Indian. V.S. Naipaul is an Indian by ancestral, a Trinidadian by nativity and British by residence and inclination. V.S. Naipaul's creative talent has been shaped by the accent and anguished perception of his own alienation rootlessness and displacement. After having rejected both Trinidad and India, it dawned on him that the literary tradition he had grown up accepting as his own belonged to an alien society. The alien vision made him see his own society petty and ridiculous. And in all his works, his conviction that has been writing with clarity is an equivalent to religion. His feelings of alienation, resulted from his separation from his home and his colonial education in Trinidad and England, it is said, combined to breathe exclusivity and impelling desire to asset or retain once again the individuality. An early life marked by disorder within and disorder without, as he says, "Only my school life was ordered anything that had happened there I could date at once but my family life, my life at home in the street was jumbled without any secrets". When in England V.S. Naipaul realized that he had no understanding of society other than his own in Trinidad. V.S. Naipaul's works reflected the multicultural environment and related conflicts with words associated, they carried with them the experiences as a Trinidadian which is natural flavor. The community in Trinidad consisted largely of independent immigrants working as agricultural labor who were relatively new comers in Trinidad. They carried with them their experiences and mainly insular but look from the remote villages in British India from where they have been recruited. They clung to their cultural root that often manifested themselves in rituals and traditions as the form of security. Which the new environs did not offer them over a span of time. Trinidad Indian community developed Idiosyncrasies and cultural changes in their

efforts. The efforts to maintain their customs and traditions. They are dare him to categorize him of the caste and their kinship patterns all transmitted to the colonial setting of Trinidad already stratified society. Eventually there insecurity deepened their rigidity to custom as if it had been practiced in India at their time of Emigration. Naipaul's themes acquire universality as he enters other states of mind and cultures and they take note of the fact that fragmentation and alienation happen to be the universal predicament of the man in the present day world. In Naipaul's vision of the world, pessimism may be said to be a central strain while his commitment to truth is uncompromising. As his vision matures, he becomes increasingly pessimist with his own growing sense of disillusionment. As an observer and an interpreter of the colonist especially, he is unsparingly critical and exposes the inadequacies of such societies, which he believes to be the outcome of the unconscious acceptance of the norms and values of the colonizing culture. He found the West Indian colonization to be unique because the West Indians in all their racial and social complexities are so completely a creation of Empire that the withdrawal of Empire is almost without meaning. To him, the absence of a common West Indian identity and nationalism was impossible. He believes that the West Indians and British and their belonging to the British empire give them a sense of identity. Anthony Boxill in his book, V.S.Naipaul's Fiction; In Quest of the Enemy, identifies a single controlling theme in Naipaul's fiction, which he calls the 'enemy' and argues that through the development of this theme, Naipaul makes his human beings more and more responsible for their predicament.

Naipaul works through the light of the post-imperial realities that have shaped the contemporary societies. Some of his common themes include, a loss of identity, alienation, sense of detachment, cultural disintegration, insensitiveness and a desire for a locale for existence. The exile searching for identity, stability and roots has been the most common features of West Indian writers who have been concerned with analyzing and interpreting their ills. These get portrayed in Naipaul's "The Mimic Men" where Naipaul is equally concerned with his the depiction of harrowing effects of colonism upon his own people.

Naipaul finds the post-colonial men in the state of Limbo, lingering between a deepened world abandoned by the colonizers and a powerless world possessed by the colonized. In their attempt to transform them their, from the slavery of colonism to the owners of independent states, they first imitated the colonial master. Their ability to imitate is to what Naipaul reacts in "The Mimic Men" published in 1967. Naipaul reacts shortly to this tendency to this mimicry that produces only hypocrites and self-contradicting individuals who deprive themselves of their own inherent identities.

These Mimic Men belong to a newly independent country the island of Isabella a West Indian country. Naipaul uses the island as a metaphor to indicate the isolated people who existed there. Their existence is not there that of their past rule as went that they find need of their insecurity and personal instability. Throughout novel there is a mood conveying a sense of abandonment and dereliction. They imitate in order to achieve success and recognition. And as a result they meet with a lot of identity. A society is not whole disfragmented the men who live in the memory of past or in the fancies of their future which they cultivate and isolation of the feature. Their dark tradition and dead past threaten the very existence and offer nothing but escape from reality. Their journey then is one of rejection, they are caught in the conflict between order and restriction, corruption and truth and the old and the new. They look down upon their own community and try to achieve the glory of the colonial culture at the end they meet with the process of rejection. The protagonist is the colonial politician gets separated on his native island first and then in England. His is a backward journey a journey without direction, a journey of sex, and a journey of rejection. He knew that his journey who only begun wholly ended in the shipwreck which all his life has sort to avoid alienated from his ancestral roots. He seeks comfort and psychological balance in power and sex. He is a circumcised individual caught in the cultural ethos, he is has he himself feels spectral disintegrating pointless, fluid, disorder, emptiness and prolongness. Become part of his existence right from the beginning of his journey. It has been a life of incompetence bewilderment solitude and shameful fancies. The ugly reality of Isabella brings signs down from snow covered mountain to desolated

beach. And this island is the island of Isabella, is coupled to mark the chaos by his mimicry and takes up some different roles. After a lot of bewildering context and life experiences he desires and seeks escape in London which fails him. Soon he feels London is also a place where there is greater disorder and emptiness highly disappointed. He lives with a group of people and each encounter with him pushes him in to emptiness. The Mimic Men is very much more substantial novel he is the dramatized reminiscences of an exiled politician. The framing effect of the reminiscences, the distancing of exile and the sieve of memory, give form to the novel and enable us to grasp the quality of detachment in the protagonist and the weariness sapping a soul corrupted by power.

Ralph Singh a representative of these dislocated, dangling men, narrates the story of the novel in autobiographical mode. He is a disillusioned cabinet minister from the newly independent multiracial Isabella, who has fled to London to seek refuge and live as an exile in a novel. He writes his as he begins to re-evaluate and invent order in an apparently haphazard life. The novel spreads into three parts; The first two, comprising seven chapters and the last containing nine. Part one commences with Ralph's first arrival as a student in London during World War II. He stays in the boarding house of Mr. Shylock and starts living a false Bohemian dandy life. Despite his meager income, he boasts of his family liaison with Coca Cola and pretends to be the extravagant colonial, indifferent to scholarship. He has an affair with Lien, the Maltese housekeeper, who puts on the pose of a smart London girl. She helps him in his playacting of the rich colonial, which includes having indiscreet sex with prostitutes and other women whose language he does not understand. Later, in an exhausted oppressed mood of waste and helplessness, he marries Sandra, a strong-willed woman and trusts her ability to relieve him of disintegration and fluidity. He returns to Isabella with Sandra at war's end. Sandra is an unwelcome guest here since Ralph has not informed his mother about his marriage. His mother refuses to accept Sandra, and the initial dismay continues throughout the rest of the narrative. Nevertheless, Ralph has an innate cleverness for real estate business, and soon he becomes one of the richest young men on the island. Money gives ample space for detachment and introspection. Ralph realizes that Sandra too has a forlorn feeling, and

that they had actually come together for self-defense. He revives his habit of seeking physical gratification with woman of various races. Yet, he does so with a painful awareness that Sandra too might be in search of similar solace. By the time his cherished Roman house is built, he loses his home, and Sandra leaves for other relationships and other countries.

The second part of the novel focuses on his boyhood and schooldays in Isabella. It shows how such boys deal with their mixed parentage. Ralph's reading influences his attitudes, in which he adopts a European view. At unease with his Indian name, Ranjit Kirpal Singh, he chooses a Western one, Ralph Singh. He secures the friendship of Browne, a Negro, who shares his shame of a racial past. Similarly, there is an attractive boy, Hok, who feels humiliated when his pose of Chinese ancestry is broken with his Negro mother's appearance. Ralph's mother comes from a family that belonged to the group of 'Isabella millionaires', whereas his father is a poor school teacher. Cut off from his real country. Ralph feels that his father had in some storybook way been shipwrecked on the island and that over the years the hope of rescue had altogether faded. He cherishes his mother's family, though in secret he is the son of his father, a Rajput, who reads about Aryans and stories of knights. His father fails to return home one day and soon Ralph's family comes to know that he has become 'Gurudeva', the leader of a revolutionary group. Conversely, Ralph's yearning for an ideal Aryan past receives a sharp jolt when realizes that his father has performed the greatest of the ancient Hindu sacrifices, Asvamedha, the horse-sacrifice, in his killing of Tomango, the race horse owned by the Deschampsneufs. He confesses,

Chieftaincy among mountains and snow
Had been my innermost fantasy. Now,
Deeply, I felt betrayed and ridiculed".

The third part of the novel essentially deals with the height of Ralph's political career and his ill-fated fall. Politics is combined with personal identity in the novel. As William L.Sachs points out, "politics provides a clue to understanding mimicry."

During their college days in London, Browne had been a

political pamphleteer with unconventional ideas. On Isabella, Browne convinces Ralph to invest money in a newspaper, the Socialist, which he has founded. They start with a feature commemorating the dockworkers' strike and Ralph's father exodus to the hills. To their astonishment, they realize that they have kindled a mass political awakening. Soon Browne is elevated to the status of a folk leader and even prime-minister Ralph becomes a cabinet minister and gains immense popularity by handling certain critical projects, such as the renegotiation of the bauxite contract with the Americans. Yet, Ralph is forced to do the impossible and face his humiliation when has to work out the nationalization of sugar industries. Subsequently, he is ousted by power-mongers who categorically reveal his public imposture. He accepts the offer from the new leaders of a free and safe passage to London again by air, with 66 pounds of luggage and 50 thousand dollars – a fraction of his fortune.

In this way, the novel progresses with the protagonist's attempt to assimilate his identity but ends when he is only half way to his goal, just at the age of 40 estranged from both cultures and left with a splintered self from which he can never fully recover. Ralph repeatedly alludes to the image of 'shipwreck', which implies that his life on the island is unreal; he has been washed up there, but his true 'magic' home is elsewhere. In order to put an end to his 'shameless fantasies', he leaves on a scholarship to London, thinking he will never return. But, ironically, he continues to feel like a shipwrecked passenger even in the 'great city'. Ralph's Anglicizing of his name, his marriage to an English woman, and his later refuge in England are attempts to find order from the English tradition. Yet, Ralph remains an exile in England as he was in Isabella. London does not welcome him; he fails to integrate into the ideal culture presented to him through books. Even the sexual promiscuity and role-playing in which he indulges in order to fight the sense of loss, do not give him any permanent gain. His isolation becomes acute and his marooned status ultimate. This is the common plight of the colonized, the mimic men, who emulate the colonizer.

The Mimic Men is perhaps the clearest expression of the themes that shape Naipaul's novels "poverty stricken and feeling isolated on the fringes of power, the Third World escapes into fantasy.

The new middle and professional classes become rich but are isolated from the populace. Appeals to race and color begin to dominate politics. Various political and religious movements spring up which, if ineffective, offer a sense of drama and excitement. Fantasy, the need for drama, leads to disorder. Drama and violence will not change the essence of a situation where there is a lack of power, shared myths, competence and resources.”

The *Mimic Men* ends on a positive note. But this hope presents itself in London and not in Isabella. Isabella for Kripal Singh has nothing. The novel attempts to depict the factors that contribute to the departure of many intellectuals from the Caribbean. Isabella epitomizes the island, the ex-colony with the colonial problems- economic political and social factors that deter development and keep it remained enslaved to the imperialistic exploitation of the mother country. And more than anything else, *The Mimic Men* deals with the persistent and intense concerns of Naipaul’s novels. Concerns exemplified by the hyper sensitive, critical narrator with now here to go in the disturbed, disintegrated present. But Kripal Singh is able to achieve the final freedom from the final emptiness of the various homes he tries to inhabit by realizing in the course of writing that his life did move in a peculiar pattern.

In Naipaul’s work’s when Naipaul was awarded 2001 the Swedish academy that the award is given to the British writer born in Trinidad for hiring united perceptive, narrative and incorruptible scrutinizing in works that completed, us to see the presence of suppressed history. The academy also observes, Naipaul is a modern philosopher carrying on the tradition that started originally with letters persons and candid. In a vigilant style, which has been deservedly admired, he transforms rage into precision and allows events to speak with their own inherent irony. Decay and disappearance are the fundamental themes in Naipaul’s writings. *The Mimic Men* is about the disassociation of the sense of ability, displacement and isolation. Ralph Singh poses from the mimicry of the fraud men pretend to the mimesis crises out of minimizes of authentic creative performances. The journey of Ralph Singh from the island to London which he finds as in exile as turned out to be the most fruitful though in the beginning but finds

London as a place of emptiness later. Though in exile he finds release for his frustration in his writings. In his writings, he is at the order and coherence which has eluded him in every other activity.

To sum up, like Mohan Biswas (in *A House for Mr. Biswas*) Ralph Singh also finds roots for an escape, also finds roots for an escape. The novel like *A House for Mr. Biswas* is about the displacement, isolation and identity issues. In Naipaul the loss of ancestral landscape is always an important theme and this theme has got best crystallized in *The Mimic Men*. The *Mimic Men* clearly, marks, in the words of Paul Thoreux, the end of... an absorption with him personal (Naipaul's) homelessness, a final release from a barren cycle of events in both the novels, Naipaul's concern then has been with how actual men and women respond and react to the immediate environment and how in doing so they project themselves. True to his own observation the act of writing is not merely a matter of self-expression, but also an instrument of awareness, seeking to modify social reality. In Ralph, this is what Naipaul tries to show.

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Chinua Achebe's *Girls at War and Other Stories*: A Study

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Literary historians tell us that the English novel preceded the short story by a hundred years or thereabouts. In modern African Literature events happened differently. The short story came first-a far more logical development if one may presume to say so. Short stories gave us a conventional bridge from oral to written Literature. Critics of African writing have paid scant attention to the short story and have treated it as a foot note to the novel. Chinua Achebe takes this seriously. He wants to capture the reader's interest with reasonable story-telling skills. So he writes a collection of short stories, "*Girls at War and Other Stories*". These stories are first published in Ibadan Student magazine, "The University Herald" during his student days. This collection of Twelve Short Stories is later published in one hundred and twenty three pages by Anchor Books, New York in 1991. This volume is smaller than Achebe's famous novels "Things Fall Apart" and "Anthills of the Savannah". In the preface to his only book of short stories "*Girls at War and Other Stories*", Chinua Achebe himself expresses uneasiness about his performance as a short-story writer, saying "A Dozen pieces in twenty years must be accounted a pretty lean harvest by any reckoning". But these stories like Achebe's novels have received overwhelming positive reviews from critics. Nadine Gordimer says, "Chinua Achebe is gloriously gifted with the magic of an ebullient, generous, great talent". New York Times Book Review remarks, "*Girls at War and other Stories*" is a first-rate fiction. This book reveals the essence of life in Africa, especially Nigerians' life. These stories display an astonishing range of experience. Chinua Achebe takes us inside the heart and soul of people whose pride and ideals must compete with the simple struggle to survive. The stories range from the 'Primal ingenuousness' of the student pieces to the bitter assessments of the civil war succinctly reveal aspects of the writer which are not apparent in his novels.

Chinua Achebe does not need much introduction. But details of his early life help us to understand this little book. Chinua Achebe was born in Nigeria in 1930. He was raised in the large village of Ogidi, one of the first centres of Anglican missionary work in Eastern Nigeria, and is a graduate of university college, Ibadan. He was raised by Christian evangelical parents. He grew up surrounded by the complex fusion of Igbo traditions and the colonial legacy. After graduating, he went to work for the Nigerian Broadcasting company in Lagos. Later he left his career in radio in 1966, during the national unrest and violence that led to the Biafran war. He narrowly escaped harm at the hands of the soldiers. Achebe has been active in Nigerian politics since the 1960s. Many of his novels and some of his short stories too deal with the social and political problems facing his country.

Themes/subject matter of short stories:

Here I discuss Chinua Achebe's short stories from *Girls at War and Other Stories*. They re-create with energy and authenticity the major issues of daily life in Africa. Let us examine each story for its theme and technique.

i) *The Madman*:

The story placed first in the collection is *The Madman* (1971). It is a succinct story with a fable-like structure. It explores the uneasy relationship between the occult and the socially respectable. In this story, Nwibe, an enterprising and eminent middle-aged man, is about to take the Ozo title, one of the most prestigious awards in his community. But he is tricked by his opposite, the outcast madman who wanders naked from market to market, abused by the people who project upon him their fears and anger. Nwibe's quest for personal rejuvenation by bathing at local stream on his way from the farm turns out to be occasion for his ruin. The naked madman who has gone to the stream to drink water spots Nwibe's loincloth, gathers it, wraps it around his waist, and speeds away with it. Nwibe's attempts to retrieve his stolen loincloth, results in a chase that leads him to a market where onlookers view his nakedness as a sign of insanity. It is too late. Nwibe is never invited to join Ozo Society. 'Two People, as the Igbo say, 'cannot be mad at the same time'. Achebe dramatizes this with a deft

touch as the angry, self-important Nwibe who is led by the ironical laughter of the madman along the highway into the occult zone of freedom and madness. Involuntary but tragic exchange of identities between a sane person and a madman, an exchange symbolized by clothing provides an appropriate occasion for a didactic lesson about life's uncertainties. The stalking, deceitful actions that precede the madman's theft of Nwibe's cloth are reminiscent of the calculating actions of the colonialists who pounced on Africans at their least suspecting and most vulnerable moment to insure the success of the mission of colonial conquest.

ii) *The Voter*:

The second story **The Voter** (1965) belongs to the world of 'A Man of the People', showing as it does the way in which democratic procedures are corrupted at all levels by the dealings of party and self-interest. This story begins with the villagers raising their prices for the next election having noted the success of the man they voted into power. So, the minister of Culture, Markus Ibe, has to respond in order to safeguard his life of luxury. He is fortunate in having as his agent the versatile and plausible Rufus who is sensitive to market trends and upon whom the story turns. He has no divided allegiance. But Rufus eventually deviates from his moral principles when he notices politicians using their offices mainly for personal material gain. When he is bribing the electorate, he too is bribed by the rival party with an offer which he cannot refuse. In order to guarantee the bribe, his opponents unexpectedly produce a powerful *iyi* fetish (a kind of oath) - "a fearsome little affair contained in a clay pot with feathers suck into it" on which he has to swear. This reflects how desperate the politicians themselves have become; they are prepared to employ any immoral means that can lead them to victory because the stakes are exceptionally high. The winner takes everything but the loser gets nothing. Rufus's easy conscience is troubled when voting day comes. In the voting booth, the abused conflict is resolved by a minor tampering with the electoral procedure. He cuts his voter's card into two and casts each half for the two candidates to whom he has been made to commit himself. By this act, Rufus attempts to achieve two goals simultaneously; to insure his self-defence against the 'iyi' charm to

which he had sworn while receiving a bribe from Markus's opponent, and to assuage his conscience that he did not really betray his friend.

iii) *Marriage is a Private Affair*:

The third story is *Marriage is a Private Affair* (1952). The story revolves around the conflict between a father and a son over the issue of marriage. The father believes in his traditional custom of arranged marriages, whereas the son sees it as a private affair of two individuals. Nnaemeka follows his heart's desire, against his father's wishes rather than the Ibo's way of life. Having chosen a marriage partner from another tribe, Nnaemeka breaks the traditional of the Ibos/Igbos. His marriage is the result of a personal choice made by the young man and the lady. She is not an Igbo and she is school teacher. Such an event has never happened before in the history of the village. Thus, the title "Marriage is a Private Affair" is quite apt. The open conflict of the first and the second generations is resolved naturally through the third generation- grandchildren.

iv) *Akueke*:

In another story *Akueke* (1962) too, the locale is set in traditional Igbo society. The story with Akueke close to death with the swelling disease waiting bitterly for her brothers to carry her to the bad bush as an abomination to the land. As she waits she recalls her childhood, her happy visits to her grandfather, and her role as village beauty; but there came the time she rejected all her suitors and her brothers warned her against the sin of pride. Akueke did not listen. Her protective spirit of her had taken a hand in the matter and she was stricken with the swelling disease. None of the medicine men can cure her and so eventually she has to be taken to the bad bush; the following morning she has disappeared, later it is assumed that her body is eaten by wild animals. This is where the first half of the story ends with an appalling image of Akueke's isolation as her sorrowing brothers follow the conventions of society and abandon her in the bush.

On the public level the explanation is that she has offered against the mores of the clan by rejecting her brother's advice and so annoying her protective spirit. But Achebe suggests a more personal

explanation by means of her memories of childhood. Through those early visits she has come to love her maternal grandfather, and he to love her, for a special reason: He really called Akueke by her name; it was always Mother. She was in fact the older woman returned in the cycle of life.

The second half of the story extends the enigma of Akueke and her situation. Incredibly, she survives and reappears at the house of her mother's father at Ezi. The old man confronts the brothers with what they see, is nothing but the ghost of their sister and asks why they did not bring her to him to be cured. The effect, he says, she had died and returned in the cycle of life as his daughter, to be known in future as Matefi. She was no longer a daughter of Umuofia, Akueke but of Ezi, Matefi. "When she marries," the old man concludes 'her bride price will be mine but not yours'. Thus Akueke's stubbornness, her disappearance and rebirth are the elements out of which the pattern of events is constructed in this story.

v) *Chike's School Days*:

Achebe's next story is ***Chike's School Days*** (1960). The plot of the story focuses on the experiences of Chike, an only son in a family of six children. The story begins as a study of Igbo eternal values, which reveals the craving Igbos have for male children and the joy that Chike's birth brings to his particular family. It then shifts to the ravages unleashed by colonialism. Chike was originally born an Osu, a member of families usually looked down upon in traditional Igbo culture. In relating the ferocity with which Chike snobs playmates from non-Christian families, the story pinpoints the terrible cultural consequences of the European colonial takeover. The world brought into being by the extension of European rule was unjust. Instead of bringing about the equality Europeans claimed, their rule replaced one evil with another. Colonial rule superimposed rank based on assimilation of the cultural model of Europe. Christianity and schooling were not only the primary institutions of Europeanization but also of entitlement and social status. Such a reversal of fortune does not present a viable solution to the problem of bigotry; this is why Achebe makes an allegorical representation of a successful marriage between a free-born and an Osu

a reality in this story. Chike's father was not originally an Osu, but had gone and married an Osu woman in the name of Christianity.

vi) *The Sacrificial Egg*:

The Story, *Sacrificial Egg* (1959), deals with the psychological and physical toll exerted on people by a small pox epidemic in an Igbo town, Umuru, in 1920s. The people in town believe that the deadly epidemic is the handiwork of a local deity, Katikha, who is angry with the community, thereby emphasizing the power of superstition and creating an atmosphere of fear and helplessness. The protagonist of the story is Julius Obi, a standard six certificate holder who works as a clerk in the office of the all-powerful European trading company which bought Palm-kernels at own price and cloth and metal ware also at own price. There was no customer for a nearby a week. There was an empty basket on a giant weighing machine. A few palm-kernels lay desolately in the dust around the machine. Only the flies remained in strength. The thrust of the story is the tragic encounter of the protagonist with a deadly destiny through a doomed love affair. When Julius seeks the hand of Janet in marriage, he receives her mother's support because of his Christian faith. One fated day, however, Julius and girlfriend part under foreboding circumstances, Julius is returning home in the night when he suddenly steps on sacrificial egg that broke with a slight liquid explosion. Some are oppressed by misfortune had brought the offering to the crossroads in the dusk. Shortly after he breaks the sacrificial egg, his girlfriend and her mother become afflicted with the deadly small pox virus. The story ends on this note of fear and pathos. The central incident in the story seems to have under-mined Julius's mental equilibrium.

vii) *Vengeful Creditor*:

Vengeful Creditor (1971) is a sophisticated, well organized story that is structurally sound. It appeared first in 1971 in the inaugural issue of 'Okike'. A Nigerian Journal of New Writing', founded by Achebe. The story is set in an unnamed independent African country. It presents the sad tale of a young girl, Veronica who is denied an opportunity for education. In an impoverished village, Veronica is the daughter of widowed mother, Martha. She allows her daughter to be

taken to the city by Mr. and Mrs. Emeniki to cater for their baby with a promise that she will go to school. The Emenikes are not going to make good on their promise. Veronica becomes increasingly resentful and acts out her frustration on the Emenikes and their child by giving a red ink to the baby, hoping that the baby might die and she would be free to go to school. This is a short story which is sub-genre of prose fiction. You can read it in a few minutes. It is humorous and interesting. The language is simple and direct and the subject matter is contemporary. There is a minimal use of imagery or symbolism.

viii) *Dead Man's Path*:

Achebe's short story '*Dead Man's Path*' (1953) focuses on the clash between Micheal Obi, the new head master of a school in Nigeria and the tribal people of the region. After Micheal refuses to honour the village priest's requests, by putting a barricade around the path that represents a through fare for the villages dead out of the village and the village's just born into the village problems ensue. Nemesis comes when a woman in the village dies in child birth and the ancestors insulted by the obstruction of their path have to be prohibited. The headmaster, next day finds his beautiful compound was destroyed and more seriously a growing opposition to his school in the village. Later he is severely criticised in the Inspector's next report. This is a slighter story.

ix) *Uncle Ben's Choice*:

Uncle Ben's Choice (1966) develops the theme of destiny by depicting one man's unsuccessful struggle to exist in a permanent state of innocence. The protagonist, Jolly Ben, works as a clerk in a trading company in Umuru where he faces many temptations, among them alcohol and women, both of which are in plentiful supply. But Ben wants to remain a decent, responsible and cautious man and to live according to the injunctions laid down by traditional wisdom. Ben believes women are perilous. But one New Year's Eve, after a night drinking White Horse Whisky and smoking Guinea Gold, he returns to his room, falls like a log into his big iron bed only to find there a woman. 'She was hundred per cent naked'. Then Ben was alarmed by the texture of her strange hair, which was soft like the hair of a

European. He jumps out of the bed, asking the lady to disclose her identity and threatening to strike a match. Before he can seek help from his neighbour, Mathew Obi, Ben passes out and has to be revived with cold water, without finding out who the woman was. He is told he has been visited by a Mami Wota, a fairy woman. The story ends with a moral lesson that is meant to reinforce the traditional values of the tribe. Despite the temptation to sleep with the Mami Wota in order to get rich quick, Ben recovers his guard. The logic here is that Igbo (African) culture is people-centred and places primacy upon the value of children, as opposed to modern European culture which is materialistic and acquisitive.

x) *Civil Peace*:

Achebe's another story; *Civil Peace* (1971) presents the state of affairs immediately after the civil war. It is an amusing and touching comment on human resilience. Most people are devastated by the after-effects of the war. But Jonathan Iwegbe counts himself extraordinarily lucky to have survived, even though he has lost his youngest son. Jonathan is an optimist. He counts his blessings after the devastating war. Chief among those blessings is the survival of himself, his wife and three of his four children. He also finds his little house in Enugu is still standing after the war. Now the family starts its journey back to normality and prosperity, the children selling mangoes, his wife Akara balls, and he, his palm-wine.

xi) *Sugar Baby*:

Sugar Baby (1972) is a story of a funny incident. It takes place between two friends Cletus and Umera. They worked together in the last Eighteen months civil war. In the war they drank black tea. Cletus was fond of tea or coffee with sugar. For him, "life is miserable without sugar". Once he bought two dozen tablets of an artificial sweetener for two pounds. It was because of his being a diabetic patient. After using them, Cletus felt his mouth bitter. It is a funny story full of humour and wit.

xii) *Girls at War*:

The Last story of the collection is *Girls at War* (1972). It is Achebe's only work of fiction which combines sensitivity, compassion

and clear-headed observation in presenting the corruption experienced during one of Africa's most destructive and senseless civil wars-the Nigerian –Biafran War of 1967-70. In the story, Achebe captures a view of the war as a machination of the elites, who profit so much from the ravages of society that they want the war to go on indefinitely. The amoral relationship carried out between Biafran officer Reginald Nwankwo of the Ministry of Justice and a vivacious and beautiful girl named Gladys, who works in the Fuel Directorate of the Biafran army, allows readers to gain an insight into the details of life during the war. The ending of the story is swift and terrible, with a denouement which reveals not Reginald but Gladys as the true saviour who sacrifices her own life in an attempt to rescue a crippled soldier.

Critique:

The themes, characters and techniques of Achebe's short stories are often closely related to those found in Achebe's novels. In **Girls at War and Other Stories**, he brings those marginalized characters into the foreground-the women, the children, the clerks, the poor traders, soldiers and craftsmen and also focuses a much harsher light on those who exploit or ignore them. His stories embody several different kinds of fictional reality, ranging from traditional life in the clan to a modern society engaged in civil war. This is the distinctive contribution his short stories make to his fictional achievement.

Conclusion:

Thus, Achebe has shown that literature in the form of short stories can deal with trying moments such as colonization and war and their after effects. In them he has responded with sensitivity to the suffering of others. War is the most obvious indication of human life gone awfully wrong, and this, surely, is the message of Achebe's short stories.

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Neil Simon's *Last of The Red Hot Lovers* As A Domestic Comedy

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Neil Simon, dramatist from America of the genre comedy like Bernard Shaw, whose characters often seem destined to drown in their own oceans of words, so anxious is the Play Wright to get his ideas across to the audience. Though the works does not seem autobiographical like Eugene O' Neill or Tennessee Williams, they show a great deal about the man, his background, value system and substance and has an implied seeking for solutions to human problems through relationships with other people, despite the ineptness with which such characters attempt to make such connections. Though the action of the play is divided into three Acts as in *Plaza Suite*, Simon has created one pivotal man, Barney Cashman, and three women, each appearing in one Act of the play instead of separate sets of characters. Each woman has her effect on the protagonist, Barney Cashman and infact are contrast to each other and this fills the play with humor.

Simon was married, when he was twenty six years old and he wrote the play *Last of the Red Hot Lovers*, when he was forty years old. He could notice the drastic change in the youth who go wild in their sexual relations and don't mind even dancing naked in the streets. In fact, it was time of sexual revolution. While he was something different, an idealistic youth in search of a perfect girl to match his ways. He says:

I married at twenty-six not exactly a man of the world,
but still an idealistic youth looking for the perfect girl.
And now, when I was forty, they were dancing naked
in a giant orchard in up state New York, and I was
missing up.¹

After marriage, Simon had a brief impulse to separate from his first wife and this becomes the inspiration for this comedy which projects again the themes as non communication, generation gap and

the frustrations of approaching middle age which are already projected through Sam Nash in *Plaza Suite*. The play adopts a ‘problem marriage’ frame work. The play describes the failed seduction attempts of Barney Cashman, the restaurateur.

Barney Cashman tired of his tedious life, experiences emptiness and tries to fill it up with extra- marital affair, during his separate encounters with three different women in each Act of the play. Aged, timid, Barney’s trails for amorous life reminds Prufrock of T.S.Eliot’s *The Love Song of J. Alfred Prufrock* where he too has unrealistic expectations about love and romance to fill his dull life. His stage is like Prufrock death-in-life.

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon the table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels ²

Sam Nash in *Plaza Suite* tasted success in his job, got married and had children, but he felt suddenly that he has grown old and to escape from that feeling he tries to begin his feeling again by having extra-marital affair with his personal secretary. He is in contrast with his wife, who naturally accepts the aging factor. But Barney’s mid-life crisis has been precipitated by his own sense of morality. At the age of forty seven years, after enjoying the conjugal peace with his wife, Thelma, had three children and reasonably successful business, he gets fed off the tedious routine that he experiences. When the thought of death comes to him, he says, “I read the obituaries everyday just for the satisfaction of not seeing my name there” (p. 611) ³. He pictures himself as an ordinary man in whose life nothing thrilling has happened. Overwhelmed by ennui, Barney dreams of indulging in an illicit affair. He wanted to give concreteness to his secret fantasies at least once in his life.

For his amorous activities, he chooses his mother’s new apartment in Manhattan. She is never seen, but her presence is felt though out the play especially in the first Act. Naturally things do not

happen smoothly as he and aspired, he faces several obstacles. As suits for a comedy, Neil Simon selects a setting which is in itself fraught with hazards. His mother's modern apartment is furnished with a sofa, paper thin walls and alert neighbors. In his twenty-three years of married life, he never had been unfaithful to his wife, but now he decides to take advantage of his mother's absence of two afternoons a week. She has the habit of doing a charity work at Mt. Sinai hospital. He worries that his mother might detect him and so takes all the care not to disturb the atmosphere. He brings his own liquor and glasses, speaks in low voice not to be heard by his neighbors and places his glasses on a news paper.

As the play opens Barney calls the cashier of the restaurant that he is shopping at Bloomingdale. Elaine Navazio is in her late thirties, attractive but has an air of desperation about her. She is married, drinks heavily, smokes, suffers from coughs frequently and she tells to Barney frankly that she indulges in casual sex encounters which she says, "warms me-stimulates me-and makes me feel like a woman." While Barney Cashman is conservative in his dressing, over weight and somewhat uncouth. That age it self does not suit for such ideal romantic affair.

While they are in conversation, she interrupts by coughing violently and uncontrollably. She asks for a cigarette, though she is gasping for air. As the apartment is his mother's, he says that he did not bring cigarette, but he checks his pockets. He offers J&B scotch for her as she wants a drink desperately. He brought his own tumblers as his mother is very meticulous and he has to give explanation if anything looked different. The situation gets complicated, when the drink is shared with Elaine, he says, "My mother's very typical, you know. She remembers exactly how high the pillows were puffed when she left". (p.591)

As Barney talks with a soft voice but not in his natural voice, she questions him whether he is feeling that voice sexier. Barney is not so conscious though he smelled his fingers for three times, whereas Elaine bothers about his suit rather than his smelled fingers. She has craving for another scotch. Barney is in deep thought about his mother that she would turn back at 5pm. When she asks about the time, he feels

happy as she comes right to the point and reveals that his intentions are romantic in nature, he believes that romance is inspired by participants, but not by the counterments. She is too conscious about time and so says, "The point is we've got a time problem and you're reading me fish poetry" (p.599).

He admits that he is old fashioned and says sorry as he took much time. She is more flexible, she wants to try the things from his way and says;

Well, maybe I just don't understand you I've got a two-hundred-and-ten-pound husband who'd break my arms and legs if he caught me up here and you're telling me about your sweet succulent childhood in sheepshed Bay.(p.599)

Elaine always reminds him of time as they have an hour and fifty minutes only before his mother arrives home. She says, "Now, if we had two weeks in Nassau, I'd gladly look at color pictures of your tonsils."(p. 599).

Barney asks Elaine to wait for one minute to have their nice conversation and finds disturbed as she is so detached from the people. She gives compliment to his mother for her house keeping and wants to leave the place as she feels that Barney is disturbed by her. When she is ready to start for the door, he requests her to sit and to reduce the volume of the voice. As she looks upset to him, he says apologies for having wasted her time, asks to have an interesting talk with him. He feels that she is still upset and so asks her to go out and ring the bell again to start the whole thing once more with patience, she does the same. He kisses her passionately, but the lip of Elaine bleeds of that kiss, so he wishes to put cold water. But she says, "It's all right, it'll heal. It's only royal families that have to worry. Give me a handkerchief." (p.605)

He tries to know her by posing questions and he wants to start the relation with mutual respect to each other at least, though not a good understanding, whereas Elaine wants a pure physical animal act. He calls her cold, flippant and pitiful, unemotional, which makes her retort:

I don't know your problems and I don't care. Keep your savory swordfish succotash stories to yourself. No one really cares about anything or anyone in this world except himself, and there's only one way to get through with your sanity. If you can't taste it, touch it or smell it, forget it! (p.609)

As he wants to 'live' before he dies, he replies by referring his statement, he wants to have "just once give in to my fantasies... emotions, stimulants I've never experienced before... I wanted to know what it was like with another woman." (p.611)

Elaine state is not something different. She is also here to fill the vacuum in her life. Her state is also 'death-in-life'. She looks not at something great of ideal or religion to solve the problem but prefers to fill it with an illicit affair.

...no one gives a good crap about you dying because a lot of people discovered it ahead of you. We're all dying, Mr. Cashman. As matter of fact, I myself passed away about six months ago. (p.612)

Neil Simon reflects his contemporary life and as a moralist is worried of the degrading ethical or moral values in people. He has also undergone the temptation as his protagonist; but ultimately he wonders what he is up to.

Barney gets so upset with her remarks, so that he vows not to attempt such things again but eight months later, he attempts the similar thing with Bobbi Michele, a pretty girl about twenty seven comes to his mother's apartment, though she is not sure that Barney is the one who has lent her money to pay an accompanist for her audition, she doesn't even listen the words of Barney and narrates her experiences with various persons such as-a cab driver's attempt to seduce her under the Manhattan Bridge during his lunch hour, the Chinese man 'feeling her up' who is sitting next, during a movie on the flight from California, her living with Nazi lesbian vocal teacher, who has a leather bed spread. Bobbi tells to him that she has come to return his twenty dollars, to which Barney hesitantly accepts to take money but she is "good for it,

though" (p.621). She adds, "If I don't get a show in New York I may go to do a series of one-night concerts in New Zealand..." (p.621)

She misunderstands Barney when he asks her, the need of staying with lesbian vocal teacher. She says:

...the thought of it makes my skin crawl. That's the one thing in life I find revolting. I mean I sleep so far away from her in that bed she'd have to take a taxi to get near me. (p.623)

She never has been happy or satisfied, she degraded herself and made many trails. When she asks permission to smoke, he understands that it is not tobacco, but marijuana as he lights her cigarette. She asks him to join with her, but he pretends that he is trying to cut down the habit of smoking.

Bobbi says to him that her marijuana is actually a blend of half Turkish tobacco and half grass, which has been prescribed by her doctor in Beverly Hills, which she takes instead of a tranquilizer as she can't be able to swallow the pills. Barney reminds that she wanted to pay back the twenty dollars and says his intention in asking her to be there for that day is because he feels that the place is good than any. She is of so silly and says to him that Mr. H...of Palm Springs had kidnapped her thirteen month old dog, Lhasa Apso. As he assured that he likes to be her friend and she can trust him. The reason behind the kidnap she says is, "I mean the dog is gone. He loves me and he knows his way home, so he's obviously being held against his will" (p.628). It is a wonder that instead of being happy with human being, she can find a friend in a dog.

Barney tries marijuana and feels as if he is dying. He ruefully remarks:

So many things I wanted to do...but I'll never do 'em.
So many places I wanted to see...I'll never see 'em.
Trapped...we're all trapped...Help! Help! (p.635)

She could not create any 'love' in him in spite of her attempts. Such ladies are like woman portrayed in *Portrait of a Lady* by T.S.Eliot

where emotions are drained and relations are not in harmony to each other:

Of a broken violin on an August afternoon:
'I am always sure that you understand
My feelings, always sure that you feel,
Sure that across the gulf you reach your hand. ⁴

The third encounter is one month later with Jeanette Fisher, about thirty nine years old, a woman of no "discernible physical attributes" (p.636), wife of his friend, Mel. For this time, he wears a sports jacket and a joyful tie rather than a dark blue business suit to give a youthful look to Jeanette. As he is aware that she is not happy, he asks her to sit and relax. She is attracted towards Barney emotionally and intellectually, but not physically.

As she is so disturbed by the attitude of her husband, Mel, Barney offers champagne, he enjoys and likes to live his life. He says, "I love living. I have some problems with my life, but living is the best thing they've come up with so far..." (p.644)

She is unhappy with her husband as well as with 'the happiness factor' as it is only 8.2 so that she takes pills for depression which was estimated by Doctor Margolies. Their conversation takes a funny turn when he gives response to her challenge. He names Jesus, J.F. Kennedy and Thelma as three decent, gentle, loving people. As she hesitates to include Thelma in her list, he says, "Thelma Cashman is synonymous with the word "decent"" (p.648)

He asserts, "...Thelma Cashman is beyond reproach. She is as totally incapable of an act of deception as you would be or I would be or-oh, my God!" (p.649). Suddenly, he gets doubt on his wife Thelma as Jeanette doesn't accept her in her list. This makes him to ask her:

For God's sakes, Jeanette, why are you know doing this?
Is there something about Thelma you know that I don't?
Is there something about her I should know that you're
not telling me? ... I demand to know about Thelma!
(p.649- 650)

She stares at Barney and assures that "She is the epitome of decency" (p.650). She says that Barney, Mel and she are not decent people as Barney had doubted his wife and as she is with Barney and Mel for driving her to it. She tells to Barney that while forbidding her to continue her friendship with Charlotte Korman. Though Mel has an affair with Charlotte, he justifies himself by saying:

We're living in a new guiltless society. You can do anything you want as long as you're honest about it. Aren't we lucky to be living in such a civilized age? In the old days, I would have gone to my grave ignorant of the wonderful and beautiful knowledge that my husband was spending his afternoons humping Charlotte Korman! (p. 651-52)

Affairs are justified and the moral lies astonishingly in telling such kind of truth. The husband's revelation causes perhaps a depression in her and her state is also death-n-life. The 'problem in marriage' is not understood by Mel perhaps that he is unable to realize the truth about his wife and set his domestic happiness realizing his responsibility towards his wife.

As she is ready to leave the house, he suddenly realizes that he did not has an affair with her and recalls the encounters with Elaine and Bobbi which are failures, with both of them and as he has been seeking 'something beautiful, something decent', he adds:

... I'm through looking for something beautiful and decent because it doesn't exist. You're right Jeanette, we're no damned good, all of us. There are no decent, gentle, loving people left in the world...If we're indecent, then let's see a couple of terrific indecencies! COME HERE, JEANETTE! (p.653)

He moves towards Jeanette to seduce over turning the furniture. She gets frightened with the behavior of Barney and says that he is kind, good, intelligent, loving and decent, which he wants her to say. Barney

forces her to say that he, Thelma and Mel are the three decent, loving and gentle people. Barney puts his arm around her to comfort and makes her to say that she doesn't hate him. He asks her to see her on Thursday for dinner. As she leaves the place, he tries to clean up the place but suddenly he gets an idea which makes him to call Thelma to meet in his mother's apartment.

There are several causes for Barney's failure as his incongruous choice of setting for his amorous adventures- his mother's apartment. Though his mother nor wife never appear directly in the play, Barney feels conscious of his mother, wife and he speaks of them with women who come there. Another significant factor that failed his purpose is the choice of prospective women for his acts of adultery. Elaine Navazio, a highly liberal married woman came to satisfy her physical cravings, while he wanted romance. She felt that he is a hypocrite, who cannot clearly understand what he wants while she herself has been aggressive in her expressions. Bobby Michele enumerates him her outlandish stories about her sexual encounters and Barney feels that she is not emotionally balanced and so his desires cool. Jeanette Fisher, a friend of his wife is depressed who has no desire, who suggested him that this kind of image as a lover boy cannot suit to his decent image and that he is totally out of his character.

He was faithful husband for twenty three years and he was a conservative, over weight and somewhat uncouth. Jeanette feels that he is not attractive. He is old-fashioned to be a seducer. He idealizes even extra-marital affair to remember it life long as though it is his first experience. When they reminded his wife especially Jeanette, he exhibits double standards that he can never forgive her "If she indulged herself in the same way as he. He says I'd never forgive her" (p.612). Jeanette opens his eyes when she says that it is not a good idea to test marriage too much and that he cannot cheat his fair wife, Thelma. She stops his crude advance and she reminds him of his decent wife.

It is a curious thing to note that though Simon focused on the protagonist who is a male character but, he indulged three women who reacted to the sexual revolution of his time in three different ways.

Elaine is a typical character of the revolution, while Bobbi at least in 'her imagination has taken sexual liberation to the extremes'

Jeanette is repulsed by the revolution and got awarted to the sex totally. He comes to know that for past eight months, it is Mel who slept with her and not her. She is taking pills to cool her depression. She even raised Barney's suspicions about his wife Thelma's 'decency'. As Paul H. Grawe comments, "The heavy-handed repetition suggests that modern man looks to sex as the only way out of boredom that he will not give up after failure"⁶. Protagonist here is not an ideal person but ordinary middle class American with his faults but essentially he is a 'decent' man.

Gone are the days of Victorian optimism when man was regarded as essentially rational, acting in his best interests when reason analysis the social world and distinguishes the good from the evil. In the modern world, the moral and ethical values are no longer regarded as absolute. Philosophy and metaphysics, instead of concerning themselves with the nature of God, shown a keen interest in the study of the nature of man. To Freud man is a biological phenomenon, a creature of instincts and impulses, to the Marxist, he is an out come of economic and social forces. The pessimism and despair of the age is seen in the picture of man. Perplexity and uncertainty is seen in America during the time of Great Economic Depression. Especially the middle class got affected much. In the international phase, imperialism has come in for a great deal of criticism and there has come the time when authority is questioned. The fear of elders declined and the relations be they between nations or individuals is based on equality. Be it again man or woman, their roles also changed. The liberated American woman is not idealized here. Rather the dull life is portrayed and the depression that people experienced is brought out through these women. Simon works have pillars on ethics. In man-woman relationship, he indirectly through his domestic comedy holds up the follies of the middle aged men like Barney in the time of sexual revolution expecting a section of people not to make such vain trails and test marriages. Barney is a naïve seducer. A looser who learnt his lessons from his repeated failures and turns to traditional values which are central to his life. He embraces what he knows. Simon looks at his

urge to have an affair not as a sign of depravity. He declares, “We're not indecent, we're not uninvolved. We're human, that's what we are, Jeanette, human.” (p.650)

Robert B. Heilman feels that the play is more optimistic than *Plaza Suite* and though a comedy has a serious message for the age of sexual revolution. He feels that comic acceptance may include, “acceptance of second best, that is, making do with something less than a total good that one is capable of imagining” ⁷. For 'fading love' or 'problem marriage' David Grote points out on a hopeful note:

There is no new marriage, since everyone is already married; however, the old marriage is renewed made fresh and youthful again. ⁸

Barney renews his marriage to Thelma and invites her to come to his mother's apartment though his wife is not seen on the stage throughout the play. He reveals that he has learned the value of compromise and moderation. The fishy smell that returns to Barney's hands each afternoon is symbolic boring existence. His washing it is an attempt to live a little before he dies. Audience sympathize the unromantic protagonist who fails in his amorous adventure at the end. The word “obstinate” which he calls his wife on phone sets a comic atmosphere of the possibility of his failure again there is a possibility that his wife could not answer to his desire. He need not be a red-hot lover to fulfill his life. He realizes that he is not really destined for the role of a ‘Red Hot Lover’. The play focuses on his attempts to seduce women and how he realizes that he cannot escape from his basic identity as a decent man. Thus title of the play ‘Red Hot Lovers’ is satirical and ironical at once.

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**Westernised Indian – An Algorithm of Emptiness or
Empowerment?
With Focus on Kiran Desai's *The Inheritance of Loss***

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Kiran Desai's multidimensional novel *The Inheritance of Loss* attempts to explore, with intimacy and insight, almost every contemporary international issue: globalization, multiculturalism, economic inequality, diasporic feeling of homelessness and terrorist violence. The judge, the protagonist feels perturbed in his homeland, though he has been away from it for most of his life. It is not a sort of a reverse cultural shock, but a hatred for India, his 'home'. Their immigrant experience suggests that globalization has not been able to help the problem of racism. Both feel broken and disabled after their return to India. Nothing fruitful or sanguine, as awaited by the judge himself or as expected by the cook about his son, happens. Moreover, the Judge, Lola and Noni's anglophilia are by-products of colonialism, and they have become Anglophiles from racism during colonial time. Desai emphasizes that "anglophilia can only turn into self-hatred".

The theme of loss is explored in this novel through the lives of three characters: the retired judge who went to Cambridge and is now living in Kalimpong, a remote town isolated on the edge of the Himalayas; his orphaned teenage granddaughter, Sai, who lives with him; and her math tutor, Gyan, who soon becomes involved with revolutionaries. Another character, Biju, whose story is told as if he lives in a parallel universe, is an illegal immigrant in New York City, going from one job to another, trying to find a place for himself. The judge has lost his place in India, where once he identified with the British rather than his own people. Sai has lost her parents, her young love, and hasn't yet found herself. Biju is searching for his place in a new world that seems to have no niche for him.

Immigration is sometimes considered to be the offshoot of being a failure in one's own home country. Globalization, unbridled capitalism and economic disparity drive many inhabitants from their homeland to embark on an expectant journey towards the golden horizon of the west. In this focal point lies the question of disability or empowerment. Kiran Desai's *The Inheritance of Loss* is about various issues of the global world; like immigration, multiculturalism, economic disparities and terrorism. What strikes the readers most is the disability felt by them to live up to their expectations in their home country.

The intricacies in the relationship between the occupier and the occupied, the white-skinned westerner and the dark-skinned easterner, the national or racial identity and the new identity are all complex algorithms resulting in the idea of disability. This paper delves on the concept of "Westernised Indian" (210), as Sai is called in the novel and tries to decipher if it is an exposition of disability or a part of empowerment for India. All the major characters – the judge Jemubhai, his granddaughter Sai, Biju, Sai's parents and the neighbours, Noni and Lola – have their own experiences abroad and they all follow the western practices of attire, food habits and all other superficial patterns of a foreign culture. These colonial remnants result in the disability of what is called "racial self-hatred". This is exhibited strongly by the judge and also by Sai's tutors, Noni and Lola. They all hate their own race, that is, they hate themselves for their disability in being an Indian. Also they hate themselves in not being a complete westerner, but only a "Westernised Indian".

As part of the concept of globalization and diasporic issues, Desai presents the raging discontent in different sections of the society within India. We may call it as an urge within the author for an acceptable change or even for reformation. Two different events are juxtaposed in the novel – the unrest of the Gorkhas in Nepal and the aspirations of the Indian people to go to the US and earn fortune. The novel focuses on three main characters, first is Jemubhai Papatlal Patel, a Cambridge educated Judge living in Kalimpong in foothills of Himalayas, who feels disabled due to his past remains of racial prejudice. The second character on whom the novel rests is Sai, the

judge's orphan granddaughter, who is romantically involved with her Mathematics tutor, Gyan, who eventually leaves her and joins the Nepalese Movement. She is also a disabled character, as her leaning towards westernization repels Gyan away from her. The third is Biju, son of Patel's cook, who lives in New York. He feels disabled while trying to make ends meet and secure a green card, and he is entwined in the clutches of US immigration issues. The pains and agonies of Biju working in restaurants in the US as an illegal migrant in the US and his return to his home with nothing are the highlights of disability experienced by Indians all over the world.

As an Indian author, who has had an opportunity to reside in the US, Desai is able to well comprehend the complex US immigration issues and their relative effects on daily life. The book also sets its backdrop on the mounting struggle in the foothills of Himalayas by Gorkhas combating for their own identity and shows the daily lives of the people in the region, which also dwells on the disability of the government towards the idea of rebellion.

Racism is an issue that has not been completely conquered so far by globalization or liberalization. In the novel, the Judge has been marred and mortified by the pangs of racism that he has experienced as a young student in England. He has been despised by the Englishmen and as a result, he started to loathe the "Indianness" in him that was loathed by the Englishmen. He disliked the fact that he was an Indian. He developed Anglophilia and adheres to his western traits and becomes the "Westernised Indian" (210), as Sai is called by Desai. Moreover, he wanted to become an "Englishman" in total and ended up hating everybody except his beloved dog, Mutt, a foreign breed dog. By definition, Mutt means a mix-breed dog, and the judge called his dog "Mutt" though it was actually a pure-breed. This suggests that with the influence of English culture, the Judge had become a mixed cultural entity, a "Mutt" himself – with looks like an Indian, but with habits and demeanour, aping the English. After he returned to India, he tried to de-Indianize his wife because he has been de-Indianized by the clutches of racism, he has encountered in England. However, he wanted to be a pure Englishman just like Mutt, who is a pure-bred.

The judge is a disabled person with a disfigured sense of 'home'. Jemubhai is unable to overcome the racism he experienced in England and as a result he is a victim of colonization, and Desai points out that, "the journey he had started so long ago had continued to his descendants (210). Sai's parents were also on foreign lands, as scientists in Russia and Sai also, being brought up in a convent ends up with the effects of westernization. This is what shakes up the rising relationship between Sai and her tutor, Gyan. Desai observes that "In a country so full of relatives, Sai suffered a dearth" (28), signifying that love for India and Indians is forced to become rare and strained, when Indians step out of India and seek fortune

The Judge's neighbours, Lola and Noni, are two old Anglophile ladies who are living together in a house called Mon Ami, and they are also obsessed with things from England; "[their] vegetable patch containing...the country's only broccoli grown from seeds procured in England...their washing line sag under a load of Marks and Spencer panties" (64). However, their Anglophilic dream has been crushed after Lola has talked to the Gorkha leader; they have realized that "they had been wrong...the two of them had been fools feeling they were doing something exciting just by occupying this picturesque cottage, by seducing themselves with those old travel books from the library" (117). Their ludicrous imitation of gaining an identity of a foreigner offers them no positive development in their lives, but makes them gullible and weak.

Biju is part of the illegal immigrants' world in New York, who are working illegally in New York trying to accomplish the "American Dream". With the ongoing process of globalization, Indians are trying to get out of their homeland and achieve their goal in working in America. Although Biju has got the chance to go to the United States, he has not been able to survive as an illegal immigrant working ill-paid jobs in New York. With overwhelming hours of work, Biju has discovered that he has not "even [heard] about any of the tourist sights—no Statue of Liberty, Macy's, Little Italy, Brooklyn Bridge, Museum of Immigration" (166) when he has decided to go back to India. Biju is torn by the identity of an illegal immigrant in New York and his feelings are comparable to the Judge's feeling when he is returning to India. No

rewarding or empowering experience occurs to him in the alien premises. His life meets only with dissentment, discord and the inevitable disability, which breaks his dreams about India and which breaks the dreams and expectations of his father too.

Biju and the Judge have experienced similar feelings after they have encountered with the west. However, Biju's illegal immigrant experience has happened during post-colonial time and the Judge's experience has happened during colonial time of India; their similar experience suggests that globalization has not been able to help the problem of racism. Both feel broken and disabled after their return to India. Nothing fruitful or sanguine, as awaited by the judge himself or as expected by the cook about his son, happens. Moreover, the Judge, Lola and Noni's anglophilia are by-products of colonialism, and they have become Anglophiles from racism during colonial time. Desai emphasizes that "anglophilia can only turn into self-hatred". Moreover, their self-hatred is developed because they realize "the impossibility of being recognized as "British"...since there will always be something missing, namely, the right skin colour" (Zeit 5). Biju has not accomplished the "American Dream" because he has drowned as an illegal immigrant in New York. In general, the Judge, Biju, Lola, and Noni all are "stunted by their encounters with the west" and their disability is an impact of racism, as found in most of the characters in both novels.

Nepalis work under miserable conditions in India as darwans, chowkidars, cheap security personnel and the Indians have the same arrogance as the British colonialists. It is well known that the illegal migrants from Nepal, Tibet are used as cheap labourers according to the hire-and-fire principle, for these people are considered to be of 'underclass' in India, which again exposes the disability of India to treat the foreigners as someone inferior and ignoble. The judge, Lola and Noni are not stereotypes of "Westerised Indians", but they are existing testimonies of today's disabled people, whose disability arises from their preferred dependence on the west. Gyan is an example of the oppression felt by the Gorkhas, who cry "Gorkhas for the Gorkhaland". To him, Sai becomes the embodiment of colonialism and racism. Gyan sees Sai as part of the upper westernized Indian class that is responsible

for the mistreatment of the Nepalese. Sai and Gyan fight and shout unspeakably cruel and stereotypical remarks at each other, revealing the searing differences and discrimination rampant in India. Referring to the oppressive upper class, Gyan shouts at Sai, “You are like slaves, that’s what you are, running after the West, embarrassing yourself. It’s because of people like you we never get anywhere” (179) Sai later retaliates declaring, “there is exactly one reason why you will get nowhere—*because you don’t deserve to*” (286). After he calls her a fool and a copycat of the west, she yells “you hate me...for big reasons that have nothing to do with me” (285).

Gyan and Sai’s relationship and eventual falling out highlights the discrepancies between the cultures and disability of the individual in making up the differences. Each of them knew exactly which words would sting the most and had no reservations against using them. Marie Nelson points out the disability centered in the relationship between Gyan and Sai, which breaks up because of the rootlessness between them with respect to their differences in class and the so-called ‘westernisation’ in Sai’s home. “At first, Gyan and Sai seem to or may have even consciously tried to overlook their cultural differences, but even these young people cannot escape their history and identity” (70).

Desai conveys the point that there is a sense of loss, when a man or woman goes from a poor eastern country to the West. Through Biju, she writes extensively on how Indians are treated basely and heinously by people of different nationalities:

From other kitchens, he was learning what the world thought of Indians:

In Tanzania, if they could, they would throw them out like they did in Uganda.

In Madagascar, if they could, they would throw them out.

In Nigeria, if they could, they would throw them out.

In Fiji, if they could, they would throw them out.

In China, they hate them.

In Hongkong

In Germany

In Italy
In Japan
In Guam
In Singapore
Burma
South Africa
They don't like them
In Guadeloupe – they love us there?(77)

After the arrival of Biju in the worst, the cook feels what the judge ought to have felt after his return to India – “Anyway he said to himself, money wasn't everything. There was that simple happiness of looking after someone and having some one look after you” (86). Biju's disability is at its core, when he embraces his father at the end - a foreign-returned son, stripped of all his belongings, and more particularly thwarted by the rebellion with in the Indian soil, than by what the abroad atmosphere chose to stifle him. The scene of his arrival is a terrific metaphor, that signifies how it is meaningless to seek a fortune, when it is insecure to tread safely within the home country itself. It's a disability to search for an identity abroad, when it is impossible to be carved with in the boundaries of India itself.

It is significant that women like Kiran Desai have travelled and experienced what it is like to be in the diaspora and try to capture the emotional and historical patterns in the lives of migrants. Shroff in his essay, “The Inheritance of Loss & Lack of Intercultural Competence” comments that “Even V.S.Naipaul (Half a Life, The Mimic Men), J. M. Croatzee (Youth), Isabel Allende (The Stories of Eva Luna) and Prafulla Mohanti (Through Brown Eyes) haven't gone so far in their description of a race or nation the way Desai has in her book” (4). Regardless of the characters being defeated or not by their racist environment, they are all psychologically damaged by racism they have stumbled upon.

Globalization has not removed the problem of racism in the world. ‘My characters are purely fictional,’ says Kiran Desai. In her novel, Desai tries to capture the reality behind travelling between East and West, and reveals how the lives of migrants end up in hypocrisy, in

a gnawing angst of being nabbed, and have biographies that have gaps, like Jemubhai and whose lives are constructed with no trust and faith in anyone, as in the case of Sai and Gyan. They feel disabled rather more than empowered by westernization. As said by Satis Shroff,

Migration is a sword with sharp blades on both sides. The feeling of loss when one leaves one's matribhumi is just as intensive and dreadful as having to leave a foreign home, due to deportation, when one doesn't have the green-card or Aufenthaltserlaubnis. Everyone copes with such situations differently. Some don't have coping solutions and it becomes a traumatic experience for the rest of one's life. Some pull up their socks, keep a stiff upper-lip and begin elsewhere. The problem of illegal migration hasn't been solved in the USA, Britain, France, Germany and other European countries.

Kiran Desai is against the narrow limitations of space and ambience and seeks a living that transcends boundaries. "In the sky, there is no distinction of east and west; people create distinctions out of their own minds and then believe them to be true", says Desai in one of her interviews.

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Cultural Disintegration in Naipaul's *Half a Life*

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V. S. Naipaul's vision of the world, from his earliest works to the latest novel, reveals his ability to translate the tendencies of one world into the history and story of others. Naipaul, always is haunted by his troubled destiny as a dislocated man culturally and historically. For him, fictional form means a 'sharpening and enhancing of transcendent aspects of one's ethnic and historical experience.' His rootlessness helps Naipaul to describe various aspects of human behaviour particularly that of Third World societies. His novels deal with the facts of confrontation between the third and first worlds in the colonial and post-colonial situations from the 1950s onwards.

Much of Naipaul's writing, both his fiction and non-fiction, draws our attention on the autobiographical material to furnish overlapping accounts of his life. These various accounts serve, in some measure, to raise each other. He uses autobiographical material abundantly in *A House for Mr Biswas* and *The Enigma of Arrival*. In other works also he uses these elements partially. *Half a Life* (2001) is partly autobiographical in nature where it delineates the traumas of a tainted and troubled past, of attempting to find some meaning and purpose of life. He received the prestigious Nobel Prize after publishing his fiction, *Half a Life*. Naipaul stated that, 'this novel describes the feelings of exiles their sense of rootlessness and cultures.' In the words of Maggie Ball, "Half a Life has been over eight years in the making and combines many of the traditional Naipaul themes such as cultural alienation, the concept of national literature, how we define ourselves with an unusual narrative structure."¹

The story comes to us moving through three different settings – India, London and Portuguese Africa and three different eras and told by three narrators. The first part of the story is told to Willie Chandran

by his father. His father's name is not mentioned anywhere in the novel except as Willie's father. The second part of the story is told by the omniscient narrator – the author, and the third part of the story contains Willie's life in Africa and recounted by him to his sister.

The first part of the story begins with the question posed by Willie Chandran, "why is my middle name Somerset?"² Willie's father begins to tell the story. It takes a long time and the story changes as Willie grows up. His father was a Brahmin by birth, coming from a line of priests. His grandfather used to work as a priest attached to a certain temple in India. Due to Muslim conquerors and that of the British, their community became very poor and they came to the town in search of a livelihood. One of the temple officials suggested his grandfather to become a letter writer. With his advice, he took up the job of letter-writing outside the courts of Maharaja's palace. Soon he got a respectable job as a clerk in the Maharaja's palace. His father fell easily into that way of life. He learned English and was soon much higher in the government than his father. His father wished him to continue in that way. But there was some little imp of rebellion in Willie's father as he had heard his grandfather telling his miserable flight and his fear of the unknown and how they witnessed the terrible disaster in those days. So Willie's father digested much of his grandfather's words and felt insecurity even in Maharaja's palace: "I began to have some idea that this life we were all living in the big town around the Maharaja and his palace couldn't last, that this security was also false." (p.8) So he decides to join the independence movement in the country. He is attracted to the call of Mahatma and joins his campaign against casteism.

He joined the university to get a B.A degree. The plan was that he should get a degree and then a scholarship from the Maharaja to do higher studies. Then he was to marry the daughter of the principal of the Maharaja's college. All that was settled. But Willie's father is not at all interested in this engagement, in his studies and the life he is leading. He decides to make a sacrifice of himself by marrying a 'backward' girl contrary to his cultural tradition. He is attracted to a backward girl, very low in caste and marries her, as a supreme gesture of sacrifice, "not an empty sacrifice.., but a more

lasting kind of sacrifice, something the Mahatma would have approved of.” (p.10) He didn’t reveal this to anyone at first.

He decides to leave his studies. He wanted to say boldly to his father, “I burnt my books long ago. I am following the Mahatma’s call. I am boycotting English education.” But he is too weak to oppose his father’s wish as by any Indian son does. He says simply, “I felt all my strength oozing out of me in the examination room.” (p.19) He felt ashamed of his weakness. His father decided to join him the Land Tax Department. He grieved for himself because this kind of servile labour had formed no part of his vision of the life of sacrifice. But he needed money to support the girl in the room at the image- makers. She was happy about the new job. She said, “I must say it would be nice to get some regular money for a change.” To this he replies, “I don’t know how long I can last in that job.” This clearly shows his vision that he is not secure in this job.

One day he was transferred on promotion to the audit section. Later on they continued to promote him though he is incompetent. He thought that it was like civil disobedience in reverse. He understood the secret behind his promotion. The Principal of Maharaja’s college did this with an intention to make him his son-in-law. He finally told his father about his marriage with a ‘backward’ girl. It was a bolt from the blue and his father stamped angrily. He felt that his son has crossed the cultural tradition and he said, “For centuries we have been what we are. Even when the Muslims came. Even when we starved. Now you’ve thrown our inheritance away.”(p.24)

The girl’s uncle was a fire brand and also a ‘crowd puller.’ So he was caught between the girl and the school principal, the fire brand and the threat of imprisonment, caught between ‘the devil and deep blue sea in every direction.’ (p.26) The fear of his parents, on the other side forced him to leave the job in the Land Tax Department and finally finds a shelter in the courtyard of the temple. He declared himself a mendicant to the temple priests and claimed sanctuary. Even as he takes the vow of sexual abstinence, a vow of ‘brahmacharya,’ he fathers a son and a daughter in quick succession. The son’s name is Willie Somerset Chandran, the middle name taken from the visit by

the famous English writer Somerset Maugham to his ashram during the period of his taking up ‘vow of silence.’ He chooses the name Sarojini to his daughter, after the ‘woman poet of the independence movement.’

From then onwards he began to live the life of a ‘holy man’. “This pantomime of high intention and pathos subsumes the story of Willie Chandran’s father’s life; his stints in the Maharaja’s Land Tax Department, his refuge in melancholy and his eventual career as a bogus holy man. Curiously it stands Naipaul’s own most poignant story on its head the story of his first father’s ambition and failure.”³ This was the story that Willie Chandran’s father told.

From this story one is reminded of the scenes in *The Guide* by R.K.Narayan where the protagonist becomes popular mendicant by chance. It can also be alluded to stories of fake pundits in Naipaul’s early works. In *The Mystic Masseur*, Ganesh becomes mystic though he does not really possess mystical powers. Here Naipaul has written a farcical adventure of an Indian adaptation to his West Indian culture. W.Walsh remarks “the core of fiction, the change which is both magical and inevitable, from con-man into man worthy of confidence is an ancient theme in Indian writing.”⁴ But the cost of the change is too high. Ganesh, the sincere school teacher, degenerates into a fake pundit whose lucky cure of a paranoiac enables him to practice sham politics. Willie’s father, a sincere follower of Gandhiji’s principles becomes a fake mendicant to protect himself from the threat of his customs, parents, the principal and the fire brand uncle of his wife.

The omniscient narrator intervenes to narrate the second part of the story. Willie ‘born of a low caste woman and high caste man’ in ‘an undefined place in pre-independent India,’ sets out on a journey of life. In the Mission School when the teacher asked a question, “what does your father do?” he felt ashamed and irritated. From that day Willie began to despise his father. The more successful he became at school, the distance between him and his parents grew greater. He longed to go to Canada, where his teachers came from and even began to think to adopt their religion. But he obtains a scholarship to a college of ‘education for mature students’ in London, with the help

from one of his father's contacts. It was a turning point to Willie, at twenty.

In England, he starts playing with words and re-made himself. This gave confidence in him. Percy Cato, a Jamaican of mixed parentage in the same college becomes Willie's guide to the city. In England he finds himself on the fringes of the later 1950s. "The immigrant community of post-war London, its dingy west-end clubs, lonely pavements" (p.84) and even he was frightened and captivated by 'the eccentric milieu' of the English writers. He starts writing the short stories, modeled on the borrowings from 'old Hollywood movies' and the 'Maxim Gorky trilogy from Russia.' His other friend Roger advises him to publish these short stories. But his book was dismissed by the reviewers as a 'nondescript savoury' and so he quits his plan to be a writer. "Let the book die, let it fade away... I will write no more." (p.123) Only two persons admire this book. One is Roger and another is Ana from an African country who is dwelling in London as a student.

Willie suffers from a sense of alienation and emptiness in being in the metropolis, 'a sense of being without history or understanding, the difficulty a writer from the colonies faces in finding material and his shocking sexual encounters.'⁵ He sleeps with prostitutes and girl friends of his friends only to discover his own sexual incompetence. "Willie realizes that his own failures mirror those of his father's and that these personal failures mirror the failure of colonialism; Britain losing India and Portugal losing Mazambique."⁶ Coetzee says what Willie "learns about in London in principally sex."⁷ Percy's girl friend gives him a useful cross-cultural lecture. Marriages in India are arranged, she says. So Indian men don't think they need to satisfy a woman sexually. But things are different in England. He should try harder. Later, when he picks up the courage to approach a streetwalker she commands him to do it "like an Englishman."

The psychological damage is obvious. Ana helps him to get over it. At first, Willie has been a little tense and nervous before her arrival to his hostel room. But "as soon as he saw her, all his anxieties

fell away, and he was conquered.” (p.125) The most intoxicating thing was ‘that for the first time in his life he felt himself in the presence of someone who accepted him completely.’ At home his life had been ruled by his mixed inheritance. It spoilt everything. ‘Even the love he felt for his mother, that should have been pure, was full of the pain he left for their circumstances.’ (p.125) He hopes to get fulfillment in Ana’s association and so he travels with her, to her home in a Portuguese Africa, “a country populated by desperate business men and their frustrated wives, all uncertainly living out the last days of colonialism.”

Thus the first transition makes him a casteless ‘exile’ in London and the second transition takes him away from London and from having to earn a regular living. He goes to Mazambique as virtually Ana’s ‘kept’ man. “In identifying the sexual embrace as the ultimate arena of truth Naipaul comes closest to articulating the nature of the spiritual journey,”⁸ puts forth S.S.Sharma. Willie is engaged in measuring his distance from a way of life that treats denial of desire as the road to enlightenment.

Willie’s life with Ana in Africa recounted by him to his sister Sarojini constitutes the final part of the story. He tells her of his idea of becoming a writer in her first visit to him. Then she rejects his idea, “That’s a lot of non-sense. Nobody here want to read a book by you ...” She reminds him not to live a false life like his father “This is your father’s life.” (p.17) He realizes the fact behind her words and so stops writing stories.

At Ana’s estate house in Africa, Willie feels like a stranger but ‘draws sustenance’ from Ana: ‘It may be because of something in culture,’ Willie reflects ‘that in spite of appearances, men are really looking for women to lean on.’ (p.141)

Due to the breakdown of Post-Independence Civil War in Africa, the guerillas raided the outskirts of towns and killed people, burnt houses and spread terror. Willie thought: “I didn’t think I could live through another war.” Willie gets disgusted and perplexed. He longs to go away from that place.

In those dying days, he slips one day on the marble steps of Ana's estate house and becomes unconscious. When he wakes up, he is found admitted in the run-down military hospital in the barracks in the town. He feels "my physical pain of my damaged body was like the other pain that had been with me for months, and perhaps for years." This clearly mirrors the ambivalence of an exile. On the one hand, there is Willie's feeling of temporariness on the place, and on the other, there is his undeniable rootedness to his own culture.

Ana comes to see him in the hospital there Willie tells her that he is going to leave her. "I have given you eighteen years, I can't give you any more. I can't live your life any more, I want to live my own." (p.136) But there is some truth in Ana's telling him: "You are frightened of the new war" and at the end of the story she proposes they should go to Portugal. Willie replies: "Even if they let me in there, it would be still your life. I have been hiding for too long." (p.227) And Ana's assertion, 'Perhaps it wasn't really my life either' suggests that even those who seem to be living their own lives don't really have more of a personal life than 'half a life.'

His life story of the first forty one years living in exile seems to suggest that man's search for wholeness is only 'half-successful. In the words of Maggie Ball, "the displacement of the novel's characters, from Willie through to the other exiles he comes into contact with, and how they manage this disappointment forms the tension in the story."⁹ Willie's bohemian life style in London sets him apart from other expatriates who sweat out a living. In Africa, as Ana's 'live-in' man, he is largely "a half-and – half man." Though, he parts with Ana to live 'his-own-man,' he is seen on his own in Berlin with his sister, it seems that his search for his identity again begins.

Finally, Willie goes away from Africa in search of his own life. "There is no full life except for the life we live. We make and remake ourselves to suit our circumstances."¹⁰ Naipaul's *Half a Life* raises interesting questions about what life really is all about. In its humorous and sensitive vision of the half-lives quietly lived out at the centre of our world, V.S.Naipaul's graceful novel brings its own unique illumination to essential aspects of our shared history.

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**Relocation of Indian Spirituality in Postcolonial times: A Study of
Bhabani Bhattacharya's *A Dream in Hawaii***

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Postcolonial writing attempts relocation of the self and retrieval of the native culture from foreign dominance. Whether it is a travelogue of a Western writer of Indian origin or Indian writer aiming to reach out to the Western readership, there is an interaction between the Eastern and Western sensibilities. The degree of cultural amalgamation or conflict depends upon the maturity of the sensibility of the writer. Gayatri Chakravorty Spivak refers to "the specific intellectual" and "the universal intellectual." The question is whether the intellectual—writer of a travelogue, novelist, or philosopher—can rise above the limited sphere of his own specific culture and attain the universal level. The postcolonial Indian English writers of fiction have been engaged in this intellectual exploration depicting both the specific Indian culture and the hybridization of Indian culture on account of the Western impact. These cultural crosscurrents have been vibrant in the post-Independence times, the writers giving literary expression to cultural displacement and discontinuity. As Jahan Ramazani says, "Postcolonialism, is concerned with what has been called 'the location of Culture.'" The "location" may not sometimes be specifically geographical on account of universal values. Cultural reversal and displacement may result in what Spivak calls "the binary opposition, the Western intellectual's longing for all that is not West—the so-called non-West's turn toward the West." It will be interesting to see this displacement or transfer of literary sensibility in the writings of Indian writers of fiction in English with special reference to Bhabani Bhattacharya's *A Dream in Hawaii* (1978).

In Bhabani Bhattacharya's *A Dream in Hawaii* (1978), as in Raja Rao's *The Serpent and the Rope* (1960), the quest is that of an academic for spirituality despite his sensual involvements. The binary opposition of the sensual and the spiritual determines character and

action. Instead of leaving the reader lost in the web of Advaita philosophy, Bhattacharya brings him closer to the contemporary predicament. Swami Yogananda, following his erotic adventures with his student Devjani at an Indian university, gives up his professorship and dons saffron robes. At the invitation of the East-West Center, he goes to Hawaii to give a course of lectures on Eastern Philosophy—"to present Universal Religion in its Vedantic concept." He is engaged in a relentless quest for "reality behind the appearances which were maya, the stuff of illusion." Several disturbed souls like Jennifer, the socialite and Stella the Ph.D. student in Hinduism, caught in "The crisis in a sick society," look up to him for spiritual help. There are others like Professor Walt Gregson, the estranged husband of Stella and Dr. Vincent Swift, the culture-vulture, who question Yogananda's true credentials to spirituality. Yogananda has taught Philosophy for six years in the Indian universities before becoming "Swamy," and at thirty he is "one of India's famed spiritual leaders" (29). He would like to be different from others of his kind and hence he is clean-shaven unlike the bearded sadhus.

In spite of his discourses on Bhagavad Gita to a captivated American audience and his attempts at dhyana, Yogananda is haunted by disturbing memories of his affair with Devjani at the Indian university and even in Hawaii he looks for her. He utterly fails to achieve the kind of detachment that is prescribed in Chapter VI ("The Yoga of Meditation") of Bhagavad Gita as being the essential requisite for prayer. The Lord says:

So, with his heart serene and fearless,
Firm in the vow of renunciation,
Holding the mind from its restless roaming,
Now let him struggle to reach my openness.

Swami Yogananda, despite his saffron robes, has failed to hold his mind, "from its resdess roaming." In the words of the author of the novel, "The process of sublimation had its own rules, he would point to himself. His submerged mind could not be controlled, nature's compulsions could not be denied" (44). Even as Swami Yogananda lays asleep, "he was in the act of making love. That act possessed him" (44).

Ironically, Yogananda's attempts at spiritual experience take place in the enchanting atmosphere of the beautiful island of Hawaii, a

pleasure resort of the most materialistic kind. The sight of “the body’s bareness” on the Waikiki beach makes him feel “enchanted.” The result is spiritual disenchantment for him. The “reality” that he is searching for proves an illusion. The Guru that the disturbed Americans see in him is himself torn by doubt about his own spiritual integrity and he returns to India. While the effect of Swami Yogananda’s experience on the reader is one of the comic, what is ultimately significant in Bhattacharya’s presentation in *A Dream in Hawaii* is the Kiplingesque awareness that East is East and West is West.

Bhabani Bhattacharya brings out the binary opposition not only in the East-West encounter but also within the East and within the West separately. This multi-dimensional conflict determines the social and spiritual aspects of the postcolonial life. Transference, displacement, and alienation constitute the postcolonial experiences of not only the Indians settled or born abroad, but also of the Indians in India due to the Western impact. The basic conflict in human nature is presented by Bhattacharya in *A Dream in Hawaii* involving movement between realms. The “Movement” may be different from that of the Indians abroad, born or settled there. It is that of the natives like Yogananda experiencing alienation within their own culture due to the cross-currents of emotional and spiritual problems.

In *A Dream in Hawaii*, the shifting of scenes from India to America and in flashback from America to India is like displacement in the postcolonial sense. In India, when Yogananda comes from Rishikesh and lectures in Delhi, the unsophisticated crowd might have applauded him without understanding the profundities involved. But the applause from the American audience is of lost souls in search of a spiritual mirage.

When Swami Yogananda says, “Our Ancient Philosophy is boldly modern in its own way. The West has read that same story in our ancient temple sculptures at Konark, at Khajuraho!” (18). Stella feels, “Within him the East and the West so readily coalesced!” (18). Ironically, this coalescence goes counter to Yogananda’s preaching of dhyana which leaves him confused. It is not the external East-West conflict but the inner turmoil of his own soul that disturbs Yogananda. This is the basic binary opposition.

Another level of binary opposition is in Stella with her vain

spiritual yearnings as Yogananda's disciple and her conflict with her materialistic husband, Walt. While Stella is looking for solace in philosophy, Walt is seeking "correlations of life and literature, part of his study" (21). Walt tells Stella that he would like to "ask the Swami one or two questions in the context of what he calls crisis in a sick society: that is, our American society" (24). As Walt asserts, "The crises we know are beyond his limited range of experience" (27). The disturbances deep within the soul of Yogananda are evident. Stella recalls that as soon as Swami Yogananda is received at the airport, by members of the Indian Association, he inquired about Devjani. In the flashback is given an account of Yogananda's lecture on Eastern Philosophy at the Indian University where Devjani was a student:

The instructor has an unseemly impulse: To undo the braided hair and let the dishevelled mass cascade over her bosom! [...]. An odd wish for; a man trying to explain Vedanti monism! (13)

At the Kennedy Theatre of the University of Hawaii, following the applause at Swami Yogananda's lecture, Stella reflects: "The Swami's relentless quest was directed to the core of reality behind the appearances which were maya, the stuff of illusion" (8). The suggestion is which is reality and which is the illusion in Swami Yogananda himself.

Dr. Vincent Swift is introduced to Swami Yogananda by Stella as "our topmost exponent of cultureways" (52). Hawaii is the "unique East-West mix. The strong interculturalization" (56). When confronted by Dr. Swift to comment on the celibacy of the Indian yogis, Swami Yogananda is bewildered. As Swift says to Yogananda, "One expects from an alien analyst of our sick ways something more than hackneyed repetitions" (60). Dr. Swift ridicules Yogananda's visit to America to re-enact the visit of Swami Vivekananda:

Now could it be that Swami Yogananda's mystical experience which made him reborn is relevant to a certain memorable day in the Vivekananda story? A day that is exactly a hundred years old? (62)

Yogananda has come to America to represent Universal Religion in its Vedantic concept. Dr. Swift would like to set up an

institute offering practical help to reduce inner tensions— such help drawn best from Indian know-how and wisdom. Dr. Swift would expect Yogananda himself shed a little of the ancient India in him and absorb a little of Modern America. He feels that is the only way to harmonize diverse cultures. “World culture could have no reality unless based on the broadest spectrum of interchange” (144). Such mutually opposed views concerning cultural interaction causes insurmountable obstacles. The binary opposition makes the lofty ideal of “world culture” only a dream. This seems to be the ultimate message of Bhabani Bhattacharya in the novel. Referring to the ecstasy of the dancers of the Hare Krishna Movement, Stella wonders:

Our American society with its contradictions!
Violence in its most brutal forms rages through the
nation and tries to destroy every civilized norm. Yet a
great search goes on widening, the search for (...) shall
I say, a new world aching to be born? Two contrary
ways running parallel. Where will victory be?” (72)

In addition to the other binaries of characters and ideas in the novel, the basic contradiction within the American culture itself is paradoxical: the dualism of violence alongside an impassioned search, “a search rooted in depths of longing for the new world yet to be born” (73), as Stella says. The dualism is also the result of a paradoxical presence of Puritanism and permissiveness in the American society. Another paradox is in the supertechnology hitting at the very roots of traditionalism, resulting in counterculture.

Whatever the vain attempts of an Indian Swami like Yogananda himself torn between contradictions, to cure the “sick society,” the binaries within himself and within the postcolonial Indian culture are pitted against the binaries of the American culture in particular and the Western culture in general. Consequently, the opposition remains.

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Hunger for Revenge and Power in Vijay Tendulkar's *Ghashiram Kotwal*

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Literature is the mirror of life. It reflects society as it exposes the various bends of social changes. There is a strong belief that the literature of a country is the ware-house of cultural, sociological and political aspects of its people. Modern Indian drama is experimental and ground-breaking in terms of thematic and ritual as it has laid the hefty foundation of a unique tradition in the history of world drama by re-examining history, legend, myth, and religion in the background of contemporary socio-political issues. Marathi plays have achieved a special place in the modern Indian drama next only to Bengali dramas. They were greatly influenced by *Yakshagana*, the traditional dance drama of Karnataka. They rose in full swing in Poona (now Pune) by Vishnupath Bhawe who used sentimental and tragic themes as his vehicle in his plays.

Vijay Tendulkar is an outstanding post-modern Marathi playwright. He rebels against the tradition and plays a vital role in the modernization of Indian theatre. Critics call him “the Angry Youngman” of the Marathi theatre as he expresses his aggravation and raises his hoarse voice against the conventional norms of the society in India. He abandons the existing standards and gives importance to common man's speech. He writes his plays in naturalistic vein and sketches his characters on the image of originality. In his plays, he projects the harsh realities of life, relationship and existence; and makes people conscious towards life with all their weaknesses and limitations. While dealing with the social realities, he primarily discloses two major problems of Indian society: male domination and feminine infirmity. In an interview he himself reveals,

“I have not written about hypothetical pain or rerated imaginary word of sorrow. I am from a middle class family and I have seen the brutal ways of life by keeping my eyes open. My work has come from within me, as an outcome of my observation of the world in which I live.”¹

Tendulkar strictly explains the blood relationships on various levels in his plays like *Gidhade*, *Kamala* and *Ghashiram Kotwal*. For example, the strange relationships in *Gidhade* expose how a greed for money makes the family members go wild and mad. *Kamala* portrays the emptiness that arises between a husband and a wife. In *Ghashiram Kotwal*, a father negotiates his own daughter’s chastity to accomplish his aspire.

In the form of poetic drama, *Ghashiram Kotwal* (1972) is a political satire set in the scenario of eighteenth century Peshwa regime of Poona in Maharashtra. Though the play is based on an episode in the Indian history, it is not a historical play. Tendulkar had merely used some historical sketches and incidents to depict the caste politics in which women have been used for personal benefits. When the play was enacted, it created a dispute and raised lot of controversy against him in Maharashtra. In this regard Amar Nath Prasad admits,

“Vijay Tendulkar’s *Ghashiram Kotwal* depicts a very realistic picture of the political and moral decadence due to indulgence in vulgar sexuality. It also critically deals with history with some necessary distortion so as to make the play aesthetic. Though the background of the play is historical, it is not history as such but an aesthetic presentation of history which is suffused with melodious music, scintillating imageries, metaphoric exuberance and some other poetic devices.”²

The main theme of the play is to show how the power works in the hands of a corrupt man and how it gives rise to negative thoughts to serve his purpose, and later destroy him when he becomes useless.

Twelve men begins the play with an invocation to lord Ganesha for its success, they then extend holy prayers to Saraswati, the goddess of wisdom and music and finally to Lakshmi, the goddess of wealth and prosperity. It is followed by a satirical representation of historical figures and incidents. Sutradhar (stage-manager) then introduces all the twelve men to the audience.

SUTRADHAR: These are all Brahmins from Poona.

Who are you?

ONE MAN : A Vedantic scholar.

SUTRADHAR: You?

SECOND : A Vaidya doctor.

THIRD : A logician.

FOURTH : An astrologer.

FIFTH : A linguist.

SIXTH : I am a baron.

...

We're Poona people. (31) *

To offer coarse entertainment to the spectators, Tendulkar uses the folk theatre form, 'Tamasha' which was developed in Maharashtra in the sixteenth century. It satirizes and pokes fun at contemporary society especially about politicians, businessmen, priests and prophets, under the guise of historical and mythological stories. It is similar to the 'Khela', a folk theatre form of Uttar Pradesh and Rajasthan. It begins with prayers to Ganapathi which also includes holy chants to other Gods and Goddesses.

The story starts with a poor Brahmin named Ghashiram Savaldas, the protagonist, who comes to Poona from Kanauj for the first time in search of a job with his wife and daughter. He worries about the survival of his family in the communal society of Poona as the city is corrupted and rotten with various offenses. It is dominated by the Brahmins of high cadre and Nana Phadnavis, Peshwas' chief General and justice. The erosion of the class in power is evoked brightly when Sutradhar tells that the Brahmins of Poona have lost themselves in 'Bavannakhani' (red-light area) for their amusement leaving their wives to stay at home offering prayers to lords. He further says that Nana

Phadnavis too neglects his duties and indulges in all kinds of indecent activities infatuated with rampant sex. Once, on his visit to Bavannakhani, Nana comes in contact with Ghashiram who is found dancing with Gulabi, a courtesan who entertains her customers with her erotic dance and songs. Getting amused by Ghashiram, Nana gives him money and necklace as a token of gift. But the Brahmins of Poona inexorably snatch money and necklace from him. They accuse him for pick-pocketing and treat him nastily. In addition, the tainted policemen too show their power by imprisoning him for the offence he created. He then becomes impatient which leads him to take a vow to avenge his dishonor.

GHASHIRAM : But I'll come back. I'll come back to Poona. I'll show my strength. It will cost you! Your good days are gone! I am a Kanauj Brahman, but I've become a Shudra, a criminal, a useless animal. There is no one to stop me now, to mock me, to make me bend, to cheat me. Now I am a devil. You've made me an animal; I'll be a devil inside. I'll come back like a boar and I'll stay as a devil. I'll make pigs of all of you. I'll make this Poona a kingdom of pigs. Then I'll be Ghashiram again, the son of Savaldas once more. (46-47)

Here, we can compare the oath of Ghashiram with two great personalities, one from mythological and the other from historical. The first, Draupadi, who in the great epic, *Mahabharata*, takes an oath that she soon sees the destruction of Kauravas for her ruthless humiliation and the second, Chanakya who takes an oath to destroy the ruler of Magadh with his brilliant strategies.

To make his oath fulfill, Ghashiram then plans to win the favour of Nana who is a great politician of Poona. He soon comes to know that Nana is a womanizer and can do anything for the absolute pleasure in the company of a woman. As such, he uses this weakness of Nana and pleases him by using his own daughter, Gauri as a mode of temptation to obtain a position in Nana's court. He makes an arrangement such that Nana meets Gauri at a religious ceremony and get

passionate at her. After seeing Gauri, Nana steps towards the pretty girl and boasts her, “All your dreams this Nana will fulfill... No one in Poona today has the audacity to watch the great Nana Phadnavis!” (48) When he tries to grab her, with eyes full of lust, like a frightened deer she escapes from him. Ghashiram then enters the scene and like an ideal servant promises Nana that he will get back her soon to his feet. He later hands over Gauri to Nana with a sense of success that he successfully trapped him through sex. Ghashiram then reminds Nana of social criticism he has to face as a father in the city. He further assures him that Gauri will become his permanent item of pleasure but he wants something in exchange of that service. When Nana promises that he will provide him whatever he wants, he puts forward his wish, “All right, Sir, to shut people’s mouths, make me the Kotwal of Poona.” (54) Not having any option, Nana signs the order indifferently and hands it to Ghashiram. As soon as Ghashiram leaves the place, Nana’s inner voice speaks out sullenly,

NANA : Go, Ghashya, old bastard. We made you. We made you Kotwal. Raise hell if you wish. But you don’t know the ways of this Nana. This time, there are two bullets in this gun. With the first one, we’ll fell your luscious daughter. But with the second we will make the city of Poona dance.... Yes, Ghashya, be Kotwal. This Nana blesses you. (54-55)

After taking control over all the judicial power of the city, Ghashiram spares no time to find out his offenders as he was unaware of the fact that Nana Phadnavis is using him as a shield against the Brahmins of Poona. With the help of Ghashiram, Nana successfully manages to do some anti-social works in the city. As the time slowly slips on, he becomes more brutal over the Brahmins whereas Nana engaged himself in enjoying Gauri's innocent charms. One day, a thunder struck his heart when he comes to know about the suspicious death of his pregnant daughter and Nana’s marriage for the seventh time with a girl who is just fourteen years old. Insane with rage Ghashiram goes to Nana and reminds him that the life of Gauri was merely a payment paid by him (Ghashiram) to acquire power and pity. Instead of telling the truth that she died due to forced abortion, Nana tries to

console him saying that Gauri's death is natural as she died during the childbirth. Ghashiram with a brokenheart then kneel down to the earth and accuses Nana,

GHASHIRAM :You deceive me, Nanasahib. You did this. You took my child's life. My only child. My innocent darling... You killed... (75)

When Nana discovers Ghashiram is accusing and condemning him for the murder of Gauri very openly, he tells him the fundamental philosophy of life and death. He then strictly instructs him to perform his duty well and to forget his grief regarding his daughter who is not present in the existing world. He also advises him not to mention the incident of Gauri's death in the society as it deprecates Gauri. He further suggests him that if he hears any rumours regarding Gauri's death and Nana, he should punish the person severely who spreads it.

From the very hour Ghashiram becomes more ruthless and brutal towards the Brahmins of Poona. He enforces strict rules in the city and starts throwing people in jail for the various offences though they are negligible. This makes the Brahmins of Poona to raise voice against Ghashiram. They unitedly voice for freedom from brutality of Ghashiram and demand his death to the higher authority of Poona. As a hard-hearted and self-oriented politician, Nana is already waiting for such an opportunity to come. He then signs the death order of Ghashiram as usually as he did when he made him the Kotwal of Poona. The play ends with Nana addressing the crowd as the people surround the dead body of Ghashiram.

NANA : Ladies and gentlemen. Citizens of Poona. A threat to the great city of Poona has been ended today. (*The crowd cheers*) A disease has been controlled. The demon Ghashya Kotwal, who plagued all of us, has met his death. Everything has happened according to the wishes of the gods. The mercy of the gods is with us always. Let the corpse of sinful Ghashya rot. Let the wolves and dogs have it.... We have commanded that there be festivities for three days to mark this happy occasion. (87)

Man is a social animal who is political in thought. In the coldblooded competition for power, wealth and position, man becomes blind and exploits his fellow beings. Vijay Tendulkar is a creative writer with a fine sensibility. Through his plays he successfully exposes alienation of a modern individual in the evil based contemporary politics. Simply saying, his main concern is the relationship between the individual and the society. In most of his plays, he projects an individual who is placed against the backdrop of society. His play *Ghashiram Kotwal* throws symbolic flashes on the corrupted politicians and policemen who disturb the peace, integrity and justice in a society they live in. In a black shade of power, man thinks in vain that he could never be brought down. But sometimes his misused power leads him to destruction. Tendulkar portrays Nana as a senior politician who knows the master keys of politics. He uses them in a way such that he acquires whatever he wishes. On the other side, Tendulkar exposes how a man loses his strength of mind and becomes barbarian as he obtains some power in the society through the character of Ghashiram when he becomes the Kotwal (Chief Policeman) of Poona. The hunger for power overcomes his guilt and he brims with pride which leads him to indulge in savagery. In the views of Angelie Multani,

“Ghashiram himself evokes his status or identity as a family man, a husband and father only to further his own ends. He talks about his wife and his humiliation and pain suffered by her at the plight of ‘giving’ her daughter to Nana to raise the stakes for himself, to increase his bargaining power with the besotted Nana.”³

Police means the one who controls the panic situation. The duty of a policeman in the society is to protect law and order. But Tendulkar satirizes the police force whose trait is corruption from the ancient times to the modern times. In the beginning of the play, Ghashiram is greatly mortified in the hands of policemen of Poona though he was innocent. He feels it very guilty and strongly takes it to heart which makes him egoistic to take revenge on them by becoming Kotwal. When he pleads them for mercy, they turn deaf ears towards him. Tendulkar’s intention here is to show how the policemen use their powers in a wrong way that

hurts innocent people like Ghashiram. Consequently, the hunger for revenge in Ghashiram combines with the desire for power so enormously that he prefers to become a Kotwal which he thinks the best way to avenge the people of Poona. It is the society which is responsible for turning innocent Ghashiram into a monster. Like a classical hero he suffers from personal flaw which ultimately leads him to death. Basavaraj Naikar writes,

“In this play, Nana’s callous behaviour is exaggerated to match Ghashiram’s callousness and vindictiveness in terms of art. It is, in a way, necessary to show how evil destroys itself out of its own abundance.”⁴

Hence, through *Ghashiram Kotwal*, Tendulkar passes a message to the modern society that the social setup remains unchanged forever as long as the people realize their own the root cause of their real exploitation.

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**Dynamics and Relevance of Yellow Journalism in Vijay
Tendulkar's Play *Kamala***

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Women form half of the world population and have acquired political citizenship in most of the societies. Yet, their concerns and status have remained marginal within the social, economic and political structures. How has the media responded to the women's question in a democratic society where they act as primary definers of public issues? For instance, do the media perceive women as individually important and hence promote and encourage their participation in the public sphere? Does it allow women the right to communicate and be heard? What kind of ideas and ideologies are being perpetuated by the media in relation to women? Is it contextualizing women's contemporary positions properly? Or in the name of 'humanizing the news' is it gradually shattering its own visage and losing its real meaning? Needless to say that in the contemporary politically amalgamated, scientifically advanced, commercially oriented and gender based contexts, media is on the verge of collapse in this regard. Vijay Tendulkar's play *Kamala*, certainly, is a powerful treatise against sensational journalism, where reporting can be distorted by the personal attitudes of journalists even though they claim to be proud of their objective. The play has raised pens and typewriter keys, both for his denouncement of trendy journalism and his own trendy stance of sympathizing with the plight of a woman. The play also discusses the prevailing success syndrome attitude among journalists and how a megalomaniac belief, that dictates events and makes and unmakes governments, can destroy the virtue of anonymity worship and fails to balance to bring forth the truth. The story not only belonged to the wave of investigative journalism that broke into the staid and decorum governed news rooms of the English language press but also discussed

the magazine boom of the Post – Emergency years.

As Tendulkar said “I have written about my own experiences and about what I have seen in others around me,”¹ dramatist is inspired in writing this play by a real life incident reported in *The Indian Express*² by Ashwin Sarin, a journalist, who really bought a woman in a rural flesh market and presented her at a press conference to expose the inhuman flesh trade. He modifies it to suit his play. Though Tendulkar started his career as a journalist, he filled him with great dissatisfaction. Jaisingh Jadhav is a well-known young journalist associated with English daily published by an unscrupulous press baron, Sheth Singhanian. Sarita is his wife. She is well educated and hails from a village called Phalton. They live in a small bungalow in a fashionable locality around New Delhi. Kakasaheb is Sarita’s uncle who runs a paper in the vernacular. He lives a simple life on Gandhian principles. Kakasaheb’s every conversation with either Sarita or with her husband typically brings out the contrast between the two kinds of journalisms.

In the conversation that follows between Kakasaheb and Jadhav, hints are given which show Jadhav’s self-centeredness and headstrong disposition. The speech between them establishes how a journalist is supposed to be concerned with the ‘truth’. Writing for news papers is like running an intellectual revolutionary war. News papers have to extend that freedom by making people think on their own because a free press and democracy are indivisible. One can’t survive without the other.

Now Jaisingh Jadhav arrives, bringing with him Kamala, a village woman, whom he has bought for two hundred and fifty rupees a village in Bihar. He has already made every arrangement to present her at an exhibit to prove that flesh – trade is rampant even in the remote villages of village. However Kamala does not know that Jadhav is going to present her at the ‘press conference’ on the other hand she thinks that Jadhav has bought her in order to keep her in his house forever as his mistress. Jadhav is such a ‘risk taking person’ for the cause of women of the other State with a commitment and social purpose but neglects his own District where ‘corruption’, ‘gambling’,

‘illicit liquor making’ and ‘red light houses’ are the prevailing scandals. This is what happens on the media scene in India. Women’s issues are covered by the press as women’s issues all right but ‘separately’, in a chunk a part, and more anxiously by way of sensationalizing news of atrocities on women. There are two extremes. Print media either portrays women sporadically, as it are, with the sexist- bias and in complete disregard of her reality or picturises as a common phenomena in the spheres of political, economical, social religious and women movement. In politics, women are induced to shun politics like ‘dirty fly’. They give up their sector as totally male dominated. They categorically decide that this is ‘one’ and they are going to avoid it. In economical scene, woman is portrayed as one who never produces knowledge or wealth, but always consumed a sort of hanger on to her male. In social scene, woman is viewed as somebody’s daughter, wife, sister or mother not an individual who succeeds on her own. If in religious field woman is portrayed as a preserver of religious values and in women movement, she is criticized a ‘self serving affluent’. Thus, it is obvious that media not only ‘reflects’ but also ‘affects’ social reality by being selective in ‘what’ it reports and ‘how’ it reports and interprets.

Sarita is shocked to hear from Jadhav that he has bought Kamala for two hundred and fifty rupees in the Luchardaga Bazaar in Bihar. Noticing Sarita’s reaction, he adds: “They sell human beings at this bazaar... they have an open auction for women of all sorts of ages....” (14)³. He goes on to add: “The men who want to bid handle the women to inspect them... How they feel in the breast, in their waist, in their thighs and...” [14] Out raged, Sarita asks him to stop. Poignant depiction of buying and selling women in the flesh market brings out another important aspect of the play. The ignoble practice makes the invisible variable, namely Dalits and Adivasis. This inhuman practice of buying a woman as one buys a hat or an apple is “a sort of concubinage permanently subjugating the female slave to the will of the masters,”⁴ says P. Gesbert. The journalist’s attitude rises how media exploits the intimate relationship between man and women for commercial purpose. As a professional, Jadhav not only looks upon a woman as an instrument of joy judged solely on the basis of the extent

to which they satisfy them, but also indulges himself in the shameful practice. He treats Kamala merely as an object who will enhance his professional prospectus. He does not allow her to take bath, to sleep and takes her to press conference against her wishes in a torn sari. Through this it is clear that comparably with other communities of Indian, Dalits and Adivasis still face poverty, gender discrimination, illiteracy and sexual harassment above all. Surveys tell that women traffic is occurring among the economically and culturally challenged people who are nothing but Dalits and Adivasis. Tendulkar sends, through Kamala case, a message that apart from education, empowerment, equal rights, opportunities and access to resources, media has to take special responsibility of taking these marginalised societies centre. Only then can we move towards stronger civil society. But this doesn't happen with media.

This kind of conducting 'press conference' by Jadhav and his 'eagerness to throw the whole caboodle in the government's lap' – is a way of "social organization of news"- a prevalent feature of trendy journalism. A reporter does not go out gathering news, picking up stories as if they were 'fallen apples' or 'the world is no sitting quietly out there waiting to be discovered', but he is placed in locations where stories might occur, locations like – police stations, courts, hospitals, corporations, political chambers etc. Thus news is constructed within the parameters of a bureaucratic universe. News papers need bureaucracies because the journalistic system of account production is itself bureaucratically organized. Therefore, the press normally records what has been recorded for it by working of institutions. It obviously omits those events which take place outside the purview of reporters. Ordinary people have remote chance of being caught in the news net, since they lack power. But 'unknown' like protesters, victims, voters, get into the media only when involved in unusual activities, natural disorders and calamities. Thus, Raocho puts:

Prevailing social conditions, and the social arrangements that cause and maintain them, usually are widely accepted as the natural environment by media. This in-built-bias in the process of news selection is ideological in which one picture of the

world is systematically preferred over the other.⁵

At the press conference Jadhav exhibits his find, Kamala, an ignorant and illiterate village woman, as proof of the existence of flesh – trade in some village in Bihar. Jadhav exposes Kamala to the public and allows them to ask innumerable questions, for the sake of his name and fame. He did it at the cost of her individuality. As a responsible journalist he has forgotten that there is a prohibition on publication of matter disclosing identity of such a victim has ostensibly been provided to protect the victim from social stigma. It is accepted that;

In the absence of public sensitivity to these (of empathy and safety), the experience of figuring in a report of the offence may itself become another assault.⁶

Sarita's position in the play brings out a typical picture of Indian women, how women have been shaped, conditioned and marginalized by patriarchy. Like Kamala, Sarita too functions as a mere pawn in Jadhav's game of chess. She represents the educated sophisticated women. They do not realize that their education makes them sophisticated slaves. Sarita takes care of all her brilliant and an agile husband. She takes the telephonic message and notes them for him. Keeps delicious food and intoxicating drinks for him. When Kakasaheb asks her why she wants the name of the caller to whom he has just been talking, Sarita replies: 'I have to write down each phone call'. [3] If she fails to do so, in Sarita's words, 'If I say they did not tell me their names he (Jadhav) gets angry with me for not asking'. [3] Education seems to impoverish her awareness instead of improving it. Pringle and Watson observe⁷ that is by controlling the distribution of social wealth that men confine women to a lower position.

Later, when Jaisingh passes out after an evening of drinking followed by the shocking news of his dismissal, Kakasaheb says to Sarita, "This is the problem men face. The problem of achievement in the outside world". Jaisingh Jadhav, on the other hand, is seen throughout as an investigation journalist with a trump card up his sleeve. His problem has nothing to do with how Sarita begum to view him and their relationship, but with his professional success and the

dismissal. Nobody judges him by his private life, not even Sarita's uncle. Nobody wonders whether he is to 'blame' for his childlessness. Maya Pandit says that "Jaisingh is a pukka representation of the patriarchal ideology of what it means to be a husband".⁸

Jadhav turns out to be cruel not only towards Kamala but also towards his own wife Sarita. Kamala, to him, is only an object that helps him win instant fame as a journalist. Sarita, to him, is, again, an object to be paraded as a wife at parties, to enhance his status as a successful journalist. In essence, he is the typical Indian husband, who has no time to spare for his wife assuring her of his affection for her. Women are oppressed and exploited more than men in our society as it remains culturally patriarchal in spite of democracy. Dr. B.R. Ambedkar points out, "A woman under the laws of Manu allows the husband the right to beat his wife."⁹ Indian Society which has accepted the laws of Manu denies women education and thus mental growth. Manu says, "Women have no right to study the Vedas".¹⁰ In modern India, women are allowed to study so that they may become sophisticated slaves.

Sarita is shocked at the way Kamala has been treated at the 'Press Conference'. She asks: "So while they were asking her those terrible questions, and making fun of her – you just sat and watched, did you?" (30) This reaction shows that only women can understand the problems of women. In journalism too, women tend to be more interested in their readers, more concerned about the background and the context of stories, more enquiring about experiences than end results. In a personal interview Jaya Menan, a renowned journalist says:

I personally tend to believe that a woman understands issues or events in a large context than a man. It may not be the most rational, intellectual thinking. There may be even a slight touch of emotion, but certainly it is a very human way of thinking. I think woman make better analyst than man.¹¹

An inebriated and annoyed Jadhav tries to convince both Kakasaheb and Sarita of the 'social purpose' behind the 'press

conference’ saying ‘I did not hold this press conference for my own benefit. It was to drag this criminal sale of human beings into the light of the day.’”(31) At this Kakasaheb, in a satirical tone tinged with extreme sarcasm, says: ‘And you sold a woman to them to do so’ (31) referring to Kamala who has been ‘sold’ in the market of commercialistic journalism. Thus, he drives home the fact that Jadhav has been more ‘inhuman’ under the pretence of the ‘humanizing the news’. Talking about ‘humanizing the news in media’¹² Linda Christmas argues that her research on UK women journalists demonstrates that: (i) Women journalists tend to put readers needs above those of policy makers. (ii) Women are inclined to be more people oriented rather than issue oriented. (iii) Women emphasize news in context rather than is isolation. (iv) Women prefer to clarify the consequences of events.

Jaisingh’s act of exposing a woman to the public, in order to prove the existing of prostitution after thoroughly checking her fitness, clearly, resembles the media’s cunning practice of rape at psychological and theoretical levels. Robin Morgan observes that “pornography is the theory and rape is the practice”.¹³ Kamala’s case is no way lesser than a ruthless attempt of pornography by media. The word pornography comes from the Greek term ‘*porno*’ meaning ‘female captive’; ‘erotica’ in contrast involves a mutually pleasurable sexual expression. Against her will, Kamala is taken away to the press conference. The act of pornography is “the category of material featuring actual or unmistakably immolated or unmistakably threatened violence presented in sexually explicit fashion with a predominant focus on the sexually explicit violence”.¹⁴ Kamala is not only kept for sale in the flesh market but also forced to resale herself by answering violent questions. Brown Miller observes “Rape is the crime of violence – a conscious process of intimidation by men to keep women in a state of fear – rather than act of sexual violence”.¹⁵

Jai Singh receives many compliments in the morning and feels very happy. As the police are after him to take custody of Kamala, he hastens to take her to ‘Nari Niketan’ an orphanage. Sarita opposes this and requests him to allow Kamala to stay with them in their house. Then, the dormant male chauvinist in him wakes up and says: “It’s I

who take decisions in this house, and no one else.” [42] He takes Kamala to the orphanage and attends a party in the evening. What Simon de Beavior says about the modern men applies aptly to Jai Singh here: “The men of today show a certain duplicity of attitude which is painfully lacerating to women; they are willing on the whole to accept woman as a fellow being, an equal, but they require her to remain the inessential”.¹⁶

Sarita, however, becomes aware of her real condition only when she converses with Kamala who asks her what price Jadhav has paid for her. To quote from one of the most pungent, ironic episodes in the play:

KAMALA : Can I ask you something?
You won't be angry?
SARITA : No, Go on.
KAMALA : How much did he buy you
for? [34]

Kamala's question opens Sarita's eyes suddenly and, for the first time, she finds no difference between herself and Kamala. She coolly tells Kamala that Jadhav bought her for seven hundred rupees. Kamala, though naïve, ignorant and illiterate, sympathizes with Sarita over her barrenness... “If you pay seven hundred and there are no children...” [34] Sarita asks her: “How many children do you have, Kamala?” Kamala replies: “I will have as many as you want,” [34] Kamala, thus, expresses her readiness to bear Jadhav's children to make the house pleasant place to live in. She then proposes that she will do all the housework while Sarita will look after accounts and such ‘sophisticated’ things. She adds that each of them will share their master's bed half a month each. Sarita agrees to this. She realizes that she is also a slave like Kamala.

By putting an innocent question in the mouth of so called uncultured and an illiterate woman, Tendulkar makes this incident as unforgettable and historical in the entire Indian Writing in English. Tendulkar's Kamala is mighty mouth piece in debunking the dominant prevailing patriarchal philosophical view that privileges reason and equals male thinking with rationality. Plato said that man is true

humanity and that woman is deviation, woman is begotten male and mutilated male.¹⁷ Aristotle observed that heat is the fundamental principle of perfection in animals and women are colder than men and therefore less perfect than men. Sigmund Freud opined that woman's moral inferiority was the result of not so much a deficient in intellectual development as in psychological development because women are less capable of acting on the basis of justice. Steven Goldenberg¹⁸ observed that patriarchy has a basis in biology; women are not equipped biologically to achieve equality with men in position of power and status. Besides being making an attacker against these age old notions, Tendulkar portrays Kamala as a woman who is on par with man like Jaisingh, in the faculty of reason, intellect, observation and emotions, even more than him and raises a question "In which respect is he above her?"

The play also darts some glancing barbs on power hungry politicians who amass wealth and build skyscrapers in metropolitan centres like Delhi. Jaisingh is under the illusion that he will be protected by both his editor and his boss, in the event of any danger. Coming from the background of journalism, Tendulkar is fully aware of the problems that involved in trendy journalism. On receiving the Katha Chudamani Award, Tendulkar opines,

Earlier, literature did have an influence on society.
Today, it is media persons and politicians who wield
considerable influence and together they can do any
thing.¹⁹

But in case of Jadhav the entire situation has turned into both political and commercial, as he already guessed it, "There have been pressures on the proprietor. I learnt that some very big people are involved in this flesh racket". [48] All his attempts to 'culturalize Kamala's issue has turned to the services of capitalism. But this does not mean that he is not commercial in origin or that he is perfectly or inherently homologous to capitalist structures or requirements for their preservations. Finally, it is the 'Macro-approach' which has been worked out, in which economy and politics are the key determinant in shaping the news. Tendulkar himself says: "Kamala after a time

becomes a symbol. The wife of the journalist becomes ‘Kamala’ and ultimately even he (the journalist) becomes Kamala”.²⁰ Thus, in a sense, we may justifiably call *Kamala* a political satire too.

Though, according to Sudhir Sonalkar, “almost all the characters in *Kamala* are hastily drawn and nothing is developed”²¹, the play, as a film, succeeded in creating an impact on the Indian social scene. The closing scene of the play is a universal call to the modern women for establishing gender harmony, the greatest need on planet earth. It is in the hands of illuminated women like Sarita who can make or break the cosmic goblet of men and women relationships. The abrupt ending of the play cleverly throws a challenge to modern woman either to resolve herself to take revenge or to resurge herself to fight against male dominated society. So called ‘successful journalist’ and ‘educated elite’, Jadhav is in the hands of Sarita. But her gaze is calm, steadily looking ahead at the future.

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English Drama in India from 17th Century to the Modern Times – A Review

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Drama in India has a glorious tradition and it is as old as the Indian customs right from the Vedic era to the present most happening 21st Century. It begins its journey with the Sanskrit plays. Indian tradition has been preserved in the Natyasastra. The origin of Indian drama can be traced to the ancient rules and seasonal festivities of the Vedic Aryans. According to the legend, when the World passed from the Golden age to the Silver age, the people became addicted to sensual pleasures and jealousy, anger, desire and greed filled their hearts. The World was then inhabited by Gods, Demons, Yakshasas, Rakshasas, Nagas and Gandharvas. It was Lord Indra who approached God Brahma and requested him that, “Please give us something which would not only teach us but be pleasing to eyes and ears”

Brahma ascribed a divine origin to drama and considered it the Fifth Veda. During the period of the Vedic Aryans, drama was performed in a simple way and they felt comfortable in illustrating their mood, tradition, rituals, customs and ethnicity. Different episodes from the Ramayana, the Mahabharata and Bhagavad Gita were enacted. They depicted different situations relating to men, women, good, bad and indifferent, gave courage, amusement, happiness and advice.

In India English Drama arrived in the later part of the 17th Century with the arrival of the East India Company. British Colonialism played a major role in changing the Indian Dramatology whilst making it lot more chic. English drama in India gained a new dimension with the establishment of the Presidency towns by the British, Calcutta, Mumbai and Madras. The theatres in the three metropolis became an emblematic representation of the European ways of life of the urban middle class audiences and the affluent class.

The modern aspect in Indian drama was first sown during the

British Imperialism, as the Indian Drama stood apart as the weapon of protest against the British Raj. English drama in India made its presence felt quite enormously as a portrayal of the realism of daily life. The English drama revealed the varied facets of the finer aspects of life teamed with the regular instances of the poverty, sufferings, and agony of the common people and of course the British exploitation. English drama in India crafted a marked change in the story line and in the dramatic art while making drama in India a true representation of the British culture, ways of life and the naturalistic and realistic attributes of the socio, economic and political scenario of India. It mirrored the “unedited realities “of Indian social life with the innovativeness of the English theatre and added a whole fresh dimension to the field.

The British Imperialism brought about a drastic change and it was then not only a representation of the European lifestyle but a lot more. English drama became a typical art form in epitomizing the socio, political and economic status of the independent India.

Indian English drama was started when Krishna Mohan Banerji wrote ‘The Persecuted’ in 1837. The real journey of Indian English drama began with Michael Madhusudan Dutt’s ‘Is This Called Civilization?’. Rabindranath Tagore and Sri Aurobindo, the two great sage poets of India were the first Indian dramatists in English. Tagore’s contribution to Indian English drama like Chitra, The Post office, Sacrifice, Red Oleander, Muktaadhara, king of the Dark Chamber, Sanyasi are remarkable. Sri Aurobindo was another prominent dramatist in Indian English drama. He wrote five complete blank verse plays, Perseus the Deliverer, Vasavadutta, Radoggunna The Viziers of Bassora and Eric. The other prominent dramatists of the period were ASP Ayyar, A Krishnaswamy, TP Kailasam, Bharati Sarabhai, JM Lobo Prabhu etc.

The modern English drama starts with the greatest works of Badar Sircar who has been considered as one of the pioneers of Indian English drama. He depicts the existential attitude of modern man in the present times. He focuses on middle class in India and shows the isolated individual’s confrontation with adverse circumstances and hesitates surroundings. He strongly believes that ideas are firmly

entrenched in our psyche at an early age and our attitude has a lot to do with what we internalize in our early formative years. Tendulkar portrays love, sex, marriage, and moral values prevalent in Indian society. He makes ample use of irony, satire, pathos and mock element. He abolishes the traditional form of drama of three acts of plays and creates new models to bridge the gap between modern and traditional theatre. Girish kumar Karnad's contribution goes beyond the theatre. He represents India in foreign lands as an emissary with the fusion of the traditional and modern dramatic forms of content. Some other notable playwrights of the modern times are Manjula Padmanabhan, Mahesh Dattani, Pratap Sharma, Asif Currimbhoy, Gurucharan Das etc..

In the beginning of the 20th Century with the advent of the eminent theatre personalities the English Drama in India travelled to the farther step of maturity. The Indian Drama in English, which was once a just illustration of the British mistreatment, highlighted Indian tradition, folklore, custom, rituals, conventions and rites amidst the innovativeness of English drama. The tuneful blend of the west and east have helped English drama in India as a distinct art form whilst aiding it to stand apart.

Indian English drama is notable for its poetic excellence, thematic variety, technical virtuosity, symbolic significance and its commitment to human and moral values. The post independent and the present Indian English drama was benefitted by the increasing interest of the foreign countries in Indian literature in general and Indian English drama in particular. A good number of plays by Indian playwrights were successfully staged in England and USA. But the plight of Indian English drama is that no regular school of Indian English drama was established and no encouragement and it was monopolized by the theatre in the Indian languages. M.K. Naik rightly opines that Tagore-Auribindo-Kailasam tradition of poetic drama continues but with a difference in the hands of Manjeri Isvaran, G.V.Desani, Lakhan Dev and Pretish Nandy.

The contemporary Indian English drama , deviating from classical and European models , is experimental and innovative in terms of thematic and technical qualities.

To conclude I quote K.R.srinivasa Iyenger who rightly says the “Modern Indian dramatic writing in English is neither Quantity nor on the whole of quality enterprising Indians have nearly a century occasionally attempted drama in English But seldom for actual problem”.

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Curiosity and Media in Language Classroom : A Video Lesson

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Advancement in language learning/teaching process, especially in ESL contexts is quite essential for the growth of both ESL teacher and learner. At the same time language learning provides many opportunities , like exploring new methods and implementing different ideas in teaching, experiencing the different environment of the classroom, observing the learner's expected interaction in the classroom, gauging the utility of the technology , and difference in learner's interests, participation and analyzing the performance.

As teachers of English language, it is our responsibility to channelize the natural curiosity and unrestricted desire of every learner in learning a language. Curiosity, the fuel of development is the condition for learning and definition for successful learner. As Albert Einstein expressed he has no special talent he was passionately curious. It is true that from Einstein to Steve jobs all the great learner's over-arching secret of success is voracious curiosity. According to Thomas Edison the greatest invention in the world is the mind of a child... and every mind is born with the interest of curiosity. It is a natural inquisitive behaviour that engenders exploration, investigation and learning. This behaviour is unsure of having in all the brains in a classroom, but the teacher can awake and sharpen their skills of imagination, humour, and curiosity. Such behaviour can make the learner more active thereby he can analyze and understand the concepts in a clear way.

Hence it is very important to follow motivational or livelier methods to make the learner maintain anxiety and curiosity in the process of learning. One of the interesting and productive methods of teaching English language is audio-visual.

Media in the language classroom

One of the recognized ways to create meaningful content for teaching English is through using media, which can be integrated through a wide variety of print, audio, and visual formats into English language. The present information age needs teacher to be aware of media and its language. Language experts opined that media literacy has its distinctive role in language curriculum design even in second language learning. Media can be integrated into language lessons in a variety of ways by developing different activities based on excellent sources like television shows, radio programmes, newspapers and videos. As the language is better acquired when the focus is on interesting content, the television shows are the effective instruction to deliver a variety of language lessons for EFL/ESL students. Language activities can also be organized around radio programmes which are certainly a language tool and provides meaningful content to the learners. And the authentic and readily available source for pedagogical material is newspaper. It is a good teaching tool because of its availability, affordability, and relevance.

Videos in the classroom

Integrating videos into lessons creates attractive visuals and a special interactive environment in the EFL/ESL classroom. Teaching English through videos also allows teachers to be creative when designing language activities. In deed one of the most powerful ways that video can be integrated into courses is the visual representation rather abstract concepts. This is the idea that made me to use a homemade video to teach a one-hour “*modals*” lesson for my intermediate students. Videos permitted me to provide my students with audiovisual stimuli to introduce these important modal auxiliaries in a way that made sense to my students.

Making the video

Rather than search for a video online, to create the desired context to teach modals, I produced a video to create speculative context. I videotaped some possible actions (which generate different

sounds) of my colleague while he is leaving home to office in the morning.

These scenes included:

- washing clothes using washing machine
- brushing teeth
- blowing his hair
- pouring water into a cup
- leaving the tap dripping
- spraying air freshener
- leaving his cell phone ringing
- locking the door
- turning on the ignition of the bike

Video transfer options

My language class is equipped with a computer and projector. So I transferred the videos from my digital camera to the computer. Here an important note is video transfer options will be changed on the basis of available visual equipment, like T.V, Projector, Large Screen, etc., in the class room. And a teacher must have the technical knowledge to transfer the data from one device to another.

Arranging the video lesson

There are many types of viewing techniques especially when using videos in listening activities, including:

- Picture-less listening (listening to the audio before watching the video)
- Silent viewing (playing the video without the sound)
- Freeze framing (freezing the picture and asking the students what they think)
- Partial viewing (covering most of the screen with a piece of paper)
- Subtitled films (students see and hear the English language)

Focusing mainly on modals, I selected Picture-less listening

technique to teach them. Here students must listen and guess the origin of the sounds they hear in the video. So it arouses their curiosity and allows them to guess.

As my class is equipped with a computer and video projector, so I can just turn off the projector and have students listen to the sound. I can also keep the projector on and minimize the video player window so that the students cannot see the video. And I may also ask the students to close their eyes and just listen to the sound, or to move their chairs and sit with their backs to the screen. I planned to create a speculating environment from the very beginning of the activity, so I minimized the video player window as soon as the students settled in their seats. They were faced with a plain projector, a sight that got their attention and they immediately began speculating why the video was minimized. I could see they were all surprised, and they wanted to know why the player was minimized. They started talking to each other and guessing why I had done that. A couple of students even asked me why the video was minimized, and I asked them to wait for a moment to see why, and this made them even more curious. Since the students were very excited, I gave them a couple of minutes to talk to each other because what was happening in the class was helping me to build the desirable context.

Teaching the video activity

I started by instructing the students that they were going to listen to a series of sounds and had to guess the origin, which was why I had minimized the player. The students were intrigued. I asked them to note their thoughts while I played the audio of the videotape. To illustrate the procedure and make sure they all understood the instructions, I played the first scene and asked them to guess what the sound was. Then I continued, pausing at the end of each scene for about 30 seconds to allow them to make notes. I repeated this same process until they had listened to the whole video. Then I played the video again while they checked their notes. Next, students formed pairs and took three minutes to discuss their notes with their partner. Students enjoyed discussing their very different ideas about the origin of the sounds they had heard.

Students then listened to the video once more. But this time, at the end of each scene they discussed their ideas together. After making sure they all understood the instructions, I played the video once more, pausing at the end of each scene to ask them to identify the sound. By asking questions, I encouraged them to use the appropriate grammatical structures. For instance, when I played the part where my colleague was blow drying his hair, I asked, “What could it be? Could it be a vacuum cleaner?” One student said, “Yes, it might be a vacuum cleaner,” whereas another one said, “No, it can’t be a vacuum cleaner.” When they were not able to use the structure, I prompted them to use the modal construction by asking tag questions, such as “It can’t be a vacuum cleaner, can it?” In order to respond to my question, students had to use the teaching point.

I elicited their answers for example, “It might be a vacuum cleaner” or “It can’t be a washing machine” and wrote them on the board. Then I underlined the “modal + verb *to be*” with another colour to help them notice the new structure. I continued the process about the origin of all the sounds in the video, and I produced a list of their speculations on the board where the new structure and the modals were underlined and highlighted. Then I maximized the video player and let them watch the entire video. This was the most interesting part of the activity because the students had a lot of fun, laughing at some of their guess.

Finally, in order to teach the students where exactly each of the modals on the board could be used, I asked them which of these structures was used for expressing possibility, probability, certainty, and impossibility, and wrote these terms on the board right below the underlined structures. For instance, I asked, “When do we usually use ‘*must + be*’? Do we use it when we are certain about something? Or do we use when we think something is possible?” Some of the students said, “When we are certain about it.” Then I wrote “certainty” on the board right below the structure. Finally, I reviewed the new structures and their usages with the students and answered their questions.

Suggestions for variation

It is also possible to use the same idea i.e. using video and sound effects to teach a variety of content such as grammar, vocabulary, and creative writing to ESL/EFL students.

Applying the *freeze framing technique* the same video can be used to teach different grammar points, such as present and past simple, present and past progressive, future simple, etc. Since the video consists of a sequence of action, adverbs like *first*, *second*, *finally*, *before*, and *later* can also be introduced and practiced with students. And using the *picture-less listening technique* we can use the same video as a visual prompt to write assignments i.e. we can ask them to write a story based on the sounds they hear in the video. We do not even have to show them the video, as the soundtrack itself serves as an effective audio source for writing. Finally the same video that I used with my students can be used to teach vocabulary items on home and kitchen appliances, various goods and organizations, and various activities by asking them to guess the origin.

Another interesting variation is to encourage students to record videos with their mobile phones if they are not access with cameras. For example, we can ask them to record sounds during a picnic or some other activity they do on the weekend. These videos can become part of their lessons to teach grammar and vocabulary.

Conclusion

At times learning a language may be frustrating, isolating or even threatening but it is very easy to find appropriate materials in our day-to-day life to create an effective teaching activities. As most of the teachers think the need of high-tech and expensive materials are not at all necessary to teach a lesson effectively. Sometimes just breaking the routine class room environment will excite and engage students in learning a language. In the current language age selecting thought provoking methods and activities are very important to reassure our students that language is a shared creative process that allows humorous interaction and inventive reactions. Thus, keeping in mind the learner's sense of creativity the easiest and least expensive way for teachers to prepare the most effective teaching materials is to look around.

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Narrative Techniques in Indian Diasporic Literature

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'Diaspora' is a minority community living in exile. The Literature produced by that community involves an idea of a homeland, aliens a place from where the displacement occurs due to forced journeys undertaken on account of economic compulsions. The Oxford English Dictionary 1989 Edition (second) traces the etymology of the word 'Diaspora' back to its Greek root and to its appearance in the Old Testament (Deut: 28:25) as such it references.

Birth of Diaspora Literature:

While still insisting on capitalization of the first letter, 'Diaspora' now also refers to 'anybody of people living outside their traditional homeland. In the tradition of indo-Christian the fall of Satan from the heaven and humankind's separation from the Garden of Eden, metaphorically the separation from God constitute diasporic situations. Etymologically, 'Diaspora' with its connotative political weight is drawn from Greek meaning to disperse and signifies a voluntary or forcible movement of the people from the homeland into new regions." (Pp.68-69)

The diasporian authors engage in cultural transmission that is equitably exchanged in the manner of translating a map of reality for multiple readerships. Besides, they are equipped with bundles of memories and articulate an amalgam of global and national strands that embody real and imagined experience.

Though in the age of technological advancement which has made the traveling easier and the distance shorter so the term Diaspora has lost its original connotation, yet simultaneously it has also emerged in another form healthier than the former. At first, it is concerned with human beings attached to the homelands. Their sense of yearning for the homeland, a curious attachment to its traditions, religions and

languages give birth to diasporic literature which is primarily concerned with the individual's or community's attachment to the homeland.

The migrant arrives 'unstuck from more than land' (Rushdie). he runs from pillar to post crossing the boundaries of time, memory and History carrying 'bundles and boxes' always with them with the vision and dreams of returning homeland as and when likes and finds fit to return. Although, it is an axiomatic truth that his dreams are futile and it wouldn't be possible to return to the homeland is 'metaphorical' (Hall). The longing for the homeland is countered by the desire to belong to the new home, so the migrant remains a creature of the edge, 'the peripheral man' (Rushdie). According to Naipaul the Indians are well aware that their journey to Trinidad 'had been final' (Andse Dentsch,) but these tensions and throes remain a recurring theme in the Diasporic Literature.

Indian Diaspora can be classified into two kinds:

1. Forced Migration to Africa, Fiji or the Caribbean on account of slavery or indentured labour in the 18th or 19th century.
- 2 .Voluntary Migration to U.S.A., U.K., Germany, France or other European countries for the sake of professional or academic purposes.

According to Amitava Ghose- 'The Indian Diaspora is one of the most important demographic dislocation of Modern Times'(Ghosh,) and each day is growing and assuming the form of representative of a significant force in global culture. If we take the Markand Paranjpe, we will find two distinct phases of Diaspora, these are called the visitor Diaspora and Settler Diaspora much similar to Maxwell's 'Invader' and 'Settler' Colonialist.

The first Diaspora consisted of disprivileged and subaltern classes forced alienation was a one way ticket to a distant diasporic settlement. As, in the days of yore, the return to Homeland was next to impossible due to lack of proper means of transportation, economic deficiency, and vast distances so the physical distance became a psychological alienation, and the homeland became the sacred icon in

the diasporic imagination of the authors also.

But the second Diaspora was the result of man's choice and inclination towards the material gains, professional and business interests. It is particularly the representation of privilege and access to contemporary advanced technology and communication. Here, no dearth of money or means is visible rather economic and life style advantages are facilitated by the multiple visas and frequent flyer utilities. Therefore, Vijay Mishra is correct when he finds V S Naipaul as the founding father of old diaspora but it is also not wrong to see Salman Rushdie as the representative of Modern (second) Diaspora V S Naipaul remarkably portrays the search for the roots in his 'A House for Mr. Biswas: "to have lived without even attempting to lay claim to one's portion of the earth; to have lived and died as one has been born, unnecessary and accommodated.(Naipaul,14) similarly Mohan Biswas's peregrination over the next 35 years, he was to be a wanderer with no place to call his own'(ibid. 40)

Most of the fictions of South Asian Countries are written in the background of post- colonial times and the same South Asian countries were under the colonial rules of the English. After a long battle of independence when those countries were liberated, other bolt from the blue of partition happened. This theme became whys and wherefores of the most of South Asian novels and the popularity of it will prognosticate its golden future. One of the most relevant aspects of diasporic writing is that it forces, interrogates and challenges the authoritative voices of time (History). The Shadow Line of Amitav Ghosh has the impulse when the Indian States were complicit in the programmes after Indira Gandhi's assassination. The author elaborates the truth in the book when he says:

"In India there is a drill associated with civil disturbances, a curfew is declared, paramilitary units are deployed; in extreme cares, the army monarchs to the stricken areas. No city in India is better equipped to perform this drill than New Delhi, with its high security apparatus."(Amitava Ghosh, 51)

The writers of Diaspora are the global paradigm shift, since the challenges of Postmodernism to overreaching narratives of power

relations to silence the voices of the dispossessed; these marginal voices have gained ascendance and even found a current status of privilege. These shifts suggest:

"That it is from those who have suffered the sentence of history-subjugation, domination, Diaspora, displacement- that we learn our most enduring lessons for living and thinking."(Bhabha, 172)

The novels of Amitav Ghosh especially "The Hungry Tide" in which the character Kanai Dutt is cast together "with chance circumstance with a Cytologist from the US, Priya Roy studying fresh water Dalphines, The Oracaella Brebistrois. The multiple histories of the Sunderbans became alive when the diaries of Marxist school teacher Nirmal came to light. He withdraws from the romance of political activism and came to settle with his wife Nilima in Lucibari and the relation between them is exemplified in the pragmatism of Nilima:

"You live in a dream world- a haze of poetry"

Such passages of the novel points towards the metaphorical distinctions between the centre and margins, made narrative and little histories the well knows gods and the gods of small things. In the novels of Ghosh an assault of unarmed settlers Morich Jhapi, in order to evict them forcibly is carried out by gangsters hired by states.

They had been "assembling around the island... they burnt the settlers, hearts, they sank their boats, they lay waste their fields."(ibid)

Similarly there are a number of novels by South Asian and British Writers on the theme of partition a blatant reality in the global history. Partition was the most traumatic experience of division of hearts and communities. Among the later writers, the most notable is Salman Rushdie, born in India, now living in the United States. Rushdie with his famous work *Midnight's Children* (Booker Prize 1981, Booker of Bookers 1992). He used a hybrid language – English generously peppered with Indian terms – to convey a theme that could be seen as representing the vast canvas of India. He is usually categorized under the magic realism mode of writing most famously

associated with Gabriel Garcia Marquez.

Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a story-telling (though in a satirical) mode as in the Mahabharata drawing his ideas by going back and forth in time. His work as UN official living outside India has given him a vantage point that helps construct an objective Indian-ness.

Diasporic women writers in India such as Anita Desai, Shashi Deshpande, Jhumpa Lahiri, Chitra Banerjee, and Bharati Mukherjee, and even young writers like Kiran Desai, express the feelings of double segregation, alienation and nostalgia in their writings. Arundhati Roy, show a direction towards contextually and rooted-ness in her works, the 1997 Booker prize winner for “*the God of Small Things*”, calls herself a "home grown" writer.

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Intuitive Approach to Literary Texts in Unlocking Intersects of Structural Planes Embedded in Novels of Ernest Hemingway

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Ernest Hemingway, born on July 21, 1899, in Oak Park, Illinois, a suburb of Chicago, is one of the most influential and most important fiction writers of the twentieth century America. A great master of the short story, Hemingway is best known for his novels *The Sun Also Rises*, *A Farewell to Arms* and *The Old Man and the Sea*. A Nobel Laureate in literature, his economy in use of words and implied implication of understated statements of simple day to day ordinary language has created a new style in the history of American literature. Thus, the use of subtle statements, however, poses problems for the readers to derive the deeper implication. A linguistic awareness and stylistic sensibility, in this context, appears to be a significant dynamics to have better understanding of the unsaid part of his communication. A clear perception of the structural planes and related features facilitate readers in gaining better understanding of effects of his works. While understanding a literary work, unlocking intersects between the structural planes of articulation and the plane of information, play a vital role. Consequently, it is necessary to trace the structural planes in the fictional world of any writer. In this, the study focuses on Hemingway, to see how the plane of articulation creates new meaning at the plane of information to demystify significance of life.

Linguistic Awareness in Approaching a Literary Text

Perception and appreciation of a literary text depends upon the control and command of readers in diverse aspects of language. A strong consciousness of use of language in the abovementioned passages make readers aware of the patterns of articulation in order to provide information of the characters and their environment. Thus, a stylistic sensibility is necessary, for, a successful study of literature lies in strong linguistic awareness. Although, Ernest Hemingway uses simple day to day ordinary words in talking about things and people,

the very way of using them in the context seems to imply special point. Thus, the spoken language appears to neutralize the literal meaning of literal signification and puts special value to recreate new implication. That being so, lack of a strong alertness in the use of language, deriving deeper effects of a work is naturally hampered. Pointing out the importance of this, van Peer (2008, p.118) argues, “Literature is an art form which is dependent, like all art forms, on a specific medium. Without such a medium no artistic communication is possible. The concrete medium of literature is *language*.”... “Literature is a *linguistic* form of art” (ibid, p.119). For instance, Jake Barnes in reply to Robert Cohn’s question if Jake would like to go to South America with him, says, “I don’t know. I never wanted to go. Too expensive. You can see all the South Americans you want in Paris anyway,” (*The Sun Also Rises*, p.9). It can be inferred that the statement not only provides a glimpse of disillusionment of Robert Cohn and Jake Barnes but also offers a clue of financial constrain arising out of the Great War. Consequently, an awareness of linguistic form is a prerequisite to understand the function in the work of Ernest Hemingway.

Narrative techniques and Connectives

Familiarity and understanding of narrative techniques and patterns of cohesion is crucial in a literary text. Besides a sense of linguistic awareness and stylistic sensibility, an understanding of narrative techniques in a piece of work is equally important. Knowledge of ‘*speech*’ and use of ‘*connectives*’ is important aspects in approaching a literary text. This is true in the work of Ernest Hemingway as well. Although Hemingway uses first person narrative techniques in both the novels mentioned about above, the third person introduction at the beginning of the novel *The Sun Also Rises* while introducing Robert Cohn provides a special significance. Soon after, the switching over to first person narrative in their conversation between Jake Barnes and Robert Cohn shows the motives of the characters. The conversation looks like dialogues. It gives an idea of what is happening, define characters, and talks about what they are doing; it also signifies some sort of conflict in the mind of both the characters and it is this conflict that generates interest. Thus, an awareness of narrative techniques appears to be very important in literature. Sotirova (2008, p.278)

argues, ‘*free indirect speech*’ and ‘*connectives*’ have “significance as a narrative technique that is central to the novel’s capacity for expressing consciousness and subjectivity.” It appears to be clear that analysis of a literary text demands a conscious effort in familiarizing and understanding various devices to interpret a text.

Analytical Reading

Reading is a process of conscious effort in analysing, absorbing and retaining information. A strong sense of alertness in reading with a purpose of analysing the devices used by writers is another important criterion in a literary text. This attentiveness facilitates effective interpretation. This applies to reading of Ernest Hemingway as well. Carter and Stockwell (2008, p.296) argue, “reading is the process of becoming consciously aware of the effects of the text in the process of actualization: reading is inherently an analytical process, in this sense.” Consequently, this awareness facilitates to trace intersects of how something is said and what is implied by saying so. For example, the statement of Jake Barnes about Robert going to South America presents layers of interpretation. At one level, it shows that Jake is not interested to accompany Robert, at another level, it refers to the inner struggle of Robert Cohn and his attempt to get away from it; at yet another level, it also means the disillusionment of people arising out of the World War I. Jake argues, “Listen Robert, going to another country doesn’t make any difference.... You can’t get away from yourself by moving from one place to another,” (*The Sun Also Rises*, p.11). Above mentioned, the analysis of the features of language patterns, use of other connected features in the following excerpts from the novels *The Sun Also Rises* and *A Farewell to Arms* facilitate in accessing deep into the work and obtaining their implication.

Structural Planes in Fictional World

Fiction is an organized replica of chaotic real world. In depicting the disorganized humanity in a scheme of systematic verisimilitude world of reality, writers use many devices in their works. Readers, in order to have better understanding of this reality, require recognizing and understanding those devices. This understanding enables them to enter into the text and appreciate the work. Nash (1982,

p.113, cited in Misra) argues, “There are two planes—the plane of information and plane of articulation.” While the plane of articulation talks about setting, perspective, plot; the plane of information provides scopes to understand the facets of characterization and environment. These two planes, however, remain interlocked in the work, (p.19). The real implication, thus, depends on the ability of readers in unlocking such transects of the planes. However, different authors use these planes in diverse ways based on their intentions and motives. Writers through their multiple uses of various devices create such a world which makes readers forget that there is a world outside that they want to visit. Consequently, critical analysis of a text requires readers a clear idea of such devices to outline the relationship between the text and the message to negotiate meaning. Accordingly, unlocking intersects between two planes rooted in the novels appears to be crucial in interpretation of the work to reach the unfathomable intensity of meanings in the work of Ernest Hemingway. For instance, anyone completely reads the following introductory passage from *The Sun Also Rises* one can trace the structural planes that embedded meaning in them. Also the specific symbols and ways of communication, meticulously, help the writer achieve certain effects:

Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing, in fact he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton. There was a certain inner comfort in knowing he could knock down anybody who was snooty to him, although, being very shy and a thoroughly nice boy, he never fought except in the gym. He was Spider Kelly’s star pupil. Spider Kelly taught all his young gentlemen to box like featherweights, no matter whether they weighed one hundred and five or two hundred and five pounds. But it seems to fit Cohn. He was really very fast. He was so good that Spider

promptly overmatched him and got his nose permanently flattened. This increased Cohn's distaste for boxing, but it gave him a certain satisfaction of some strange sort, and it certainly improved his nose. In his last year at Princeton he read too much and took to wearing spectacles. I never met anyone of his class who remembered him. They did not even remember that he was middleweight boxing champion. (*The Sun Also Rises*, p. 5).

The first sentence introduces Robert Cohn. It says that "*Robert Cohn was once middleweight boxing champion of Princeton.*" However, the last sentence of the passage gives an intangible idea of the credibility of the first sentence, "*They did not even remember that he was middleweight boxing champion.*" Similarly, *boxing means a lot for Robert Cohn; but he cares nothing for boxing, which he dislikes, but he has learned it painfully and thoroughly. He is very shy and a nice boy.* Thirdly, the narrator comments that Robert Cohn "*was really very fast. He was so good that Spider promptly overmatched him and got his nose permanently flattened.*" Hence, there appears to be an elements of contrast which is evident in the repetition of the coordinating connectors '*but*' [four times], an '*and*' [four times] in a span of very short passage. This use of '*but*' and '*and*' thus, appears to have changed the entire gamut of meaning in the context. While, connectives used here to have a special cohesive effect, it changes the very perspective revealing the inner meaning of the work—that Cohn appears to be entangled in something that he is incapable of coming out of it.

Intuitive Approach to a Literary Text

Familiarity with basic steps is a must to have better analysis and understanding. This is significant especially in studying novels of Ernest Hemingway. The steps are: keen observation of the devices used in a text, responding them in the context, probing some sort of patterning in the text to justify the response and so on. There are many such devices used in the novels of Ernest Hemingway as seen in the aforementioned passage. Misra (1994, p.19) argues, "The study of literary text involves three elements: an intuitive response to the text,

an investigation into its textual pattern, and an identification of the stylistics features that supports intuition and demonstrates the patterning.” Thus, it can be inferred from the passage that the textual patterns in articulation help to unfold the mystery and to investigate the style of presentation in a text. Misra (2009, p. 3) identifies, “three main stylistic levels: the linguistic form or the substance of the text, the discourse of the text and the communicative situation of the text.” In other words, a strong sense of intuitive felicity is crucial in approaching a literary text.

The structural plane of articulation provides the basic implication of the text. The analysis of the last paragraph in the novel, as a consequence, shows the implication of prediction made in the first paragraph. Thus, the ending of the novel *The Sun Also Rises*, as a result, confirms the prediction of the readers about the disillusionment shown in the beginning. This is evident in the words of Lady Brett Ashley. She says, “*We could have had such a damned good time together.*” The use of modal ‘*could*’ which symbolizes a hunch which indicates past ability without any evidence. This shows an apparent inability to live their lives completely the way they always expected to live. This helplessness appears to have arisen out of their bewilderment in lives. Consequently, the expression ‘*could have had*’ seems to confirm readers’ initial intuitive responses to the textual patterns. Similarly, the response of Jake Barnes in reply to Lady Brett Ashley’s wishes, he says, ““*Yes,... ‘isn’t it pretty to think so?’*”. This substantiates the sense of incompleteness due to their disillusionment (p.189). Hence, the ways of conveying message provides scopes to understand the implication in a text. The link between the information about the various facets of characters and the way it is conveyed in their context remain intertwined. Ability in tracing such links and unlocking them is imperative to judge effects of the text. Thus, the initial idea of a circumference—a winding course of movement of characters, restricts their progress symbolizing a sense of disillusionment. Instead of showing a path of an opening, it rather confines them in the same trail without having succeeded to get out of it. It appears to take them to the same point where they begin.

The initial intuition of readers in approaching a novel enables

them trace intersect of planes in the text of a novel. This can further be inferred in analysing the first and last paragraphs of the novel of Ernest Hemingway *A Farewell to Arms*. The initial paragraph provides a glimpse of the subsequent events in the novel in the recurrent use of certain expressions of contrast. A careful reading of the following text helps one to observe the contrast and develop an intuition of the future events in the novel:

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves. (*A Farewell to Arms*, p. 3).

This opening paragraph allows readers to observe a strong sense of contrast between various aspects of lives. The use of a few expressions creates such an atmosphere that readers can observe the contrast. For instance, the word ‘late,’ ‘summer,’ ‘a house,’ ‘river,’ ‘plain,’ ‘mountains,’ ‘pebbles,’ ‘boulders,’ [wet in the river] ‘dry in the sun,’ ‘water clear in the river... blue in the channels,’ ‘troops went down the road,’ dust raised [in the movement of troops] powdered the leaves,’ ‘trunks dusty,’ ‘the leaves fell early,’ ‘dust raising... ‘leaves, stirred by the breeze, falling,’ ‘troops marching,’ ‘the road bare except the leaves.’ The inherent repeated pattern of contrast at the beginning makes readers linguistically alert. The very projection of such recurrent contrast strikes the attention of readers to such dissimilarity. Apparently, this consciousness allows readers to think of something unusual in the contrast of such a great measures—and allows readers to predict some sort of sameness. Additionally, the repetitive use of coordinating connector ‘and’ fourteen times seems to substantiate this

prediction. It appears to indicate the perpetual resemblance of natural environment in the context of war having its own implicit implication. Likewise, the colour ‘*white*’ seems to refer to its negative connotation indicating death, terror, the supernatural and the blinding truth of an inscrutable cosmic mystery. Likewise, ‘*water*’ which is a life-giving element seems to act as symbol of unconsciousness in this context. The river being a sign of transition there appears to be a grave calamity when clear white water turns blue in the channels. Likewise, colour ‘*blue*’ connotes to truth only in the channels—that is, eternal death. Hence, it transpires that something brutal is going to happen due to this unconscious decision of war indicated at the beginning paragraph, in course of time, in the war in the end.

Successive contrasts between things signify similarity. The contrasts shown in the aforementioned passage gives such an impression. Subsequently, it is incidental that this disparity between natural things indicates a similitude between life and death in the last small one sentence paragraph of the same chapter, “*At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army.*” (ibid, p.4). Hence, life and death although a strong contrast of consciousness and unconsciousness, refers to sameness in the context of war. When people in army die in such a huge volume in cholera, readers can easily guess the consequence of life in the actual war. This can be inferred from author’s use of the intensifier ‘*only*’ to signify that. The preliminary intuition, thus, helps readers to find the logical patterns in the work. Supporting this, Carter (2008, p.96) states, “he works from his own intuitions about the meaning of the story and offers therefore a discussion that aims to be explicit, retrievable and systematic only in terms of those intuitions.” Hence, the aforesaid texts from two important works of Ernest Hemingway prove that an intuition at the preliminary stage allows one to visualize the environment and about the world the characters likely to be preoccupied with and kind of lives they would live in the confusion of their lives out of frustration due to the impact of war.

Demystifying Life in the Context of War

Life is synonymous to death in the context of war. The structural plane of articulation in the novel of Ernest Hemingway *A Farewell to Arms* seems to substantiate the point. Set in the World War I in Gorizia in Italian front bordering Austria, and seen from the first person narrative of the protagonist Lieutenant Frederic Henry's perspective, the plot begins to unfold the meaning of life in the context of war. This is apparent in the first and last paragraphs of the first chapter of the novel as has been talked about earlier. The opening of the novel provides a glimpse of such an atmosphere that enables readers to develop an intuition about the possibility of the suffering in the context of war and their subsequent disillusionment in lives.

Initial glance at the structural plane of articulation enables readers the far sight of eventuality. Consequently, since destruction is absolute as such a dimension at the beginning and in cholera only, presages volumes of death and irreparable annihilation of lives and property towards the end in the war. Hence, the contrast at the beginning indicates sameness—equivalence between life and death. Hence, the structural plane of articulation, an awareness of the linguistic patterns with the features of devices used in it provides scopes in understanding the plane of information—the characters, their intention and motives in the environment. The last paragraph of the last chapter of the novel *A Farewell to Arms* confirms that the dust raised in the movement of troops in the beginning seems to have settle down in the rain in the end, “But after I had got them out and shut the door and turned off the light it wasn't any good. It was like saying good-by [sic] to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain.” (p. 293). Thus, the symbolic rain exposes the very implication in demystifying the meaning of life in eternal death. Like leaves become heavy with the dust, fall as they are stirred by breeze, and rots in the earth, life perishes and decays in death in the end. This departing of life to the lap of death appears to be faster in the war which can be inferred reading the beginning and intuitively arriving at the implication at the end.

Conclusion

Understanding a literary text requires familiarity of various

devices and awareness. While an intuitive response to the text enables readers to investigate the textual patterns in a systematic way, linguistic awareness and stylistic sensibility provides scope to understand the form of literature by looking at narrative techniques and pattern of cohesion. Careful reading is a process of analysis and actualization of the effects through unlocking structural planes that remain interlocked in the novels of Ernest Hemingway. Since, Hemingway's main preoccupation is the study of life and death, an effort of unlocking the structural planes provides clearer pictures of the disillusionment in the inner minds of the characters depicted in his novels. Analysis of these two novels reveals that the external war creates internal commotion in the mind of people which disillusioned them. This internal disillusionment gets expressed in the action and behaviour of the characters. Nevertheless, they recognize their own identity and understand their false pursuit of happiness. This understanding helps characters crave for dignity by adjusting with the new values arising out of the Great War.

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The Marriage of Two Cultures in R. P. Jhabvala's Novels

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“Passage to India” . . . the earth to be spanned and
connected by network, the races, neighbors, to marry,
and be given in marriage. - Walt Whitman

The coming together of two cultures in marriage is the personal experience of Ruth Prawer Jhabvala. A Polish by birth, she married an Indian architect and spent more than twenty years here in India. Besides, the historical reality of the colonial experience makes inter-racial marriages on the Indian soil a social reality. In her short stories and novels, Indians and Europeans meet, fall in love and marry and find either marital harmony or dissonance and friction. Interestingly these marriages are set against the backdrop of India and thus the problem of adjustment for the outsider becomes more intense and difficult. The success and failure of this marriage will also measure the individual's capacity for love, understanding and self deception. It will mean prompting the self to come to terms with itself.

Two representative novels of Jhabvala that deal with this phenomenon are *A Backward Place* and *Esmond in India*. In this backward place—that is India, Judy and Bal who have earlier met and fallen in love in England and are married, now live in India. On the experience of living in India, Jhabvala writes “ The most salient fact about India- is that it is very poor and backward” The culture shock that the westerner faces when he/she comes to India can be traced to the individual's back –ground, one's motive in coming to India and the responses to a land that is in so many ways a completely different experience; the area of darkness could be just a matter of the mind.

Judy who come from a home where mother and father believed in “shut the door and do not trust no one” finds love in marriage with Bal. Her own nature is an open and trusting one and India is sanctuary

for her. Quiet and sensible and very much in love with her husband, Judy has no cultural or other conflicts with Bal. Bal is handsome and “he is an educated boy—a B.A”. (11) A small-time actor, he calls himself an artiste. Bal is very keen to join films and hangs around a matinee idol Kishore Kumar, much to the irritation of Judy.

There is something very young and vulnerable about Bal that even makes Judy protective towards him. At first he does not like the idea of Judy working but later he rationalizes it as good for women to get out and work, “extolling the virtues of female independence.” (31) His constant refrain of “Once I get a chance, Judy”(71)persuaded her to leave England and come to India. Judy is very patient with Bal but his irresponsibility ends up exasperating her too. The episode where their child is ill and he wants his father to stay and get him ice demonstrate Judy’s quiet authority. She quietly and promptly makes him comply with the child’s desire.

Bal is full of schemes and it is to Judy’s credit that she takes so much interest in his affairs. She talks to Sudhir and Mrs. Kaul and organizes the possibility of a theatre for him. But he loses interest fast enough. Although Bal shows immaturity and at times unreliability, his love for Judy is stable and happy. Bal sometimes found Judy “hard and uncompromising and very English” (167)—especially when she curtailed her expenses and would not indulge his extravagance. But most times he never found her different—“She suited him well” (167).

Judy is extremely patient with Bal but his hair-brained scheme of upping and leaving upsets her sense of security. She wants to stay here always (225) and “Judy liked being here”.(240).

Judy refuses to pack her bags and leave for an unknown place. She remembers her childhood house and how it was empty and lonely. All one did there was to sit around and watch television and get “lonelier and lonelier.” (240)

Her refusal to leave for Bombay is the first major domestic friction recorded in the novel. In her decision to go, the Sita image is recreated. Had not Sita followed Rama “into exile, into the jungle, into whatever places and hardships fate might lead them?” (236)

In the Jud-Bal marriage we see the success of a marriage where individuals don't make compromises but let their mutual love for each other smooth all problems. In this case, it is Judy's nature that makes her marriage a success. She fits quietly into the joint family of Bal and his brother Mukund. A joint family that is voluntarily so because the children "ran up and down making both the separate houses one." There is a definite symbol there. A child-like innocence brought to things can resolve all differences. Judy and Bal have this child-like innocence. While the German couple Dr. and Mrs. Hochstadt talk about a honeymoon of the East and West, Judy and Bal, whose marriage Etta feels should be broken—"you ought to leave him, really you ought,"—celebrate it under a warm Indian sun.

Esmond in India, Jhabvals's third novel has a Kiplingesque theme of East is East and West is West and the twain shall never meet. As we have already seen, Esmond Sillwood is married to an Indian girl Gulab—they both live in India. Gulab was once engaged to marry a young man from a well-to-do and well-read family. But infatuated with Esmond, she breaks her engagement and goes against her parents to marry him.

To examine this marriage minutely, Jhabvala isolates this couple—setting them apart in a flat of their own. Here is the clinical atmosphere of Esmond's home, the interior decoration is quite western with dining mats, painted drinking glasses, plates, and everything rich green like an American magazine. Esmond had spent a lot of time and money interior decorating the flat—but he *never* felt at home in it, not with Gulab his wife. It was her presence that pervaded. A heavy languor and smell "weighing him down, swallowing him up" and Gulab understood Esmond's "bad moods" for she the same.

Jhabvals's study of Esmond is touched with irony. While the marital dissonance is agonizing for Esmond, his wife Gulab, and child Ravi, the reason that comes through quite clearly is an Esmond who considers himself superior. Gulab's husband, Esmond, pretends blue blood at home. Impatient with servants he frequently changes them and calls out to "Bearer", "imperiously" and "thunderously" "crashing his fist on table: "In my house. ..I expect absolute and immediate

obedience.” (41)

His eyes are cold and blue and he is golden haired with a pointed chin and a sharp nose. His long-legged casual elegance exudes an irresistible sex appeal to inexperienced and experienced women alike. To Gulab or Shakuntala and Betty. Esmond earns his living by selling Indian culture to short-term foreigners and also Indians. His pretence at scholarship coupled with a Smooth and bantering voice had many ladies eager to meet and learn from him. Gulab and his son are no more than mere acquisitions-they are the exotic and the oriental-at first exciting,” he had wanted a dark skinned boy,” (42) he had wanted a piece of India and was happy but now he wishfully longs for a fair and sturdy boy “with blue eyes and pink cheeks.” (45) At first he had tried taking Gulab along to parties but she was so miserable that he had stopped. Now he goes alone: “Her absence was far more impressive than her presence,” (44) He went about giving an impression that Gulab was an aristocratic Indian in Purdah-and this thrilled his Indo-cultural group. In the first years of marriage he had made her wear flimsy frothy nighties but now he was indifferent. The flimsy frothy nighty was Esmond’s desire to change Gulab and mould her in his ways. Gulab had loved Esmond passionately and she had broken traditional norms and an engagement to marry Esmond. Gulab is very happy when Esmond goes out-and gets everything in order before he returns home. It is difficult to reconcile Gulab’s old-fashioned ideas about home and husband and her rebellion. Her reason for accepting his mental and physical torture without reacting is never clear. Esmond’s positive dislike of his wife is closely associated with his disillusionment and sense of failure in making it big. Just as his knowledge of India is superficial, information collected from do-it-yourself books, his marriage to Gulab was just a matter of opportunity. We see glimpses of Gulab’s past when we see the experienced Esmond seducing Shakuntala.

Caught in the cross-currents of Indian social attitudes, Gulab like India is only a trap for Esmond –he feels trapped in her “dull stupid alien mind.” (47) His extra-marital affair with Betty represents his desire to escape to the familiar, light airy modernity of western life. His dilemma is like that of Etta’s in *A Backward Place*. Going back is

desirable but not easy. Both Etta and Esmond are desperate to return but they do not possess the means to do so - they are representative of human beings who are trapped within themselves. Esmond begins to hate India and Gulab is indistinguishable from this feeling of disgust. Gulab is symbolic, in Esmond's increasingly disturbed imagination of India.

Etta desperately recreates Europe in her drawing room while the vast, dusty flat landscape outside belies this desperation. Esmond does the same, eating his cheese salads. Guppy and Betty are their only hope of a return ticket to the "solid grey houses and solid grey people and the sky was kept within decent proportions." (252)

What of Gulab? Jhabvala portrays an unusual Indian woman who spends all her time lolling around, slovenly and lethargic, constantly eating hot spicy foods and sweetmeats. One can only guess that like the young Shakuntala, Gulab too had loved too passionately and slavishly this shallow Englishman. Betty exhibits keen insight of a woman experienced in the ways of the world when she warns Shakuntala not to "get interested in a man like that" (189) and if one does then "don't say yes and amen to everything he proposes... You 'll finish up by not being allowed to breathe unless he gives you permission." (138) A rare peek into Gulab's mind is a statements she makes regarding Narayan's pursuit of a medical profession in the rural areas, when she calls Narayan "energetic and impatient" and tells Laxmi, "Narayan is happy doing the work he wants."

Gulab and Esmond are trapped, not married in the way Judy and Bal are. Judy speaks Hindustani and her communication at home and outside is complete. Esmond has also learnt to speak Hindustani but in his case even the servant cannot follow what he says. With unsparing irony Jhabvala notes that the servant "could not even identify the language he was talking." (41-42) Gulab and Esmond's marriage fails not because they belong to two diverse cultures but because they are prisoners of their own nature and cannot reach out. The reader watches Esmond and Gulab together in the fifth chapter when they are already alienated from each other. In fact the scene at the dining table, when each one is eating his kind of food underscores not only their

incapacity to include each other but more importantly the rigidity of their minds that separates them. This is a predictable picture of East-West encounter in marriage which obviously fails. But it is Jhabvals's ironic tone that lets us peep beneath these superficial cultural differences of food and décor into the incompatibility of two individual minds. Both Gulab and Esmond lead their lives more on a physical level—food and sex—they are self-centred and any kind of marriage would prove unsuccessful for them. While Esmond's intellect is limited and shallow—for him Indian poetry and culture is limited and shallow—for him Indian poetry and culture is a means of glibly earning one's living, otherwise it leaves him untouched, Gulab "hated to talk about important matters" and does not rush to face "any other larger issues." (70) She is as trapped by her own views of custom and tradition and her own lethargy as Esmond feels hemmed in by lack of adequate finances. Etta and Esmond would love India if there was sufficient money to enjoy here.

This simmering discontent with themselves manifests itself in irritation and fear of each other. Sleep for Gulab is a kind of shut out of the world. A world she is afraid of, but one of her own creation. Esmond often erupts in acts of rage and sadism when he begins to pummel and pinch the inert Gulab into some reaction, abusively calls her "animal" (216) and she remains tense and quiet, head bent and eyes soulful. Esmond wants to sit and discuss their incompatibility, rationalize their unhappiness. Marriage is a matter of the heart and intellectualizing and analyzing and 'rationalizing cannot bring two hearts together. Esmond wants, he claims, a wife not a slave. He wants his wife to be his equal. Gulab's love brought out the worst in him. He found love and devotion predictable and slavish. But interacting with Gulab also brought out the real Esmond, who is exploitative, violent and tyrannical. On one occasion, angry with her for having left the flat without his permission, he stands close to Gulab, baiting her: "they had not been so physically close together for a long time. (213-14)

This is a clue to the complete breakdown of all relationships in this marriage. Compared to the heavy perfume of Gulab which was once heady for Esmond, Betty with her witty mind and lively body "smelt like hay-an English field in summer." (217) Only once while

talking to Shakuntala, Gulab's eyes light up with excitement, and Esmond is surprised because he hasn't seen that look in his wife's eyes for a long time. Gulab must then have been quite a spirited young girl. Her slow lethargic movements and her love for sweets she had even as a young girl in her mother's house. But her act of rebellion in marrying Esmond and the life she leads now show a mind and a heart that has slowly suffocated. Locked up in the artificiality of Esmond's flat, Gulab lost touch with open spaces and the blue sky and slowly wilted away. All she had ever wanted was "to talk and be happy and comfortable eating, singing." (70) Finally Gulab finds the strength again to leave this home and the servant molesting her is only an excuse-the last straw. While Gulab has been evaluated as subhuman and irrational, Ruth Jhabvala has in truth dramatically and very poignantly evoked the ruinous possibilities of such a marriage.

In two short stories, "The Aliens" and "The Young Couple," Peggy and Dev, Cathy and Narain are delightful pictures of Jhabvala's central concern in her fiction – that of East-West encounter in the social context of marriage. In both these short stories the husbands are Indian and the wives European. They meet abroad and fall in love and come to India as husband and wife. For the Western women the young Indian men are gay and witty and take them dancing. But this is when they are abroad. Both these stories highlight the amorphous role of the Indian joint family. Judy and Bal also live in a joint family but they do so out of choice and they enjoy the inter-dependence. Cathy and Peggy have married into families that enjoy a higher socio-economic status, which makes them overbearing and interfering. Cathy and Peggy long for a room with a view, a place of their own. "I can't see why we can't have a little place to ourselves, just a couple of rooms," Peggy says. (87) And Cathy dreads the "large" bedroom and dressing table" that are being got ready in the family house for them." (65) They do have rooms of their own, but these are within the large white houses ornately and richly decorated with furniture and heavy velvet curtains. These rooms are where the new furniture and heavy velvet curtains. These rooms are where the new bride escapes to from the family ring that seems to be closing in on them. These rooms only serve to isolate them and heighten their feeling of alienation.

Initial pleasure and joy in their new homes and husbands slowly gives way to boredom, not with the husbands but with the conditions in which they must live. A feeling of helplessness, of being swallowed up pervades. Peggy, because she is the daughter-in-law of a pompous household with many servants, feels redundant as there are no chores to be performed and so she lies in bed all day, panting in the heat. Cathy cannot go shopping, or just for a walk through the streets. People stare and her in-laws feel humiliated that she won't use the car. The life of a memsahib chafes and their considerate husbands are now preoccupied with earning a living and pandering to familial demands. These demands are of an emotional nature and therefore leave the wife craving for attention. It is to their credit that they cope very well and try to adjust because of their love for their husbands. Like Sita, they too have followed Rama into exile. Peggy eats toast and marmalade while her husband and his family eat huge amounts of parathas and pickles. She is unable to stop Dev from guzzling such unhealthy amounts of food and feels frustrated while he looks guilty. She cannot stand the loud talking and quarrelling and the waste of food –brought up in a stoical manner, part of the post-war syndrome of ration queues and self-denial.

Cathy fears the Sunday lunches at her in-laws where rich oily food is served and the family make snide comments while her dear husband sucks on mangoes and ignores it all. Soon they begin to bicker. These happy couples who had once loved and lived very youthfully now wilt. But the husbands continue to be loving and passionate although a little distracted by the workaday world. All the hustle and bustle of an Indian familial situation-guests and relatives dropping in at odd hours, interference and inclusion ,all this is different from the well-ordered closed social set up of their earlier lives and they want to withdraw with their husbands to a quieter place of their own. Peggy and Cathy are “ puzzled, irritated and beginning to be seriously disturbed by the experience of living in India, but battle gamely on clinging to principles and attitudes learned in another culture.” Jhabvala show little concern for such insularity but treats the predicament with compassion. Cathy tries to maintain a separate identity, “the personal entity of her married life.” But her impending pregnancy destroys her separateness and breaks her into accepting

reluctantly that in India marriage is a family affair. Peggy and Cathy's desire to find a separate place of their own is a common human desire for privacy and togetherness after marriage. In the short story "The Interview," the narrator tells us that all night his wife was whispering, "Get this job and take me away to live somewhere alone, only you and I and our children." (107) But as a comment on any insularity displayed by her western characters, we have Clarissa in *A Backward Place* talking of Judy: "She had the good sense to realize that the only way to live here was to turn herself into a real Indian wife" and to Etta she Says: "If you had and guts you'd have tried to adapt yourself... to fit in." (28)

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Ruth Praver Jhabvala's *Heat and Dust*: A Critical Examination of Fictional Excellence

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As an Indian fictionist, Ruth Praver Jhabvala, carefully constructs her art as twice born fiction. She imagines in her mother tongue and then expressively represents the whole range of her fiction, *Heat and Dust*, imagining it in English, a second time. Thus, she conforms to the best traditions of the twice born fiction, and it is a signal success in the art of fiction writing. In this regard, she favours comparison with R.K. Narayan, Mulk Raj Anand, and Anita Desai.

Furthermore, Jhabvala displays her mastery over the art of fiction writing as defined by Henry James in his "Art of Fiction". Jhabvala conforms to the fictional elements and parameters as enunciated by Kenneth Burke, Cleanth Brooks, Patricia Waugh, and Sholmith Rimmon-Kennan. Undeniably, Jhabvala's *Heat and Dust* is a splendid art. In this context, it is pertinent to refer to the pithy but pointed argument of Mark Shorer, which reads thus: "Technique alone objectifies the materials of art..."¹

And it is established that in Jhabvala's *Heat and Dust* there is a balanced application of the elements of fiction, namely, description, story telling, plot development, narration, characterization, dialogue writing and argumentation.

But it should be recorded that Jhabvala excels in her art of description. There are scores and scores of descriptive passages where one detects the individualistic and original stamp of Jhabvala. These passages of descriptive excellence bring to the fore her verbal brilliance, choice diction and her talent to introduce apt images.

In fact, Jhabvala's *Heat and Dust* abounds in scores and scores of excellent descriptive scenes. Another significant fact of the matter is

that the story is based on Olivia giving in to her sexual desire and to the heat of her deep passion of love for the Nawab in a bush surrounded by dust. She yields to the Nawab's calculated sexual advances mainly because of her expectation of what the Nawab could give, which her husband Douglas could not, knowing too well that such sexual intimacy is tantamount to illicit love affair.

The first descriptive passage highlights Douglas's sexual impotency in contrast to the Nawab's sexual virility, and it reads thus:

Douglas had finished his breakfast and now lit his morning pipe (he smoked a pipe almost constantly now). He puffed at it as slowly and solidly as he had eaten. She had always loved him for these qualities – for his imperturbability, his English solidness, and strength; his manliness. But now suddenly she thought: what manliness? He can't even make me pregnant [My Emphasis]...²

Jhabvala in her *Heat and Dust* arrestingly and grippingly describes the actual illicit sexual affair that Olivia has with the Nawab thus:

She [Olivia] put out her hand and laid it on his [Nawab's] chest as if to soothe him. And really he was soothed; he said "How kind you are to me." He laid his hand on top of hers and pressed it closer against his chest. She felt drawn to him by a strength, a magnetism that she has never yet in all her life experienced with anyone...

"We still have the tent and the blood is so fresh and new, Olivia, it is as if it had happened yesterday."

He must have felt that she was trying to remove her hand from his heart so he held it against himself tighter. She could not escape him now, even if she had wanted to.

"Not here," he said.

He led her away from the shrine and they lay together under a tree. Afterward he made a joke: “It is the secret of the Husband’s Wedding Day,” he said...³

Incidentally, Jhabvala takes recourse to bilateral symmetry to heighten the fictional excellence of her fiction, *Heat and Dust*, and the particular descriptive passage refers to a similar illicit affair that the Omniscient Narrator has with Inder Lal fifty years later. The only contrastive feature is that in the case of the first illicit affair it is between Olivia, a married woman, and the Nawab, a married man, whereas in the later case it is between the unmarried Narrator and the married Inder Lal, and the textual passage runs as follows:

However, at that moment I did have a desire, and a strong one: to get close to him. And since this seemed impossible to do with words, I laid my hand on his. Then he looked at me in an entirely a different way. There was no lack of interest now! But it was difficult to tell what there was. I could feel his hand tremble undermine: and then I saw that his lips trembled too. Perhaps because he was about to speak; perhaps with desire, or with fear. There was certainly fear in his eyes as they looked at me. He did not know what to do next. I could see – it was ludicrous! – how everything he had heard about Western women rushed about in his head. And yet at the same time he was a healthy young man – his wife was away – we were alone in a romantic spot (getting more romantic every moment as the sun began to set). Although the next few moves were up to me, once I had made them he was not slow to respond...⁴

Three more descriptive passages, one introduced in juxtaposition to the other two, place the accent on the argument, that the capacity to describe is the greatest fictional benchmark of Jhabvala. The first one describes the cemetery often visited by Douglas and Olivia:

Of course at that time the marble angel had been new and intact – shining white with wings outspread and

holding a marble baby in its arms. Now it is a headless, wingless torso with a baby that has lost its nose and one foot. All the graves are in very bad condition – weed-choked, and stripped of whatever marble and railings could be removed. It is strange, how, once graves are broken and overgrown in this way, then the people in them are truly dead. The Indian Christian graves at the front of the cemetery, Which are still kept up by relatives, seem by contrast strangely alive, contemporary...⁵

The description of the shrine built in gratitude to Baba Firdaus is another word-picture that captivates the mind of the perceptive reader by its minutiae of details, and it goes as given below:

He [the Nawab] invited her [Olivia] to see the shrine with him. It was a small plain whitewashed structure with striped dome on top. Inside there were latticed windows to which people died bits of red thread, praying for fulfillment of their wishes. They had also laid strings of flowers – now wilted – on a little white washed mound that stood alone in the center of the shrine...⁶

The description concerning the scene of the Indians sleeping outdoors during the hot summer is rich in details, and choice diction, and it runs thus:

The days – and nights – are really heating up now. It is unpleasant to sleep indoors and everyone pulls out their beds at night. The town has become a communal dormitory. There are string-beds in front of all the stalls, and on the roofs, and in the courtyards: wherever there is an empty space...

The family of the shop downstairs also sleep in this courtyard, and so does their little servant boy, and some others I [the Omniscient Narrator] haven't been able to identify. So we're quite a crowd. I no longer change into a nightie but sleep like an Indian woman, in a sari...

I have never known such a sense of communion. Lying like this under the open sky there is a feeling of being immersed in space – though not in empty space, for there are all these people sleeping around me, the whole town, and I am a part of it...⁷

Another descriptive passage of real excellence is that of the effect of the light thrown by the street lamps on the sleepers and it goes as given below:

The street lamps light up the curtainless windows of the dormitory from outside, filling the room with a ghostly reflection in which the sleepers on their beds look like washed-up bodies...⁸

Turning the focus on the fictional element of narration, it ought to be underscored that Jhabvala does full justice to this aspect of fiction writing. The narrator in Jhabvala's *Heat and Dust* is the Recording Conscience and she is a participant in the events of the story.

The narrator as an all-knowing Narrative Omniscience sees into the minds of the characters and moving as and when necessary from one character to another. As the Editorial Conscience she begins to comment on the nature, character, and activities of characters approvingly or disapprovingly. And as the Impartial Omniscience she presents the feelings, thoughts, actions, and experiences of the characters but does not judge them.

The Narrator as the all-knowing character meets the requirements of the Recording Conscience, Narrative Omniscience, Editorial Conscience and the Impartial Omniscience. Shlomith Rimmon-Kennan makes the following observation:

To begin with, the term narration suggests: a communication process in which the narrative as message is transmitted by addresser to addressee and the verbal nature of the medium used to transmit the message. It is this that distinguishes narrative fiction from narratives in other media, such as film, dance, or pantomime...⁹

This exegesis closely defines Jhabvala's *Heat and Dust*. To

illustrate the point, two textual passages are introduced one dovetailing the other. The first one relates to an observation made by Inder Lal and recorded by the Narrator:

“You don’t know,” he [Inder Lal] said then. His whole face closed up with fear and suspicion. “You don’t know what people are like or what is in their hearts even when they are smiling with friendly faces...”¹⁰

As the Impartial Omniscience the Narrator reads the feelings, thoughts, actions, and experiences of Inder Lal and offers her own explanation, and the following textual passage attests this:

He [Inder Lal] tells me [the Narrator] that Chid’s is a very old soul, which has passed through many incarnations. Most of them have been in India and that is why Chid has come back in this birth. But what Inder Lal doesn’t understand is why I have come. He doesn’t think I was Indian in any previous birth, so why should I come in this one? I try to find an explanation for him. I tell him that many of us are tired of the materialism of the West, and even if we have no particular attraction towards the spiritual message of the East, we come here in the hope of finding simpler and more natural way of life...¹¹

Furthermore, one of the hallmarks of Jhabvala in her *Heat and Dust* is her artistic ability to introduce compelling and believable characters. Some of these characters are flat while some others are round characters such as the Begum, the mother of the Nawab, the Nawab himself, and Olivia.

It ought to be stressed that a round character is generally a complex personality given to poly urges and is a fully realized individual. And the distinction between the flat and round characters is sharply drawn by Shlomith Rimmon-Kennan, and it is worth quoting here:

Furthermore, such characters [flat characters] do not develop in the course of the action. As a consequence

of the restriction of qualities and the absence of development, flat characters are easily recognized and easily remembered by the reader. Round characters are defined by contrastive implication, namely, those that are not flat. Not being flat involves having more than one quality and developing in the course of the action...¹²

Olivia is a splendidly drawn round character and the text bears witness to this argument:

She [Beth Crawford] knew before you came how difficult it would be for you [Olivia]. And you know what she said after you came? She said she was sure that someone as sensitive and intelligent as you are – you see she does appreciate you, darling – that you would surely be all right here...

Olivia was by no means a snob but she was aesthetic ...¹³

Concerning the Begum this is the picture delineated by Jhabvala, and it makes an interesting reading:

The Begum did try to speak a few words of English to her [Olivia] – only at once to laugh at herself for pronouncing them so badly. She was a woman in her fifties who would have been handsome except for a large wart on her cheek. She was chain smoking cigarettes out of a holder. She had a relaxed manner and made no secret of the fact that sitting on a chair was uncomfortable for her...¹⁴

Two major benchmarks of the Nawab's character are his domineering attitude and his inconstancy, and Harry highlights these, thus:

He's [the Nawab is] a strong person. Very manly and strong. When he wants something, nothing must stand in his way. Never; ever. He's been the Nawab since he

was fifteen (his father died of a stroke). So he's always ruled, you see; always been the ruler ... Who knows? With him you can't tell. One moment you think: Yes he cares – but next moment you might as well be some ... object...¹⁵

As a capable writer who has mastered the art of fiction writing, Jhabvala excels in introducing poignant and effective dialogues to strengthen the charm and worth of her fiction, *Heat and Dust*. The following textual passage argues to the point:

What is all this about dacoits, Harry? ... Tell me", she [Olivia] said when he didn't.
He sighed, and after a while he said.
"Honestly I don't know, Olivia. A lot of things go on and I'd just as soon not know about them. Gosh but I feel ill. Awful".
"Is it your stomach?"
"That too. And this dashed, dashed heat".
"It's cool in here. It's lovely".
"But outside, outside!" He shut his eyes...¹⁶

In a subtle and delicately poised observation of Olivia, Jhabvala traces the purpose sense – argumentation – of her fiction, *Heat and Dust*. The passage runs as follows:

She [Olivia] turned back to the window. She stuck out her hand to see if the rain had started. It had, but so softly that it was both invisible and inaudible, and everything – the garden pavilions, the pearl gray walls, the mosque – seemed to be dissolving of its own accord like sugar in water...¹⁷

Douglas is a well-paid Government Official. His wife is Olivia, the pretty woman. She is indulgent. Douglas provides her with all the creature comforts in India of heat and dust. She is set to present him with a family and augment his career. But he is sexually impotent. She yields to the sexual advances of the Nawab. The consequences are tragic. Olivia's name becomes taboo in family circles.

She tussles with India and Indian culture. And India remains unfathomable. And in these aspects of Jhabvala's *Heat and Dust* lie the argumentation and her excellence in the art of fiction writing.

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Psychic Feminism and Realism in O' Henry's 'The Skylight Room'

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The nature of job and the way in which one assume it with pleasant or unpleasant will really influence the life of a person by various means and ways whether the person is a male or a female. It becomes the duty of one to get adjusted with the work environment and to the co-workers and the neighbours to proceed on smoothly. Life is nothing but adjustment. If a person knows this he may approach life positively. We find woman equally capable on par with men and managing their problems without the help of others since they consider their social and work condition more prestigious and more reserved than men. I like to present '*The Skylight Room*' by O'henry with the predominance of Id, Ego and Super ego proposed by the psychologists that led a character compromise her poor economic condition and suppressed it to her friends and neighbours.

Mrs. Parker was introduced as the woman who had the profession of taking care of the parlours. She was presented as the character who was very much involved in her profession. It is not uncommon for the visitors to expect a woman of soft nature when they go on for getting a place in a parlour as we quiet often see that in the modern reception. The feminist social construction view is that bodies and brains develop interactively within a social environment and throughout a lifetime (Patai, D. and Koertge, N. p-309). The writers description of Mrs. Parker's manner of receiving the admission was really in the high level as to suit a best professional in the business of attracting customers. The customers will never get the feeling of that similar kind even with their own parents since her hospitality was so great to the visitors and that will surely make the visitors think that even their own parents might have neglected to train the visitors up in one of the professions that fitted Mrs. Parker. Being a woman was much more

rewarding than being a man; it had advantages; it was, on one hand, more “fun” (Henry. p-42).

Mrs. McIntyre was introduced as the character who always spent the winters that had the double front room with private bath. Middle – class women could form and attend these clubs because they had a certain amount of leisure and almost always some domestic help (Matthews. p-15).you managed to babble that you wanted something still cheaper.

Women are finding their power –becoming empowered– through cooperating, compassion, consensus, community and competence (Mulvaney. p.12). Mrs. Parker's was also presented as the character who scorn with others. It became the habit of her to take the visitors to Mr. Skidder's large hall room on the third floor eventhough it was not vacant. He wrote plays and smoked cigarettes all day. I believe in imagination, which enables each one of us to envision as his own interior mental world, his I, experiencing the surrounding world of other people, of events, of the past, of nature. (Fadiman. p.209). But every room-hunter was made to visit his room to admire the lambrequins. After each visit, Mr. Skidder was left to the fright because of possible eviction since the visitors may demand that room. Mrs. Parker had the capacity to evict the people from the room if she gets someone who can pay high.

Mrs. Parker not hesitated to shout at the visitors who waster her time by seeing the costly rooms and then asking for the ordinary rooms by proclaiming their poverty. She will call Clara and she would show you her back, and march downstairs since she considered her work to be the prestigious one and if she shows the visitors the room with meager rent her prestige will not be preserved. Then Clara, the coloured maid, would escort the visitors up the carpeted ladder that served for the fourth flight, and she would show the Skylight Room which occupied 7x8 feet of floor space at the middle of the hall. On each side of it was a dark lumber closet or storeroom and she would say that the rent was Two dollars.

Miss Leeson was introduced as the character who came hunting for a room. She was striving to get a job. She carried a

typewriter made to be lugged around by a much larger lady. She was a very little girl, with eyes and hair that had kept on growing. Women demonstrated that they could do the work as well as the men they collaborated with or replaced, and new demands for equal opportunity and equal pay were heard (Stivers. p-19). As usual Mrs. Parker showed her the double parlours. And she said that one could keep a skeleton or anesthetic or coal. She thought that Miss Leeson might be a doctor or a dentist. When she came to know that she was neither of them she gave her the incredulous, pitying, sneering, icy stare that she kept for those who failed to qualify as doctors or dentists, and led the way to the second floor back in order to show her the less rented room. That really worried Miss Leeson and she admitted that she was just a poor little working girl. It was not just she couldn't supply comfort here. It was that she couldn't want to. She could not conquer her dislike of this doomed, miserable young woman (Munro. p- 38). She was really worried about the payment of rent that she had to pay and she asked her to show her something higher and lower revealing her uncertainty in deciding the room for rent.

Miss Leeson, smiled in exactly the way the angels do on praising the room of Mr. Skidder. If anything human is eternal, art is eternal, unintended, and spontaneous, it is closest to our lives; like life itself. It is purposeless. Its only end is art itself. It is created painfully and by necessity, just as life is lived painfully and by necessity (Fadiman. 192). The words of Mrs. Parker worried Mr. Skidder and when they both went away from his room he got very busy erasing the tall, black-haired heroine from his latest (unproduced) play and inserting a small, roguish one with heavy, bright hair and vivacious features. Male sexuality, once cloaked in prohibitions that kept women from making comparisons, is under scrutiny, and the secrets of male virility are on display (Wolf. 21).

Miss Leeson, agreed to take the room that is meant for two dollar rent with a compromise because of her poor condition by sinking down upon the squeaky iron bed because she was not able to rent the rooms of higher value. Every day Miss Leeson went out to work. At night she brought home papers with handwriting on them and made copies with her typewriter. Finally, as women spent more of their time

outside of the home, they were brought into contact with each other, creating networks of shared experience that would form the foundation for feminist consciousness (Wolbrecht. 152).

Sometimes she had no work at night, and then she would sit on the steps of the high stoop with the other roomers. It looks as though intentional properties essentially involve relations between mental states and merely possible contingencies (Fodor. p-140). Miss Leeson was not intended for a sky-light room when the plans were drawn for her creation. She was gay-hearted and full of tender, whimsical fancies. There was rejoicing among the gentlemen roomers whenever Miss Leeson had time to sit on the steps for an hour or two. But now it appears that even if the physiological identity of organisms ensures the identity of their mental states and the identity of their mental states ensures the identity of contents, the identity of the contents of the mental states does not ensure the identity of their extensions (Fodor. 45).

Miss Longnecker, was presented as the character with tall blonde who taught in a public school used to sit on the top step. Miss Dorn, was presented as the character who shot at the moving ducks at Coney every Sunday and worked in a department store, used to sit on the bottom step. Women working in sectors such as education, health, and voluntary organizations, reflecting traditional sex roles of women as care givers, may encounter fewer barriers than those challenging conventional sexual stereotypes in military, political and religious institutions (Inglehart. 30). Miss Leeson used to sit on the middle step and the men would quickly group around her. Especially Mr. Skidder who had cast her in his mind for the star part in a private, romantic (unspoken) drama in real life. It's like a certain felling that you have inside you (Patai, D. and Koertge, N. 163). And especially Mr. Hoover, who was forty-five, fat, flush and foolish especially very young Mr. Evans, who set up a hollow cough to induce her to ask him to leave off cigarettes. It was understood that most girls who were in "serious" relationships were probably having sex with their boyfriends, and this was acceptable (Bettie. 67).

The men voted her "the funniest and jolliest ever," but the

sniffs on the top step and the lower step were implacable. One of the most critical changes in the debate over women's rights was the decline of the protection versus equality dimensions (Wolbrecht. 152).

I pray you let the drama halt while Chorus stalks to the footlights and drops an epicedian tear upon the fatness of Mr. Hoover. Studies show that, in general, women are associated with the status of sex object – with being, regardless of context, sexual beings who “naturally” evoke sexual overtures from men (Stivers. 24).

Miss Leeson looked up into the firmament and cried with her little gay laugh pointing with a tiny finger. She had the ability to name the star on her own. Not the big one that twinkles--the steady blue one near it. I can see it every night through my skylight. I named it Billy Jackson. Culture dominates behaviors as having genders and assigns values to those behaviors (Levit. p-25) who was later joined by Miss Longnecker admiring that she didn't know that Miss Leeson was an astronomer,." Cultural patterns are transmitted intellectually and not biologically (Rayner. p-28 - 29). Miss Longnecker would say that the star Miss Leeson referred to was Gamma, of the constellation Cassiopeia. It was nearly of the second magnitude, and its meridian passage was--" It took centuries or women to gain the right to education and the opportunity to find employment outside the home; it was only after women were afforded these opportunities that they could communicate their experiences inside and outside the home (Agosin. 18).

Mr. Evans, was presented as a young man who flattered Miss Leeson and he told that Billy Jackson was a much better name for that star. Mr. Hoover, also joined him saying that Miss Leeson had just as much right to name stars as any of those old astrologers had." The practice by which gendering occurs, the embodying norms, is a compulsory practice, a forcible production, but not for that reason fully determining to the extent that gender is an assignment, it is an assignment which is never quite carried out according to expectation, whose addressee never quite inhabits the ideal s/he is compelled to approximate (Butler. 231).

There came a time after that when Miss Leeson brought no

formidable papers home to copy. And when she went out in the morning, instead of working, she went from office to office and let her heart melt away in the drip of cold refusals transmitted through insolent office boys. This went on. Women have less job security and so are often the first to be cut in a downsizing; they are driven from large organizations at a faster rate than men by their persistence of the glass ceiling; and they are more likely than men to seek retaining on their own time and using their own money (Helgesen. 47). There came an evening when she wearily climbed Mrs. Parker's stoop at the hour when she always returned from her dinner at the restaurant. But she had had no dinner. When she stepped into the hall Mr. Hoover met her and seized his chance. He asked her to marry him, and his fatness hovered above her like an avalanche. The penchant of developmental theorists to project a masculine image, and one that appears frightening to women, goes back at least to Freud (Gilligan. 6). She dodged, and caught the balustrade. He tried for her hand, and she raised it and smote him weakly in the face. The striving for independence was of course particularly strong in those pupils who felt disappointed in their personal emotional relationship (Ruitenbeak. 176). Step by step she went up, dragging herself by the railing. She was too weak to light the lamp or to undress. A sick person's mind, a dying person's mind, could fill up with all kinds of trash and organize that trash in a most convincing way (Munro. 74).

She fell upon the iron cot, her fragile body scarcely hollowing the worn springs. And in that Erebus of the skylight room, she slowly raised her heavy eyelids, and smiled. Being born into this world, having received life – although not having asked for it, nor having been able to refuse it – instills into us the idea of a wholeness and the need of keeping it intact, and consequently the urge, the inner command to live. This idea leads to the instinctual drive for preservation of this wholeness and to the resistive power against self – destruction because life is continually threatened by the danger of disintegration and decay, which in fact takes place partly all the time (Ruitenbeak. 304).

Miss Leeson reached her room and Billy Jackson was shining down on her, calm and bright and constant through the skylight. A woman can mimic either the woman of patriarchal discourse, or the

man, but there is no place from which she can authentically speak (Green. 21). There was no world about her. She was sunk in a pit of blackness, with but that small square of pallid light framing the star that she had so whimsically and oh, so ineffectually named. Miss Longnecker must be right; it was Gamma, of the constellation Cassiopeia, and not Billy Jackson. As she lay on her back she tried twice to raise her arm. The third time she got two thin fingers to her lips and blew a kiss out of the black pit to Billy Jackson. Her arm fell back limply. "Crisis reveals character," says one of the women as she searches for the problem within herself. That crisis also creates character is the essence of developmental approach (Gilligan. 126). "Good-bye, Billy," she murmured faintly. "You're millions of miles away and you won't even twinkle once. But you kept where I could see you most of the time up there when there wasn't anything else but darkness to look at, didn't you? . . . Millions of miles. . . . Good-bye, Billy Jackson." Feminism proposes that there are no contemporary humans who escape gendering; contrary to traditional belief, men do not (Harding. 57).

Clara, the coloured maid, found the door locked at 10 the next day, and they forced it open. Natural weakness along with the disadvantages women faced at work had produced in women such poor health as to impair their reproductive capacities and threaten the future of the race (Harris. 31). Mrs. Parker, responded the doctor. She thought that the trouble in the house was the greater. She admitted that she can't think what was the matter with Miss Leeson she told that she was a young woman, a Miss Elsie--yes, a Miss Elsie Leeson was never before in her house. Eventhough Mrs. Parker was introduced as a bold woman who faced many visitors was influenced by the functions of Id which concentrated more on the fulfillment of self needs without caring for the moral values since she had not revealed anything to the doctor fearing that the words of her will make her a bad character. Gender distinctions, and the interaction of women and men in the family are now based on their respective economic relations outside the family, and the position assigned to them by social class, education and other external factors (Rogers.17).

The ambulance physician strode with his burden through the

pack of hounds that follow the curiosity chase. Girls who are raised with a vision of independence and financial autonomy, who are self – centered, will have the confidence to make choices that will promote their own well being (Mann. 264). The next morning's paper reported that a young woman who suffered from debility induced by starvation will recover from it. Miss Leeson was portrayed as a character who had not shared her starvation even to her close friends and neighbours because of the predominance of Super – Ego which suppressed the qualities of Id and the Ego. We, no more create from nothing the political terms that come to represent our “freedom” than we are responsible for the terms that carry the pain of social injury (Butler. 229).

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Rabindranath Tagore's Poetry – Relevant to the Present World

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Rabindranath Tagore, a versatile genius, popularly known as 'Vishvakavi' is one of India's greatest poets who was awarded the Nobel Prize for Literature in 1913 for his outstanding composition of rhapsodic songs entitled '*Gitanjali*'. *Gitanjali* is a thought provoking collection of poems and a precious gift of literature to mankind. His father Debendranath Tagore was a key figure in the Bengali renaissance which sought to strengthen the culture of Bengali by combining elements of Western materialism with traditional Indian culture. Tagore continued this tradition and he led an extremely productive artistic life. As well as a poet, Tagore was also an artist, writer, philosopher and educationalist. Tagore's poetry stems from his love of nature, and commitment to a Universalist philosophy which seeks to see God through service to humanity. Tagore was also influenced by The Upanishads - ancient Indian scriptures. Tagore had his first poetry published at the age of 17. However the publication of *Gitanjali* in America and Great Britain sealed his reputation as a global poet. Speaking of *Gitanjali*, India is proud of it as it is one of those treasured works in literature. Each poem takes hold of one of the human emotions and goes deep in that particular emotion. As one read each of these poems over n' over again, the magic of words is something which holds one mesmerized in its own arch. As the ink flows freely, so do the thoughts of the legend. The heights are to be reached and so the depths. Reading *Gitanjali* makes us walk on this very line. We are in a dilemma to either touch the heights of his thoughts or search their depths of each poem. Both ways we reach the middle.

'The desire for unity with the rest of the world', the humanism of Tagore is poet of his feeling of unity with the whole world. Gradually this feeling of unity nurtures into the feeling of love for the entire mankind. As the poet was moved by universal love he was against all

customs, creeds, prejudices and sectarianism. In fact Tagore's greatness lies in his universal vision.

We have all learnt by heart the poem "*Where the Mind is Without Fear*" in our school days, which features in the same collection. It is really magnificent literary treasure indirectly tries for the personality development. In each and every word and line of the poem Tagore appealed the God Almighty to change the mind sets of the people and make them wise.

Where the Mind is Without Fear:

“Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up into fragments by
narrow domestic walls;
Where words come out from the depth of truth;
Where tireless striving stretches its arms towards perfection;
Where the clear stream of reason has not lost its way into the
dreary desert sand of dead habit;
Where the mind is led forward by thee into ever-widening
thought and action---
Into that heaven of freedom, my Father, let my country
awake”.¹

Tagore prays the God to awake the people out of their ignorance, narrow-mindedness, prejudice, jealousy, strive, and other feelings which make them animals. He prays the God (referring him as Father) to lead the country (referring to the people) to the place of freedom which is equal to heaven. He desires the God should guide the people to the place where people can think freely without any fear, where the people can lead a respectful and prideful life. People should be guided to a place where knowledge is free, means where education is available free and with equal opportunities to all without any discrimination like social status, caste, creed, and gender. He prays God to change the mindsets of the narrow minded people, who break the world into the fragments. Separate state movements in the country at present are live examples. People should be guided to speak truth and strive untiring for perfection in their profession. God should lead the

people to a place where reasonable life has not lost its way in the selfish, dull and dreary attitude. He strongly desire to see people directed by God towards continuously growing mind and action.

Appropriateness to the Present World:

The views of Rabindranath Tagore expressed in the poem, *“Where the Mind is Without Fear”*, are quite felt and appropriate to the present world but it is essential to understand them in true spirit. He prays the God to change this trouble stricken world into a world of freedom which will be the heaven. Minds of people in the present world are filled with animalistic qualities like selfishness, narrow-mindedness, jealousy, prejudice, greediness and sadism. Today people in the world live in fear and frightened situation; there is no security to the life of individual. Every person is filled with some kind of fear or the other, irrespective of status, caste, creed and gender. So Tagore prays the God to lead the people to a world without any fear. Knowledge is increasing day by day but wisdom is dwindling, lack of proper utilization of the possessed knowledge leads to many disturbances. It has become a wild goose chase to find honest people in the present world, people concentrate on earning money and power at any cost; hence respectful life has become an oasis in the desert. Tagore prays God to mend the minds of people to be respectful to hold their heads high that is living a respectful life.

At present possession of knowledge that is education has become a costly and commercial affair and it is not equally available to all. Once education was teacher oriented and service oriented but now it has become student oriented and commercial. Today education is not free for all, Tagore prays God to lead the people where knowledge is free to all. Narrow minded rulers and people of the present are breaking the world into fragments with regional, caste, race, creed, language feelings. Tagore prays God to change the minds of the people to avoid sectarian feelings to live together. Honesty is invisible at present because present world is woven by the lies and concocted web of words, it is because lack of moral values and professional values which spoil the relationships. Hence Tagore’s pray to mend the people to speak the truth from their inner heart is quite felt need. Further, he prays to God

for continuous hardworking people for perfection. Tagore prays to God that he desires to see the world where the minds of the people are led forward by the Almighty to ever-widening thought and action.

Leave this Chanting – Its relevance to the Present World:

'Leave this Chanting' is another poem from *Gitanjali*, in it Tagore condemns the superficial worship of God by the modern man for deliverance.

“Leave this chanting and singing and telling of beads!
Whom dost thou worship in this lonely dark corner of a
temple with doors all shut?
Open thine eyes and see thy God is not before thee!”²

He asks the superficial worshippers to leave their chanting, singing of songs along with telling of beads. He questions them whom they are worshipping in the lonely dark corner of the temple shutting all the doors. He urges them to open their eyes and realize that their God is not in front of them. Tagore rightly says that it is not the right path to meet God because the God is not there before them in dark corner of the temple.

“He is there where the tiller is tilling the hard ground,
And where the pathmaker is breaking stones”.³

Tagore informs the worshippers that God is there where tiller is tilling the hard ground and where the pathmaker is breaking stones. According to Tagore, God is there with hard working people in sun and shower with dust covered garment. He urges worshippers to remove the sacred veil and come down on to the dusty soil.

Modern man has to understand the true spirit of Tagore's words that God is there with the people who work hard in the dusty soil day and night. So the superficial worshippers have to discard their sacred shroud and come to the dusty soil.

According to Tagore salvation is neither non-worldly existence nor complete absorption with God, but it is to be in absolute dedication to humanity. He never wants to attain freedom by the process which counteracts what is human in human beings.

He says, “my God is nowhere outside humanity” he who thinks to reach God by running away from the world, when and where does he expect to meet him?” It unveils the truth that God can be found in the fellow human beings.

“Deliverance? Where is this deliverance to be found?
Our master himself has joyfully taken upon him the
bonds of creation;
He is bound with us all forever.
Come out of thy meditations and leave aside thy flowers
and incense!”⁴

Tagore questions where the deliverance to be found? And clarifies that Gog himself has joyfully taken upon him the attachments of creation and he is attached with people forever. He urges the worshippers to come out of their meditations and leave aside the flowers and incenses, he assures that there won't be any harm even though their clothes become tattered and stained. But ultimately they can meet and stand by the God in toil and sweat on their brow.

Most of the people believe that through chanting, singing, and performing rituals they can attain deliverance. Though the words of Tagore are hard hitting, they are true that it is not the right path to meet the God. They can meet the God in the fellow human beings by working hard in the dusty soil that is performing their duties properly. It is all about work is worship.

Deliverance – Its relevance to the Present World:

“Deliverance is not for me in renunciation.
I feel the embrace of freedom in a thousand bonds of
delight”⁵.

These poetic lines from ‘*Deliverance*’ of *Gitanjali* express Tagore’s desire for autonomy from renunciation, enormous sagacity of spiritual freedom, liberty from superstitions, religion, rituals and rites. He says that the creator himself is busy with creation and questions why man is rejecting domestic values trying to seek salvation in a hermit’s cave.

Modern man is striving to get deliverance with his superficial worship; he has changed the Gods and goddesses as costlly. God never changes and equally showers his blessings to all but it is the man who attributes differences with God.

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Vijay Tendulkar's '*Kanyadaan*': A Play of Modern Indian Reality Life

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A leading playwright, Vijay Tendulkar (1928-2008) is India's most turbulent and controversial dramatist. He is also fundamentally a social Commentator. Being a journalist for several years provided him the opportunity to delve deep into the realities of life. So he writes with his uncompromising and merciless style about human frailties and hypocrisies that we live in our day to day life. Tendulkar has never craved for outdated or impossible subjects. Human existence, deep understanding of human psychology and expressing them through drama has been an obsession with him. He prefers restraint and simplicity to excessive freedom and gaudiness. The depiction of life in Tendulkar's plays has an invisible but solid foundation in his philosophy of life. The individual existence of man and his social existence, the harmony and disharmony between the two, form the essence of his thinking. His plays have created storm in society. His eyes are focussed on the middle class and its suffocation, but his chief targets are the human mind, the way of life and the complexity therein. In other words, his plays deal with agonies, anxieties and tensions of the urban white-collar, middle-class people.

Tendulkar also writes his plays to account the disillusion and aggressive violent reaction of young educated generation against his society. He is associated with the Marathi Experimental Theatre, presents his plays on the lives of educated lower class graduates, who become misfits in the society due to unemployment. Their disillusionment reminds them of their traditional suppression by the upper caste and reacts violently to avenge the trouble makers. The constitution of Independent India has conferred upon equal rights to men and women. It is unconstitutional to make any type of discrimination on the grounds of religion, caste, colour and sex. However, when we see through practical point of view, we noticed that

people of lower caste as well as women are not treated with equality. Like ancient period their life is not protected in this modern age also. Day to day, the incidences of violence and criminality against women and the oppressed are rising. To answer all these aspects, Tendulkar wrote the play “Kanyadaan”. It can be considered as a fictionalization of the real life saga of most of the Indian people. It depicts the problem of untouchability in the Indian society and the violence and disillusionment of the Indian Youth. It focusses on the contemporary social problems associated with domestic violence between the spouses which is generated out of the class differences of spouses. Through the characters of ‘Arun and Jyothi’ Vijay Tendulkar successfully exposed the masochistic, hypocritical behaviour of the modern society. It is the psychological study of the social tension caused by casteism in Indian side by side with the development of Jyothi’s character from a soft spoken and highly cultured Brahmin girl into a hardened spouse of her Dalit husband.

Structure of the play ‘Kanyadaan’:

Kanyadaan (Gift of a Daughter) (1983) occupies a unique place in the Tendulkar canon. It is the first play to be staged after ‘Ghasiram Kotwal’ (1972) and also, as it happens, the last major play of Tendulkar to be staged. It is the play for which Vijay Tendulkar was awarded the Saraswathi Samman but the same play he was criticised and faced the anger of the audience in the form of chappal throwing when it was staged in Marathi. The spectators considered it as an anti-Dalit play and could not find the main purpose of the play wright and so, while receiving the award Tendulkar says, “As its creator, I respect both verdicts. I don’t take sides”. So ‘Kanyadaan’ is the most controversial play of Vijay Tendulkar. It deals with the extremely sensitive social and political issues namely the conflict between upper caste (Savarna) and Dalits and also between men and women. The play is divided into a two-act five scene play. Act I has two scenes, and Act II has three scenes comparatively speaking. It is tightly written with only seven characters.

Genesis of ‘Kanyadaan’:

As the title suggests the play centres around marriage. Jyothi,

a young Brahmin woman, comes from a politically and socially active family. Nath Devalalikar, her father is an M.L.A., and her mother, Seva is a busy social worker. Her brother, Jaya Prakash, is a M.Sc., student. Jyothi is an educated working woman. In the opening scene of Act I we witness a happy family gathering. At the same time, we feel a little disturbed at the fact that both Nath and Seva do not spend much time with their children, Jaya Prakash and Jyothi. Theirs is an urban middle class family. Brought up in such a progressive-minded family, Jyothi decides to marry Arun Athavele, a Dalit youth from a village, whom she has known only for two months. Arun is poor, but talented. He is a B.A., student. He writes poetry - a factor which seems to have influenced Jyothi to her decision to marry him. Jyothi informs her parents and brother that she has decided to marry Arun. Nath Devlalikar, the idealist who dreams of a casteless society, gives her his consent immediately. Jyothi stands in awe of her idealistic father and tries to follow him in letter and spirit.

But the mother Seva opposes the very idea of getting married to a Dalit boy. Seva is also a socialistic and democrat but a realistic woman. She is not blind to implement all the Gandhian philosophy at her home. So she shocked and firmly resists Jyothi's decision to get married to a Dalit. She interrogates Jyothi about Arun's family background and his job. When she comes to know that Jyothi is acquainted with him for the last two months, she thinks that Jyothi has taken the decision in haste. When she finds that Nath is supporting Jyothi in her reforming idea, being realist she tries to persuade Jyothi. And actually her persuasion presents the theme of the play. Seva states-

“My anxiety is not over his being a Dalit. You know very well that Nath and I have been fighting untouchability tooth and nail, God knows since when. So that's not the issue. But your life has been patterned in a certain manner. You have been brought up in a specific culture. To erase or to change all this overnight is just not possible. He is different in every way. You may not be able to handle it”. (p.13)

Jyothi tries to allay her mother's fears by telling her that she will manage. She tells both her mother and father of her intention of bringing Arun when they are both at home. The major problem of the

barrier between “the Savarna” and “Shudra” is thus presented. Saint Kabir, Saint Mira, Narsingh Mehta and Gandhiji tried their best to remove caste barriers, but it remains an age old problem. This problem has become complex because there has not been any realization of institutional religion in India. Tendulkar, in this play tries to show that vast gap exists between the life-style of the Savarna and Shudra. In independent India, the Dalit takes higher education but the psyche has not been changed and none of the two is able to accept the other. It is presented through the characters of Arun and Jyothi. “What follows is a sequence of violence, misery and disillusionment”.

In Scene II, Act I, we see Jyothi bringing Arun to her house to introduce him to her parents and brother. Arun is dark complexioned and has a harsh face and voice. Yet he is good-looking. Being poor, Arun feels uncomfortable in a comfortable house of Jyothi. He does not want Jyothi to leave him alone. He feels secure and safe on the streets with crowds, where his whole childhood has passed. Critics find that Jyothi has sacrificed her life for the scavenger like Arun. But Arun is not all faults. He is not a deceiver but very frankly describes the life of Dalit and warns Jyothi that her romantic world is totally different from the real world. She will not be able to adjust in the scavenger’s world which evokes only disgust to the civilized men. Arun’s description of his life focusses the plight of Dalit in India in general.

Arun says, “Our grandfathers and great fathers used to roam, barefoot, miles and miles in the heat, in the rain, day and night”.(p.17) Constant awareness of the suffering which the Dalits have undergone such as eating stale, stinking bread, flesh of dead animals, etc; renders him violent. He is of the opinion that there cannot be any give and take between the Dalits and upper –class people. As the conversation progresses, Arun grows more and more eloquent on the subject of untouchability. His words spit venom. They expressed his hatredness for Brahmins. Jyothi finds such talk revolting and she covers her face with her hands. She begins to weep uncontrollably on hearing Arun’s words, “And you thought of marrying me. Our life is not the socialists’ service camp. It is hell and I mean hell. A hell named life”. (p.18)

On seeing her crying Arun asks Jyothi to forgive him for being

rude in his speech. Seva enters witnessing this scene. She hides her displeasure and asks Arun about his education, future prospects etc. The moment she hints at a 'stable career'. Arun bursts at saying, "No problem. We shall be brewing illicit liquor". (p.21) He says, there is good money in brewing liquor only one must know the technique. He is not least shameful to involve Jyothi and his children in the illegal work. Both Seva and Jaya Prakash are shocked. Unmindful of their shocked reactions, Arun goes on talking in a rather obscene language about the disadvantages of brewing illicit liquor. Nath's entry at this juncture eases the situation a little. He is pleased with Arun's appearance. He appreciates Arun's creation ability. Arun goes. Seva and Jaya Prakash tell their feelings for Arun. Nath with liberal outlook takes Arun differently. He does not find any fault in Arun. Brewing illicit liquor is a hard fact for him. Nath is a very enthusiastic man. He believes that he can change the positions of Dalit by accepting them. Seva is not at all agreed with Nath and is not ready to accept Arun as Jyothi's husband. She is not ready to use her daughter's life for an experiment. Jaya Prakash and Seva present their objections to Arun and Jyothi's marriage with concrete pieces of evidence of Arun's foolish and rude behaviour when Arun goes out without touching tea and snacks. Nath, blinded by Arun's ideology, brushes them all aside, ascribing the to their caste prejudices and makes a plea for compassion and sympathetic understanding. He advised Jyothi to think the matter over. But Jyothi says that she does not want to change her mind and that her decision is 'final'. Nath bravely stands as a father. He talks like a revolutionary politician and becomes the cause of Jyothi's misery. He does not think about Jyothi's future. He only thinks that he can uproot casteism if his daughter Jyothi marries to a Dalit.

In Act II, Scene I, we find that Jyothi and Arun have been married. They, however, do not have a home. Jyothi goes on staying with her parents while Arun spends his nights with different friends each day. Nath suggests Jyothi that until definite arrangements are made for their accommodation; Arun can also live by his house. Jyothi does not accept his proposal and says that she has left him and she will never go back to him again. Arun beats her daily. Nath gets worried not for her daughter but for failure of his experiment. Seva is ready to

help Nath for her daughter's happiness. Arun comes and blackmails Jyothi emotionally. When Seva asks him the reason of the quarrel, he shocks them by saying that he has beaten Jyothi. He does not feel shy for his behaviour but defends himself by saying that abuse and beatings are knitted in webs of their lives. He is not ready to change. He is very stubborn. Jyothi gets ready to go with him. She appears to be stubborn like Arun and does not want anyone to pity on her. She hates to discuss her problems with her parents. Nath, who is responsible for her miserable condition, should have stopped her but he feels proud for Jyothi.

Few months later in Act III, Scene II, it is presented that Jyothi is expecting a baby, and her mother admits her at the nursing home in the sixth month due to internal bleeding. Through the neighbour, Seva comes to know that Arun beats and kicks Jyothi at night. Mr. Nath is totally broken and finds it incredible as to how a man can beat a pregnant wife. Arun has recently written autobiographical novel which is sentimental as well as political. Mr. Nath, after reading it, is overjoyed and praised it like anything and now the disclosure of Jyothi's condition moves him. Seva, who is already against the marriage, ironically comments that their Dalit son-in-law, who writes lovely poems and wonderful autobiography, is an idler, who lives on the money of Jyothi and drinks and beats his wife.

Nath fails to comprehend Arun's split personality. Somehow or the other, he wants to help him, but finds himself too helpless to do anything. On the contrary, he goes to deliver a speech on his autobiography in the last scene of the play. It receives a boomeranging reaction from his own daughter, Jyothi, who comes to hear him speak on Arun's autobiography. Nath tries his best to convince her affirmation that Arun's autobiography is a very good book. But Jyothi's words sting Nath. He feels helpless and defenceless. He is pained to see his ideals crumbling before him. Inwardly he hates Arun. Even Jyothi is disillusioned in her search of reformation. She suffers due to the idealism taught by her father. For Arun she is only a daughter of 'Savarna' who can never be his wife and the play ends when she takes up another mission to be the wife of a Dalit and she leaves the house of her parents by saying that she is Jyothi Arun Athavele, a

scavenger, because she has realized that only when she will live with Dalit- live like insect only then the distance between the 'Savarna' and 'Shudra' can be crossed. The play is open-ended and, hence, the audience is left to ponder over what happens to the daughter's prospects of married life and the father's idealistic fervour in the days to come?

Thus, Tendulkar constructs the plot of the play 'Kanyadaan' with the argument that both the groups—Dalits as well as Elitists—are victims of their own insecurities. The structure and the content of the play are in fine balance. The internal conflict of each character confronting societal commitments and personal choices significantly contribute to generate effective dramatic situations.

Caste Conflict in Modern Indian Society:

The title of the play, *Kanyadaan*, interestingly, does not suggest anything about caste. The concept of Kanyadaan is taken from mainstream of Hindu rituals ideology. It suggests the patriarchal arrangement of giving the daughter as a gift. This is a play situated in the confines of patriarchal institutional arrangements. There is a displacement from the title to the thematic of the play- a shift from gender and patriarchy to caste.

Mainly dealing with the urban middle class, Tendulkar analyses the social and political implications of patriarchy and caste-based antagonisms are explored. In 'Kanyadaan', Arun is subjected to caste-based humiliation within the same religion. So Arun expresses his anger only upon his wife who seems to be inferior to him on the basis of gender basis. He is sure about the neutrality of Jyothi and her lack of response to it. The continuous hammering of violence makes the man more violent and aggressive. It results in the decline of human values. Morality is lost. The new generation has to pay the emotional cost of the result of violence. The violence projected in the play has three dimensions- Physical, psychological and Verbal. Psychological violence is noticed in Arun's cruel inhuman treatment to Jyothi, which is also his way of overcoming his inferiority complex. The vicious pleasure that he seeks from it is shocking. It speaks volumes of the degenerate mode of living peculiar to the Dalits or the backward caste people in our society. Verbs of violence can be seen in Arun's abusive,

obscene language. However, it is the normal day-to-day language, used by the Dalit. So there is nothing shocking about it.

Today hatred, anger, retaliation and violence are the striking parts of the society. Though the government attempts to stop such kind of domestic violence, man continues to be violent. The roots of man's violence are found in his blood which cannot be uprooted with the help of rules and regulations or with legal authorities. The feeling of violence is a natural instinct of human mind. It can be controlled but not totally destroyed as shown in our play *Kanyadaan*.

Thus, *Kanyadaan* is one of the most gripping and socially relevant plays of Vijay Tendulkar. Tendulkar appears realistic. He raised the burning social question of untouchability. This play is always avant-garde.

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Manju Kapur's *A Married Woman*: A Feminist Reading

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Feminism, besides being a political crusade, attempts to study and solve the various gender – based problems. It questions the pre-conceived assumptions about the roles that men and women should have in life. In literary text, feminism brings to scrutiny the portrayals of gender roles which tend to impose social norms, customs, conventions laws and expectations on the grounds of gender discrimination. It throws a challenge on the age-long tradition of gender differentiation and attempts to explore and find a new social order. Feminism, with its thrust on gender and sexuality, has played a vital role in studying the construction of masculine and feminine identities.

Modern women writers have articulated women's aspirations, her professional endeavours her newly formed relationship with men and the changed perceptions of sexuality in their novels. Authors such as Shashi Deshpande, Anita Desai, Arundhati Roy, Manju Kapur, Namita Gokhle, Gita Hariharan, Shobha De and even the diasporic writers like Bharati Mukherjee, Shona Ramaya and others have presented various modes of resistance to particular norms.

Manju Kapur's novel is based on the assumption that women insist on liberation from patriarchal social structure and thinking; that they strongly protest against every cruelty committed on them by any fair name of religion or morality and that they boldly demand human rights and dignity for their kindness who remained dumb and docile for centuries in the male-dominated world.

Manju Kapur's novels are continuously looking for freedom from social and moral constraints. Through her novel *A Married Woman*, the novelist fully strives to undo this title and distorted image of woman who cries for freedom and equality have gone and till go unheard in patriarchal world a malist culture. Thus denied the freedom

to act and choose on their own, women remain solely inside the field of vision, mere illusion to be dreamt and cherished.

Manju Kapur's novels offer a fascinating glimpse into the workings of a woman's mind as she struggles to come to terms with her identity in a patriarchal world. *A Married Woman* is a story of an educated, upper middle class, working Delhi woman, Astha, one such a person who is in search of her soul and soul mate. In quest of her identity, she forges many relationships with different persons. She represents the whole woman race, the changing Indian society where the upper middle class educated woman who although financially independent, is still facing the problems of adjustment between the old and the new, between tradition and modernity and between idealism and pragmatism. It explores the space of such women through Astha and boldly presents a new perspective.

Manju Kapur builds the story on the concept that women of the present day society stand on the threshold of social change in an unenviable position. *A Married Woman* presents a sensitive portrayal of women's quest for identity and lends a voice to their frustrations, disappointment, alienation in a patriarchal world. It is a novel which provokes one's thoughts as to how Astha, a married woman in search of her identity, registers her protests against existing patriarchal set-up and emerges as an independent woman. Amar Nath Prasad's views about emerging Indian women are quite appropriate in this context.

Women are no longer flowers of the pot for only decoration, rather they are fragrant flowers of the open garden diffusing aroma to all corners braving the storms and rains, (*Amar; Indian Writing in English: Critical Ruminations 2005*).

The novelist, in the very beginning, establishes the recognition of Astha as a girl. "Astha was brought up properly as befits a woman, with large supplements of fear..... she was her parents only child. Her education, her character, her health, her marriage, these were their burdens. She was their future, their hope....." (Manju Kapur, *A Married Woman*, P.1).

Astha is chained by her middle class values where she wants to

uplift herself to upper class and always be afraid of falling down to lower class. Her first encounter with Bunty and then with Rohan, fails because of her middle class status and she accepts her fate and goes for arranged marriage where she plays a role of typical Indian house maker and gets flustered in waiting for her husband, after the work and taking care of children and in-laws.

Astha is born and brought up in a traditional middle class family. Her parents are very conscious of her needs and role in a middle class family. Her mother is very protective of her and she expects her to conform to traditions. She often tells Astha that the real meaning and worth of a woman lies in getting married happily and having children and serving husband as a God. She tells Astha.

When you are married, our responsibilities will be over. Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth (*A Married Woman*, P.1).

It is important to note that Manju Kapur allows the patriarchy to operate through the mother. Astha's father, unlike her mother, wishes for his daughter to have a successful career and to be independent. Her father remarks, "If she did well in her exams, she could, perhaps sit for the IAS, and find a good husband there," (*A Married Woman*, P.3). Thus her identity will flourish and shine like luminous stars radiating different rays from different corners of the sky. But Astha, like a common teenager school going girl, remains absorbed in her romantic visions, often imagining of a romantic and handsome Youngman holding her in his strong manly embrace brought up in such an atmosphere she "was well trained on adiet of mushy novels and thoughts of marriage", (*A Married Woman*, P.8), which give her the wings to search for a boy friend. Bunty is the first object of her crush.

Away from him her eyes felt dry and empty. Her ears only registered the sound of his voice. Her mind refused to take seriously anything that was not his face, his body, his feet, his hands, his clothes, (*A Married Woman*, P.8). Astha remains absorbed in his thoughts and begins to perceive her future in him.

How she wished she could really be gone, gone in the arms of Bunty, who would hold her close, whisper his love, confide that her letters had made him realize she was his soulmate (*A Married Woman*, P.12). This affair has a tragic end and leaves a sad yearning in her heart. In the final year of her college she is deeply involved with Rohan, a senior student of University, in order to make her identity. They enjoy each others company.

He kissed the fingers, nails, palms; he felt the small hair on the back with his closed lips. Astha felt something flow inside her as she stated at his bent head. She had never been so aware of her body's separate life before, (*A Married Woman*, p.24).

But it is soon over as Rohan went abroad for study and her marriage is settled with Hemant the foreign returned son of a bureaucrat living in the posh colony of New Delhi. Like a middle class girl, chained by values, she submits herself to the inevitable. She has seen her mother forever sacrificing for the family. So she leads a typical Indian married life of woman. She does work in the kitchen, washes clothes and arranges them, but it takes just a few months to realize the dullness of her new life around her, she thinks; "What was she to do while waiting for Hemant to come home?" (*A Married Woman*, P.46).

But gradually Asthas desire of fulfillment recedes. Feels cold, dreary and distanced from him. She has been waiting for him all day, thinking of the being together, but nothing of this is reciprocated. He is a criminal destroying her anticipation, ruining her happiness. "Her subservient position struck her. She had no business kneeling, taking off his shoes, pulling off his socks, feeling ecstatic about the smell of his feet (*A Married Woman*, P.50).

Astha resists the grinding mill of patriarchy and tries to forge a new identity. After much resistance from her husband and in-laws she starts teaching in St. Anthony's School and now she plays twin roles as a house maker and a working woman. When, after her father's death Hemant donates all books to a library without consulting her, she quarrels with him and at her mother she objects to their not consulting her before taking any major or minor decisions. She wants to be partner in sharing all the undertaking and managements. This aspiration makes

her a new woman. Her plight reminds us those of Jaya in Gita Mehta's *Raj* (1993) which highlights Jaya's constant struggle to live with dignity. Her struggle begins with her birth. After marriage her husband does not treat her as a genuine life-partner. At the age of twelve she is taught sola Shringar. The concubines' words teach her a woman's status in man's eyes.

No one understands how the attraction between a man and woman is born. Bioa-Sa even worse, no one understands why it suddenly dies. The poor creatures must use every aid to keep a man's affections constant, (*Raj*, p.98). In this sense Gita Mehta's Jaya is a foil to Manju Kapur's Astha.

In the course of time, Astha becomes mother of a girl and a boy while her husband is involved in setting up a factory. Beleaguered by her job, small children, husband and household responsibilities, Astha some times thinks of resigning from the school. It seems that between her marriage and birth of her children, she too had changed from being a woman who only wanted love, to a woman who valued independence. Besides there was a pleasure of interacting with minds instead of needs, (*A Married Woman*, p.71-72).

She thinks, "Her salary meant she didn't have to ask Hemant for every little rupee she spent", (*A Married Woman*, p.72). Here one is reminded of Simone de Beauvoir, the pioneer feminist who mentions two prerequisites for woman's freedom: "Economic independence and liberation from orthodox traditions of society", (Simone de Beauvoir, *The Second Sex*, P.328). Since the woman is economically dependent on the man, her psyche moves towards subservience. As time changed woman became economically independent but the tendency of subordination in a male-dominated society continued without apparent changes.

Kapur's novel offers an example in this context in Hemant's attitude while shopping during Goa tour. Astha wants to purchase an antique silver box but Hemant refuses to oblige. Their conversation is quite illuminating. "I also earn. Can't I buy a box if I want, even if it is a little overpriced?" "You earn! Snorted Hemant. What you earn, now that is really something, yes, that will pay for this holiday," (*A Married*

Woman, P.165).

The conventions of a patriarchal society decree that money matters are managed best by men and that woman do not need to be consulted about anything. Astha realizes it. “.....money spending was decided by him, not by her”, (*A Married Woman*, P.167). But Astha’s education gives her the wings to question such a system and to want to be treated as an equal by her husband. However, her husband slaps down her feebly worded request vigorously. The novelist narrates her reactions in the following words.

Astha sat stunned. What kind of fool had she been to expect Hemant to understand? She had good life, but it was good because nothing was questioned. This boat could not be rocked. She should paint that on a canvas and put it up on the wall, and stare at it day and night, so that its message burnt its way through her brain into her heart. This cannot be rocked, (*A Married Woman* P.99). She realizes her position as a willing body at night, a willing pair of hands and feet in the day and an obedient mouth” (*A Married Woman*, p.231). If these are the essential prerequisites of a married woman, she contemplates marriage a terrible decision.

Astha’s involvement with the Street Theater Group lends fuel to the fire of her quest for identity. Aijaz, the leader of the group dramatises social issues. Despite her husbands annoyance Astha participates in the workshop organized by the group. During this workshop she finds that a tender feeling develops between Astha and Aijaz. This brings to her a unique feeling “Perhaps she shouldn’t think of him so much, but soon it would be over, where was the harm, it made her happy, and that in itself was worth something” (*A Married Woman*, P.113).

After the murder of Aijaz and his troupe members, while staging a play on Babri Masjid – Ram Janambhoomi controversy, Astha emerges as a social activist and starts taking part in rallies and staging, in spite of much resistance from her husband and in-laws. She is sick of her frequent sacrifice from family and her status of “an unpaid servant”, (*A Married Woman*, p.168) but now “She didn’t want to be pushed around in the name of family. She was fed up with ideal of

Indian womanhood, used to trap and Jail”, (*A Married Woman*, p.168).

She decides to go to Ayodhya to chart her course as a social activist to fight against old oppression and suppression. But Hemant reacts fiercely against her decision and asks her: As my wife, you think it proper to run around abandoning home, leaving the children to the servants? Astha went into familiar distress. As his wife, was that all she was? (*A Married Woman*, P.188). However, she defies him and undertakes her trip to Ayodhya.

In this respect, Kapur’s *A Married woman* is close to Nina, the protagonist of Manju Kapur’s fourth novel *The Immigrant* (2008) is an extension of Astha in so far as she refuses to submit herself to the patriarchal notions of her husband, Anand, maintains her own individuality and struggles to carve out her own identity.

Kapur shows Astha’s growing and evolving at various stages. The roots of tradition, living up to the benchmark of the ideal Indian woman, sacrificing for family, putting self behind, devaluing herself, and being content to live in the safety and security of husband, home and family continually come in conflict with her post modern sensibilities that lend her wings to question established norms, to search for her identity.

Tradition in Indian Society is so strong that a woman of average capability fails to break them and get out of them to make a separate identity of her own. She makes her attempts, she covers some distance but ultimately she returns to the four walls of her family to lead the life of slavery and servitude in the patriarchal set-up. She is progressive and conscious of her rights, but she quickly compromises to the fact that a woman’s real position lies within the family unit which she must sustain and protect and not ignore or neglect due to the false notion of being “liberated”. In this sense Astha is not only the face of the new woman of our time but also the real woman of our time.

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Using Newspapers to Teach Regional Medium Students in The English Language Classroom

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Newspapers serve a number of purposes like informing us of the events going on around the world, educating us with knowledge, providing us valuable vocabulary and so on. News articles are a good teaching resource for Technical and management students and that too for students pursuing their studies in regional medium. They are real, relevant, current, and interesting. Like all lessons, news lessons should be structured and have a clear goal. Articles can be used to work on speaking, listening, reading, writing, and vocabulary. Generally, it's a good idea to focus more on one of these skills, but of course, all skills will still be practiced.

Selection Criteria

Every article that is in Newspaper cannot be used in the classroom. The first place to start when teaching an effective news lesson is with the article itself. Proper care has to be taken by the teacher when he likes to use a piece of article for the students. A teacher should consider the following points in mind as the selection criteria for teaching B.Tech / Management / Regional medium students the LSRW skills in the classroom in a country like India.

Appropriateness: Is the topic selected appropriate? Is it suitable for the group of selected students that is, students studying Technical / Management courses and are from or studying Regional language? and Is it suitable for the selected age group? Could it be Problematic in usage to some students?

Interest: Will the topic arouse some Interest in the students? Or Is it boring for the student to read as the students feel it very difficult to

understand text which contains Philosophical information or an article with deep thinking.

Length: Is it too long? Or Is it too short? Articles that are particularly long should be avoided. Reading and going through news articles demand a lot of time and if they are too long, students get discouraged. It will also eat away a lot of precious time of the students. If the teacher plans to take long articles, they should be edited according to the needs whether it is taught for Regional medium or Technical and Management students (200-300 words is a good length. Normally, a one page double-spaced essay equals about 250 words). Very Short Articles which have 100 – 150 words can be used for the students of Regional medium.

Level of Vocabulary and Language: Does the article contains a useful lexical set of information for the students (e.g., crime, medicine, etc) or useful grammar components? Is there too much unknown vocabulary? Is the language clear and easy to understand?

Generative Potential: Is the article generative? That is, can we make of use of this articles for an effective activity? Only those articles that are useful in making some discussions, debates, or role play are desirable. These articles should enable the students to use them in further practice of the language after the reading and listening.

Structure of the Lesson

As it has been mentioned above, news lessons should be structured in a well defined order. A well-structured news lesson comprises of the following six stages:

- 1) Warm up
- 2) Pre-reading/listening activities,
- 3) Reading/listening to the article,
- 4) Application/follow-up,
- 5) Feedback and correction, and homework.

All these activities can be done within a period of 60-90 minutes of time.

Warm Up

The warm-up should raise awareness of the topic and activate

pre-existing knowledge and language. As in regular lessons, Teachers should avoid correcting students here. This allows students to relax, get into English-mode, and to build confidence. Some suggested activities are:

Warm-up questions: These type of questions should be related to the topic. The teacher can write the questions on the blackboard or dictate them to the students.

Quizzes: Quizzes can serve as a good way to test their knowledge of the topic and people in the article.

Describing/discussing pictures related to the article: Students sit in pairs or groups, and speculate about the picture. At this point, they shouldn't know as what the article is about.

Brainstorming: Have the students brainstormed on vocabulary related to the article's topic.

Do you agree/disagree?: Preparing a list of four to five statements related to the article. Students pair up and ask each other if they agree or disagree citing reasons.

Ranking: Students rank a list that the teacher has prepared. For example, if the article is about dieting, the instructor can prepare a list of common dieting fads. The students have to rank them from most effective to least.

Pre-reading/listening

The lesson proper should always begin with pre-reading/listening activities. Unlike the warm-up activities, these activities are directly related to the text and serve to get students interested in the topic, build confidence, and prepare them for the task ahead. It's common for instructors in news lessons to carefully pre-teach the vocabulary. If the focus of the lesson is vocabulary building, this is fine. However, the teacher should ensure that the vocabulary will be recycled in the application. If not, it is not a good use of time. Why are the students spending 10 minutes learning vocabulary they won't use again? However, the focus of the lesson doesn't have to be vocabulary-building. If the article has been well-selected, written, or edited, it is

possible for students to focus on other skills such as reading or listening. If they come across an unknown word, it is a good opportunity for them to develop strategies such as asking others, guessing from context, and building their ambiguity filter.

Here are some suggested activities:

Synonym matching: Students match words taken from the article and match with synonyms.

Fill-in-the-blank: Students are given a set of sentences from the article and have to fill-in-the-blanks using a provided vocabulary list. An alternative is to have the students try to fill in the blanks using their imagination first and then repeating this activity while looking at a provided vocabulary list.

Story speculation: The students predict the story from the headline and/or the article's picture.

Vocabulary speculation: Students are given the headline and predict words they expect to read. (As students read the article in the next stage they can check the words they find. The student with the most correct predictions wins.)

Vocabulary selection/sort: Students are given a list of words, some word are from the article, some words are not. The students read the headline and then decide which ones they think are from the article.

Sentence selection: As in the previous example, but with sentences instead of words.

True or False: The instructor provides the students with a list of sentences about the article. Some are true, others are false. The students read them, and then decided whether they are true or false. The students can check their answers in the next stage.

Listening Tasks

These activities serve to build listening skills. If you want to focus on listening skills, it should be read at least two or three times. Two points to consider when setting listening activities: it's a good idea to move from extensive listening activities to more intensive; and if the

students can get all the answers correct the first time, the tasks were too easy. If you are hoping to improve listening ability, the students' listening has to be challenged. Here are some possible listening tasks.

Listening for gist: The students could summarize each paragraph.

Fill-in-the-blanks: The teacher reads the story aloud. The students listen and fill in the blanks.

Checking pre-listening ideas: The students listen and check their information from the pre-listening stage (true/false statements, vocabulary speculation, etc.).

Listening for pre-set comprehension questions: These can be written on the board or dictated. After the first listen, have the students compare answers. Then read again until they have the answers. Ideally, the questions should be related to the pre-activities.

Reading Tasks

These activities serve to build reading skills and the article should be read two or more times. As in the listening activities, it is best to move from extensive to more intensive tasks. This means the students will gain a deeper understanding with each successive read.

- **General comprehension questions**
- **Check pre-reading ideas**
- **Skimming/Scanning:** Skimming is when you quickly read through an article. Scanning is when you are looking for specific information.
- **Detailed comprehension questions:** "Which paragraph says (...)?", "What do (these numbers) refer to?", "What do (these people) think?", "Find a word that means (...)", "Find today's vocabulary, "How was the "vocabulary" used?"
- **Student generated comprehension questions**

- **Complete the sentence:** Take the beginning of some key sentences from the article and have the students try to complete the sentences from memory.
- **Write a headline for the story/each paragraph**
- **Summarizing:** The students write a sentence summarizing each paragraph.

Application/Follow-up Tasks

Whatever the focus of the lesson, an effective news lesson should extend beyond the article. The students need to have a chance to use the new vocabulary and/or knowledge in a meaningful, less controlled way. The students should be reminded to use the new vocabulary and/or target language as much as possible. As in any lesson, teachers should refrain from jumping in and correcting during this stage. This is the students' time to apply the new language in a free environment. Any mistakes should be noted for the feedback and correction stage.

Role Play: For example, the students could take on character roles from the article and role play the situation. This could be extended to what they think happened next.

Discussion: The teacher can provide questions related to the topic such as "Have you ever experienced such a situation?", "What would you have done in her shoes?", or "What do you think of what he did?" Of course, students should be encouraged to go beyond the article.

Debate: The students have a debate. One idea: If the students did the "Do you agree/disagree?" activity in the warm up, the teacher could tie it to the debate. The students revisit the same statements and debate using the information from the article.

Feedback and Correction

The last five minutes of any lesson should be reserved for feedback and correction. Together, the warm up and the feedback and correction stages are the bookends of an effective lesson. Just as the warm up serves to get them ready for the lesson ahead, this stage acts

as a cool down where the students can reflect upon what they have learned. It also guarantees that the students leave the classroom with a clear idea of what they have achieved. There are three things that can be covered here:

Correction: This is a good opportunity for teacher to bring up any mistakes from the application to the class' attention. The benefit of this is that the whole class can benefit from the correction. Mistakes can include level relevant grammatical mistakes, mispronunciations, or vocabulary usage problems.

Review: It's a good idea to briefly review what was covered. The instructor can review new vocabulary or the article itself. It's best to elicit this information and to call for examples. This will not only reinforce the information, but will satisfy the teacher that the students understand what was covered.

Feedback and Motivation: It's important to give some praise and some advice for further improvement or study.

Homework: Homework is important for students to progress in their studies. Most students have little access to English outside of the classroom. Setting homework encourages them to self-study and to re-visit the lesson. This will build retention of new information. Some suggested homework assignments for news lessons are outlined below.

Research projects: Students have to research the topic using Wikipedia and write a report.

Comparison activities: Students have to read the same topic from different news sites to compare how different sources deal with the news.

Letter writing: The students have to write a letter to someone from the article telling them how they feel.

Summarizing: Students summarize the article.

Listening: If the lesson is from a site where a podcast is available, the students should download the mp3 file and listen to it at least two or

three times a day. They also can listen and repeat after the recording to work on the prosodic features (e.g., rhythm, pronunciation, and stress).

Conclusion

News articles can be a great teaching resource in the EFL classroom if they are structured well and have a purpose. Teachers can choose their own articles from newspapers or magazines but should bear the proposed selection criteria in mind. Alternatively, teachers can use one of the suggested EFL sites that prepare news materials. Following this lesson structure will lead to more effective and challenging classes.

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The Origin of Indian Drama

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Regarding the origin of the drama in India there have been so many questions. Scholars have tried to see the origin of Sanskrit Drama in

- In the dialogue hymns of the Vedas.
- In the religious activities accompanying sacrifices.
- In secular activities
- In the possible foreign influence.

According to Bharatha the Natyaveda was created by Brahma, when the Gods prayed to Brahma to have a thing of enjoyment which will be visible and audible because the other Vedas did not allow the right to Sunda and women. The need for the Veda belonging to all castes was felt. The fifth veda containing all the Sastras, arts and with history was made. It contained the elements of four Vedas. Its texts or recitation was adopted from Rigveda and song from Samaveda, and there presentations from Yajurveda and Sentiments from Atharvaveda.

Regarding the question whether ancient Indian drama was of religious or its origin or secular, Manmohan Ghosh says that the close relation of dance, song and drama with religious rites exists among peoples of different countries. For example, in Greece and in Mexico we find some dances religious character to be intimately connected with the origin of drama. Hence it may be assumed that in India to, religion might have played a part in the origin of this art. The Katyayana Srautasutra compiled probably about 600B.C. seems to give support to this assumption. From this work we learn that dance, song and Instrumental music were prescribed in connection with the Pitṛmedha rites and dance only was prescribed for the Atiratra and Sattrayana sacrifices.

As dance, song and instrumental music are the three most essential elements of Indian Drama. And it is due to the religious association of drama that the Indian tradition has given the status of the veda to the earliest work on the subject. There are other evidences besides of a close connection of drama with religion. For example, drama and dramatic scene of Kerala are performed exclusively in honor of Bhagavati, the Mother Goddess. The Bengali folk drama called Yatra owes its name for different yatras or festivals held in honour of Krishna, a member of the Hindu Trinity. The association of Siva, another member of the Hindu trinity, with dance and drama, is equally manifest from his epithet of Nataraja. Brahma, the remaining member of the Hindu Trinity is also associated with drama. All these may be said to show religious in origin.

We see in Mahabhasya, the evidence of a stage in which all the elements of drama were present, we have acting in dumb show, and we have recitations divided between two parties. We hear of Natas who not only recite but also sing. In the Kamsavadha, is the refined version of an older vegetation ritual in which the representative of the out worn spirit of vegetation is destroyed. Both in the Greek and the Sanskrit drama the essential fact in the contest is the existence of a conflict. Another religious element is the presence of Vdidusaka. A.B.Keith holds that its association with religion is to be seen in the legend of Krishna, place occupied by Siva, part of Rama, and in the attitude of Buddhists towards it. The evidence in learn the impulse to dramatic creation was given from religion.

Against to them, some scholars like Pishel stressed on the possibility of its secular origin. Weber Albrecthe writes in his history that Indian drama arose, after the manner of our modern drama, in the Middle Ages, out of religious solemnities and spectacles and also the dancing originally subserved the religious purposes, but in support of this alter assumption, I have not met with single instance in the srauta, or Crhya Sutras. R.V.Jagirdar writes,” it is interesting to note that everything connected with drama is associated with lower castes. Not only was the art the advocates, but even the first patron of drama anti-vedic if not a non Aryan-King King. Nahusa is spoken of as the first patron of drama in the mortal world. From the above discussions it

seems that Sanskrit drama has least to do with religion or religious rites that it is the work of people treated as anti vedic, and that its origins are to be sought in the interests of lower castes. He draws the conclusion that it was there the post epic Suta and not the puppet shows that originated dramatic representation, the recitation of the epic and not that of religious hymns is the Bharatistage, the recitation of the suta the Kusilavas, the Sattvati stage; In the Kaisik stage the dancer Nati was introduced. The Arbhati is the final made of full dress staging and from its beginning to its death. Sanskrit drama took its hero from the Suta and the epics that he recited never and never, from the religious lore or from the most of vedic gods.

The common word for drama in Sanskrit is 'Nataka' in neuter the some word in the masculine has the same meaning of 'Nata actor', while Natya means Mimic, or dramaturgy and Natayati conveys the sense of Mimic representation. All these words go back to the root 'nat' a Prakrit from the root nrt 'to dance'.

Time: The origin of Sanskrit Drama may be dated before Panini. Some Scholars have discovered the beginning for drama in the Vedic age, while other would like to date this much later. There is a mention of Nata-Sutras in Panini who is believed to be flourished about 500B.C. The mention of Nata-sutras, text books for Natas described to Silalin and Krsasuva. A B Keith regard a 'Paninis' date to be most probably 4th century BC and does not accept Nata as denoting drama. Weber has written that these sutras have not been explained in Bhasya so may be, they do not belong to Panini.

Natyasastra: The first well arranged work that we find on Sanskrit dramaturgy is the Natya Sastra of Bharatha. Natya Sastra has been given the status of the fifth veda. There is no element of drama and theater that has not been discussed here extensively, in great depth, and with insight. In fact the natya sastra in the primary and not important source of fundamental principles and ideas, not only about drama and theatre but also about other performing arts, like music and dance, as well as poetry. Probably, it is the work not of one but many individuals, through several generations, incorporating their accumulated experience, knowledge and ideas.

Manmohan Gihose divides the kinds of dramas discussed in the natya- Sastra into five distinct types:

1. One act plays in a monologue, Bhana
2. One act plays with one or two characters, vithi
3. One act plays on different kinds of subject matter and on are characters, Uyayoga, Prahasona, and Utsrstikonka
4. a) Plays with three loosely knit acts and many charcters, Samavakara.
b) Plays with four such acts and many characters, nima and Ihamrga.
5. Plays with five to ten well knit acts and many characters. He writes that it is possible that each of there took quite a long time to develop. On the basis of this it may be possible to infer that some kind drama existed long before Panini.

Themes of Sanskrit Drama

The Sanskrit dramatic works depict different mental states, emotions, ideas, desires and aspirations, strengths and weaknesses basic moral and social questions, as well as individual predicaments. They also present a many layered, fascinating picture of the social political, economic and cultural life of those times. Plays like Mdhyama Vyayggue, Urubhanga, Swapnavanvedantha, Pratima, Abhijnanshakuntala, Vikramavashya, Mrichchakatika, Mudrarakshasa, Uttaramacharita, Ratnavaccli, kundamala, Bhagavdejjukya are glorious works that would bring credit to any literature. For them keen insight, delicate aesthetic sense, structural skill and Variety, dramatic and theatrical quality of the language and excellence of their poetry, they have distinct place in world dramatic literature.

Development:

Mankad like M.Ghoish, believes in the gradual development of Natya types from Nrtya types and Nrtya types from primitive Nrta types. He mentions the characteristics of the first drama to be. 1) It was entirely in Sanskrit, 2) It was descriptive in nature 3) It was monologues in form 4) and Secular in matter. There must be four distinct periods of evolution 1) When the Natya types were represented by simple forms

requiring only on actor and one act. 2) Natya required many actors but only one act 3) less complicated types with many actors. 40 Full fledged Natya and Prakarana types.

Evolution of Rupakas form Nritya and Natya

The dramaturgists clearly distinguished Nritya, Nritya and Natya. Natya is that which presents the entire meaning of sentence. Natyam is that which expresses the idea contained in a word or phrase. Nritya is only the movement of limbs according to and uniting with the beating of time with hand or with music.

It seems that Nat was the earliest root meaning and Natya, the earlier term, meaning a drama. In the course of evolution Rupa came into the field, both as a root (rup) and as a substantive (Rupa). The root (Rup) held sway side by side with Nat for nearly a thousand years and then dropped out and Nat survived but Rupa developed into Rupaka, suspended Natya and held the field even afterwards. Its destination was settled about the 9th or the 10th century. Earlier, the drama was known by the terms Nataka, Natya or Rupa. In the course of time Rupaka became the generic term Nataka the destination of individual type.

D.R. Mankad after a great study, came to the conclusion that our presentation of Nataka and Prakarna evolved gradually from Nritya, Nritya and Natya.

Essential Elements of Ancient Indian Drama:

Dhananjaya mentions three elements namely, Vastu, Neta and Rasa in his Dasarupaka which distinguish a kind of play from the other kinds. But there are many:

- 1) The first element is that is visible which means it is to be represented on the stage. In the words of Dhananjaya it is called Rupa, because it is seen.
- 2) The second element is entertainment. To please is its basic purpose.
- 3) Third element is Nandi (Benediction) because no Sanskrit play begins without offering a prayer to gods and asking their blessings.

- 4) Fourth element is Introduction before commencement of the drama and introduction is found in almost all the plays. It is composed by the poet or the Sutradhara.
- 5) The fifth element is subject matter. Sanskrit drama is broadly divided into two. a) to be represented on the stage b) to be indicated. In Sanskrit drama Arthopaksepaka is the technical name to indicate all such extraneous matter.
- 6) The Sixth element is plot or the subject matter. In Sanskrit drama Avasthas are very essential; every action of the play leads to attainment final aim. These Avasthas five in number a) beginning b) effort c) possibility of attainment d) Certainty of attainment and e) Attainment of the Phala.
- 7) The Seventh element of the drama is Arthaprakrtis. They are five in number; Bija Bindu, Pataka, Prakari and Karya.
- 8) The eighth element is Sandhis. A play is divided into Sandhis following the stages. They are five Sandhis; MUKha, Pratimukhs, Garbha, Vimarsa and Nirvahana.
- 9) The ninth element is characterization. In Sanskrit drama there are three varieties of character depending on the human nature. A) Uttma or Best b) Madhyama or Middle c) Adhama or low.
- 10) The tenth element is Rasa or Sentiment. Rasa is the soul or core of a play. It is rather the first principal of the drama and Bharatha says 'No Artha' proceeds without Rasa. Each play has one sentiment dominant in it and the other subservient to it. The sentiment depicted in the play is arosed in the heart of the spectator, through the configuration of Vibhavas, (Determinants), Anubhavas (consequents) and Vyabharins (Transtory psychological states).
- 11) The eleventh element is dialogue or speech because it is through speech that the characterization finds its expression.
- 12) And the last element is 'Bharata Vakya' or the concluding stanza of the drama. We find almost every Sanskrit playending with

Bharatavakyam or ‘Prasasti’; resembling to it is found the epilogue in Western plays.

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A Micro-Cosmic World of Malgudian Nagaraj : A Perspective Study

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R K Narayan is regarded as one of the greatest Indian writers in English. He was born on 10th October, 1906 in Madras. He was educated at the Collegiate High School in Mysore and at Maharaja's college, Mysore. He worked as a teacher and journalist before he published his first novel. He had published fourteen novels, five collections of short stories, two travelogues and four collections of Essays and a Memoir. The most attractive feature of his personality is that he is a pure Indian both in spirit and thought, despite his preference for English over his mother-tongue for the expression of his creative urge. Deeply rooted in religion and family he is understandably indifferent to literary fashions of the west. The novel is a western art-form, but Narayan follows the Indian tradition of story-telling in a novel or a short-story. He is a regional novelist par excellence. He is the most artistic of the Indian writers, his solitary aim being to give aesthetic satisfaction, and not to use his art as a medium of propaganda or to serve some local purpose. His plots are thin and there is nothing spectacular or distinctive about them. There are seldom any sub-plots. Malgudi is Narayan's only locale. It has its own distinct individuality. It occurs and re-occurs in Narayan's novels and short stories. It is a symbol of the transitional Indian shedding the age-old traditions and accepting the modern western civilization. It is thus a bridge between the East and the West, the ancient and the modern. Malgudi is neither village nor city, but a town of modest size. With each new novel we advance in time and Malgudi grows in importance. The major landmarks, however, remain same. Narayan's characterization is realistic and life like. He portrays only those characters that are known to him. They are full of life and vitality. They are thoroughly human in their likes and dislikes. Narayan's characters are the true children of Malgudi. His heroes are

never drawn on a heroic scale. His characters are the unheroic heroes. They do not control the events, but the events control them. In case of Narayan's heroes, character is destiny as well as destiny is character. They are helpless creatures torn by their desires and tossed by their fortunes. His women characters are either wedded partners or seductive creatures. Narayan writes of the middle class, his own class, the members of which are neither too well-off nor worried about money and position nor dehumanized by absolute need. His hero is usually modest, sensitive, ardent, searching a way after for himself and sufficiently conscious to have an active inner life and to grope towards some existence independent of the family. Simplicity enables him to understand the depths of human nature as well as the universe. One such type of hero is Nagaraj, the protagonist of the novel "The World of Nagaraj". The novel takes the reader on a journey into simplicity of a man's heart which is unable to comprehend the undertones of moral activities of people. Written in the form of dialogue, the novel is an apt illustration of people around Nagaraj, the central character and the picture of his world through them. The character of Nagaraj is put forward to the reader as a person whose only aim in life is to pen down, a novel on the life of the body celestial Hindu sage 'Narada'. There are thirty five characters in the novel and more over is the last long novel of the novelist. The title, "The World of Nagaraj", thus, offers a clear view of the storyline of the novel.

The World of Malgudian Nagaraj:

The protagonist in this 14th novel of R.K.Narayan is 'Nagaraj'. The story revolves around Nagaraj who is a simple-minded, pleasant man, living with his wife, Sita and mother in a rather grand ancestral house called Kabir Street. He loves day-dreaming and talks a great deal to himself. He is an early bird who can't stay in bed after "the clock struck six". He practises the virtues of complacency and self-contentment. Nagaraj aspires for a life devoted to the nobler and higher pursuits and ideals. He does not want to make it just material and carnal. He fancies himself as something of a scholar and religious man. He likes to dress in the role of a Hindu holy man and pass the hour after his daily prayers in silence to the general amusement of his house hold. He is especially fascinated by the life of the sage Narada, a figure of

Hindu myth. His life's ambition is to write a book on a definitive life of the neglected 'Narada', which will bring his legend to the attention of the present day world. This plan, of course, proceeds as a snail's pace.

An inheritor of ancestral wealth and a denizen of Kabir Street, Malgudi's most elite neighbourhood, Nagaraj enjoys his time at home, lecturing his wife Sita or seated on the porch watching people move around in the mystical town of Malgudi. In his free time he works for free doing the accounts for his friend Coomari's sari shop. Coomari began his thriving business with a loan from Nag, who is careful to keep his services voluntary. He can come and go when he wants; he cannot be blamed. He and his wife, Sita are ineffectual in having no children. Sita is sensible, but lonely. Nagaraj is resilient and accommodative. He enjoys the simple pleasures of his modest life. He is surrounded by people engrossed in worldly and materialistic pursuits. He watches them with the calm resignation and non-attachment of a yogi. There is Talkative Man, the busiest man in Nagaraj's street who wanders Malgudi town the whole day in hope of some hot pursuit, though he has his big ancestral house and enough money. In sharp contrast to Talkative Man is Sambu, his immediate neighbour. He is hardly seen outside. A son of a skinflint money lender, Sambu is a voracious reader who keeps poring on his books day and night. Nagaraj watches him with wonder and admiration. Nagaraj is benevolent and good tempered to his neighbours and his old mother too. Humble and affable, Nagaraj has no worries until his nephew, Krishnaji, referred to as 'Tim' comes to stay with him. R.K.Narayan, through a series of flashbacks gives a vivid picture of the family characters. Gopi, the elder brother is aggressive and dominating. Until their father is alive, they all stayed together. Gopi took the best room, when he and his wife would stay locked in. The wife would cook savouries in limited portions and take them directly to their room. When the will of Nagaraj's father is read out, Gopi asks for the farm house and lands in the village. This suits Nagaraj who prefers having the house in Malgudi. Sharp-tongued and abrasive, Gopi looks at his brother as a bit of a fool, and openly insults him for his dull replies. Nagaraj being supremely unassertive takes many of his brother's put-downs as a joke, trying to maintain a

semblance of cheerful normalcy.

Nagaraj is an academician and ascetic by temperament for whom watching and wool-gathering have been favourite past time. He remains tradition-bound to the core of his heart and shuns all that is “artificial and western”. However, his brother Gopi cares for a fig for his antiquated ideas and leads an extravagant and profligate life. He celebrates his Sixtieth birthday like a wedding, with printed invitations, pipe and drum, and garland and feast at his village home. Gopi’s fabulous birthday extravaganza has some faint echoes of Gatsby’s parties in F. C. Scott Fitzgerald’s novel ‘The Great Gatsby’. It also reminds us of Margayya in ‘The Financial Expert’ who considers money to be the panacea for all the ills of human life. It is a grand and memorable occasion in the village in which Jayaraj; a business man is a special invitee from the town. The grand birthday party is a powerful tool for defining the different personalities of the two brothers. Gopi symbolizes the emergence of a neo-rich rural India. Gopi embraces the values floated by the western-consumerist cultures. He believes in a life of luxury. He shows aversion to the Gandhian principles of simple living and lofty thinking. Nagaraj, on the contrary, is a man who upholds simplicity and austerity as the guiding principle of his life. Celebration of birthdays and marriage anniversaries is rather a western notion. The lower middle class people in semi-urban society prefer to live life uncelebrated. To Nagaraj excess of thrill and excitement at one’s sixtieth birthday appears childish and vulgar. He wonders at the unusual alacrity of Gopi and his wife on the occasion of a birthday. Nagaraj and his wife, Sits shed all other reservations on the matter and conduct themselves as sensible people do on such occasions.

The turmoil in Nagaraj’s world which the novel describes centres on Tim. While Gopi and his family still lived in Kabir Street, Nag would take his nephew Tim to school. He and his wife Sita, being a childless couple, take Gopi’s son in their care. Nagaraj is heart broken when Tim is taken away from him at the time of family’s partition. On the few occasions Nagaraj visited Gopi in the village, he noticed Tim going first to a ‘pyol school’ and then when a school collapsed, to a school in a town five miles away. Tim was obviously unhappy. One day he ran away from Gopi and set himself up with Nagaraj whose

fondness for the nephew allowed him to resist Gopi and to put him in Malgudi's Albert Mission School. Gopi calls Nagaraj, Narada, the mischief maker, but the latter considers it a compliment. Prior consent of the boy's father is quite mandatory in such a matter.

Tim's life at Malgudi is mysterious. Nagaraj hardly gets to see him. When he does run into Tim, the latter behaves eagerly and Nagaraj detects strange smells emanating from him. Nagaraj thinks it is eau de cologne. Later he learns from the other Narada figures in the novel- The Talkative Man, and extra, the owner of city Hardware Store, that Tim is no longer at school. Jesudas, Tim's teacher says he has withdrawn. It turns out that he is with a Bar/Restaurant called significantly- 'Kismet'. The aimless escapades of the boy on his bicycle or the neighbour's scooter make life hell for Nagaraj. Young men like Tim are victims of the many ills of modern western culture of Malgudi. He knows no courtesy and his responses to his uncle's queries are only curt 'Yeses' and 'nos'. He has no appetite for home-made food.

Later a marriage is arranged to Tim with Saroja. Minor lapses on both sides have to be overlooked in the middle class milieu. Fruits and refreshments served to guests are tasted. Betal leaves brought in silver plate are gently placed before the distinguished guests. The bride-to-be is dressed in blue lace sari, bedecked with jewellery head to foot. In fact, she is a cabaret dancer but on such an occasion she has to behave like a coy maiden. It is an age old convention and all brides-to-be must observe the etiquette. Saroja is an M.A., student, a pop-singer and member of an orchestra party in Delhi. She has given performance at social functions, schools, colleges and clubs. Grand phone companies want to record her songs. And yet the same Saroja, when presented before her would be in-laws, observe the protocol of looking quite a coy, shrinking and shy maiden. Saroja's arrival in the house makes life hell for Nagaraj. This girl born and brought up in Delhi and trained in Western music and film songs, proves an intrusion on the peaceful and quiet existence of Nagaraj. The sound of her harmonium impinges upon his writings on Narada which requires perfect peace and tranquility. In a helpless bid to stop the sound, Nagaraj feels like banging on Saroja's door and admonish her for creating disturbance. But he symbolises weakly and walks away when she actually opens the

door. Tim and Saroja leave his house in protest. Gopi comes down and then Gopi and Nagaraj go to kismet where the two young couple have both been employed. Gopi has an altercation with the kismet authorities but leaves without his son. Nagaraj is, of course, the passive observer. Gopi disowns his son and accuses Nagaraj of having planned this rift between son and father so that he (Nagaraj) can gain an heir. The world, indeed, has imagined on Nagaraj! Finally, the children return home because 'kismet' (fate) has behaved badly with them. Tim picks up a quarrel with the secretary of 'kismet'. This is how everything comes to a grinding halt.

After Tim and Saroja's arrival, Sita starts feeling that their home is back to normal. Nagaraj welcomes them back but the loss to the world is the 'magnum opus', the book of Narada. With Saroja and her harmonium, he cannot hope to write it. The white ants will relish his notes on Narada. A practical vanaprasthi has to be resilient and tolerant after all. He can impose his ideals of peaceful life on none else than his own self. He decides to keep cotton wool in his ears to avoid the sound of Saroja's harmonium. It is a sight of poignant. Thus, the novel ends on a note of tranquility. R.K.Narayan has the most god-like of the novelist's powers: to know all is characters equally well-too well to love or hate them. In "The World of Nagaraj", he shows how an ineffectual man lives with ineffectuality. His characters have no sympathy with Nagaraj. All the characters are connected to one another and play a realistic as well as practical role. Nagaraj is the pivotal character and around him the whole story runs.

Critique:

The Plot of the novel is artistically well developed and well written. In it there is no complexity. Narayan's characters are average men and women. The tinge of sophistication and snobbishness does not colour them. The master has depicted human nature of his characters so well that they seem to be similar to us. The reader very readily associates his feelings with them. It is his creative power that he has described the Indian people and the Indian way of life with an abundant measure of success, without trying to moralize or philosophize.

The character of the protagonist Nagaraj is well elaborated and well developed. Narayan delves deep into the psyche of Nagaraj in order that his inner feelings may come out. He always makes dialogues to himself like Hamlet, resulting in his introvert personality. He feels that silence is the best way of defence as he is somewhat like T. S. Eliot's "Prufrock" unable to communicate his feelings to Tim or Saroja or Gopi. Like Hamlet, he is in the habit of postponing the things and makes himself ridiculous like Polonius in beating about the bush. But his love for Tim is undoubtedly true and unselfish. It is his wife who understands his nature very well and is even with him to support him. He always looks towards her for help when he fails to find out any solution of the problem. It is surprising that the same Nagaraj thinks that she is Lady Macbeth. Sita is the true wife who performs all the activities and duties that are expected from an Indian wife. Gopu, the elder brother of Nagaraj does not do anything, brother-like. Gopi often intimidated Nagaraj but their father always explained the relation as that of Lakshmana, the younger to Rama, the elder brother, in "The Ramayana". Here, Gopi is reverse to Nagaraj. He takes the lion's share in the property and makes Nagaraj to realize his inferiority. Sometimes Nagaraj calls Sita as Narada because she wishes to create misunderstanding between him and Tim. Really, neither Sita nor Nagaraj is Narada. The case of Tim is better and more logical than either Sita or Nagaraj. Tim was free to go to 'asur' or to gods or to earth to any place. Tim is not a true son either to Gopi or his uncle, Nagaraj. R.K.Narayan has not done justice with him by not revealing his activities at kismet that has become a mystery. The reader learns about him from Nagaraj's interior monologues.

R.K.Narayan has used quotations, allusions and illustrations from Shakespeare and Keats. Nagaraj is in habit of comparing himself to the great literary characters, He compares himself with Macbeth and his wife with Lady Macbeth. Nagaraj quotes Keats "Heard melodies are sweet but those unheard are sweeter" to reveal his inner feeling that it will be better if Saroja does not play on harmonium at all and let him live in peace. The novel is also the world of comic ironies. Irony of situation, irony of character and irony of purpose are all adorning the pages of the novel. As the novel opens, Nagaraj fancies about his book

on ‘Narada’. In the end, his mission is not materialised. Similarly the brother relationship between Gopi and Nagaraju was not established. Nagaraju is behaving like Lakshmana but Gopi is not like Rama. Narayan lacks the bubbling gripping of earlier novel in narration in “The World of Nagaraj”. He used stream consciousness technique. Nagaraj, the protagonist is lost in the stream of consciousness again and again. Mental dialogues are always flowing in stream.

R.K.Narayan’s Malgudi is a much smaller place-a mere town really – compared to the vague vastness of Hardy’s ‘Wessex’ or the dark immensity of Faulkner’s ‘Yoknapatwpha’ country. Though a smaller place, it is a town that makes Malgudians fate, offers moments of joys, consoles them and provides microcosmic view of the bigger country India. Narayan is a stable presence in a fragmentary world. He can be a point of reference even for those who would depart from him, or those who insist that the nation lives in its fragments. In “The World of Nagaraj”, Narayan has portrayed every character very well whether he may be Nagaraj, Gopi, Tim, Sita, Saroja, Jayaraj, Sambhu, Dr.Veln, Nagaraj’s old friend and others. But all are revolved around Nagaraj.

Thus “The World of Nagaraj” is a microcosmic world of Nagaraj-the old and new are put in juxtaposition and the old order seems to yield place to new.

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Human Predicament in Select Works of Thornton Wilder

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This is the most legitimate and valid question to the 21 century generation human beings, as many discoveries by the eminent Scientists, Paleontologists, and Archeologists found that many animals that existed ages ago, could not survive in the present due to various reasons mentioned. The present millennium throws many challenges to the higher mammals who boast of their life's sophistications with the advent of technology. The leaps and bounds of it know not its extent. With the challenges increasing day by day, the question of human existence remains a perennial doubt and has become a constant menace for the humanity. The present paper tries to focus on the struggles of humanity over the generations, as rightly pointed out by Thornton Wilder, a famous American novelist and playwright whose novels and plays portray the capabilities of human beings to survive in spite of the odds encountered.

Thornton Wilder (April 17, 1897- December 7, 1975) became famous for his two plays *Our Town* (1938) and *The Skin of Our Teeth* (1942) and the novel *The Bridge of San Luis Rey* (1927). These three made him win "Pulitzer Prizes". The play that conveys the message of human struggles and teaches to survive is *The Skin of Our Teeth*. He projects the life as painful yet it has its own alluring, magnetic grandeur. He provides the soothing anodyne to the emotional and moral stresses of strife-torn, industrial societies of the 20th century. "*Our Town* and *The Skin of Our Teeth* are the most skillful works our theatre has to show and at the same time, market successes." (Francis Fergusson, "The Search for New Standards in the Theatre" *The Kenyon Review*, XVII, Autumn, 1955, P.593, Print). Thornton Wilder experiments through this play, the expressionistic technique where the protagonist never becomes pure abstraction and at no time does the action become pure fantasy. *The Skin of Our Teeth* operates in varying degrees in the destinies of his men and women. In the play Wilder's characters are set

forth for living. Living is not just going through life the best way possible, doing good deeds and laying up treasures in Heaven. The type of life Wilder demands is a constant struggle here and now; there is nothing easy about it. Life is ultimately beautiful and people must face and accept suffering in order to be worthy of life's beauty. Life is full of paradoxes and one is not allowed to take the better parts alone; but one must take all of it in order to fulfill his role as a human being.

The *Skin of Our Teeth* operates with a grim primordial urgency during the Second World War and the consequence of the first ever nuclear war becomes the original pointers for realizing the domestic catastrophe and the individual destiny therein. Mr. Antrobus, the archetypal perfect man, the original Adam, and the harbinger of the New World after the nuclear holocaust in the Second World War lays down the vast temporal backdrop of the play. He traces, hopefully though, the origins of this "planet, the spark of life of ten billion years ago". Individual human destiny is amazingly realized against vast human race. On two occasions Antrobus decides life is not worth the struggle mankind makes to endure it and on both occasions the customary delight in living, which is essence of his being, departs. The first time is during the Ice Age. Antrobus is the person most interested in seeing that mankind pulls through. But when he is faced with the problem of evil incarnate in his son, he loses this interest: "Put out the fire! Put out all the fires. No wonder the sun grows cold." (Thornton Wilder, *Three Plays*, New York: Bantam Books, 1958, P.90) and the replies in disgust, "There is no mind. We'll no try to living." Give it up. Give it up trying." (*Three Plays*, P.90). After the war, he again loses what he terms "the most important thing of all: The desire to begin again, to start building." (*Three Plays*, P.133)

I've lost it. This minute I feel like all those people

Dancing around the bonfire- just relief. Just

The desire to settle down; to slip into the old

Grooves and keep the neighbors from walking over my lawn.....

But during the war.....I'd have moments.... When I saw the

things

That we could do when it was over. When you're at war you think about a

More comfortable one. I've lost it. I feel sick and tired (Three Plays, PP.133-134)

The play does not end, as Antrobus and Mrs. Antrobus as the only archetypal Man and Woman, their 'motif' of love becomes the basis of domestic, thereby the social and national life forever. Sabina, an archetypal damsel seducing and weaning Antrobus from his settled domestic ardour. He even announces his separation from Mrs. Antrobus and her reaction is typical of the play itself consisting of stoical optimism. She married Antrobus not because she loved him, but only because he made her a promise. However, as the play alternates between the rather mundane trials and tribulations of life and grim catastrophe for human race and creation itself, Sabina under plays the original incident of her love for Mr. Antrobus. She tells him not to be overtly mindful of all the trivialities of life. After all, in life, "it doesn't matter what" ultimately. The play converges on the domestic catastrophe of the Antrobuses with the threat of a colossal disaster of the human race in the background.

The love- hate relationship between Mr. Antrobus and his son Henry is the most poignant aspect of the broken domestic order in America. Henry is known as Cain, both in school and at home. The relationship between the father and son is in constant threat of being severed any moment. Their peculiarly "natural" enmity appears to reach its violent end. Henry's killer instinct is quite morbid as he has "some big emptiness" inside him, he wants to "strike and fight and kill". This morbidity of mind is instrumental for hating his father, the archetypal villain for him, who takes all his freedom. His problems aggregate with his feeling of being unrelated to anybody and anything. This fearful emotional and spiritual vacuum makes him a lone survivor of his own inner struggles and anguish. There is a gravely misplaced notion of heroism in him. Towards the end of the play Mr. Antrobus plays out the role of Noah, the Old Testament, biblical figure who survives after the great flood. Likewise Antrobus too retrieves all the

humanity and all aspects of the universe into his raft and begins to launch a new world after the first ever nuclear holocaust in the Second World War. He launches out in newer directions to discover knowledge with a scientific spirit. He wants “to build a new world” by his innate creativity and purpose of life. However, the need for his own settled domestic order precedes any such move to “rebuild” the world at large. In this new world of retrieval from the precipice of disaster, at many levels, domestically and universally, Sabina is intensely cynical in her apprehension that “the whole earth’s is going to have many wars and more walls of ice and floods and earthquakes”. In another part of domestic detail, Henry’s motives are still unsettled. His vacant quest for the myth of total freedom indeed stifles his growth. He is yet to discover his world “that is fit for a man to live in”. His retrieval is made possible with all the confession made by Mr. Antrobus with which he realizes Henry as a full-fledged member of the family in his own right. This is the exact locus for the complete retrieval of the Antrobus family that is the universe itself, in its primordial significance. Mrs. Antrobus announces, thus, the newly felt spirit of optimism:

Some light are coming on, the fist in seven years. People are walking up and down looking at them. Over in Hawkins’ open lot they’re built a bonfire to celebrate the peace. They’re dancing around it like scarecrows.(*The Skin of Our Teeth*, p.241)

The act of retrieval is realized in the medium of “Ideas”. Mr. Antrobus, the harbinger of the New World, in his role as Noah, expresses, “the desire to begin, again, to start building”. His struggle is symbolic of the struggle of the human race itself for greater civilization and endless refinement. He is our archetypal crusader for renewed life and newer vistas of security and happiness. He realizes, more than anybody else in the play that “every good and excellent thing in the world stands moment by moment on the razor edge of danger and must be fought for whether it’s a field, a home or a country”. Structurally the play continues to provide greater security for humanity against both natural and human catastrophes. Sabina announces the crusading zeal of Mr. and Mrs. Antrobus. They are “full of plans”. Ultimately the meaning of *The Skin of Our Teeth* is at various levels a grand retrieval

from the precipice of many complex domestic, personal or even inter-personal and cosmic problems yet there is a basic centrality of vision and unity of an invincible purpose, to realize a temporal drama of his person-ages though represent an American microcosm yet has its appeal to the universality, as the themes of exploitation and manipulation convey their power of altering forever the ethics and dynamics of individuals in a society continues to change and pose a threat at every age. The play though written at the backdrop of the Second World War, the human instincts for dominion over the other even after the fall of the iron curtain remains and continue to pose threats in others forms like curtailing individual's privacy and security etc. The increase in social, networking - connections hoist new challenges that make the humans of today to struggle for life in different spheres of life. The same instincts of struggle and survival continue and there would not be a possibility of human extinct at least till the "Dooms day"!

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