



Literary Vibes

A Refereed National Journal in English Studies
(Bi-Annual)

Volume IV, Issue II
June 2015

ISSN 2320 – 6896

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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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Victims of Lust in Saadat Hasan Manto's Short Stories

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The Life

Born on 11 May, 1912 in a village in Ludhiana, Punjab, India, Saadat Hasan Manto began a life in revolt against the aristocratic life style of his family members; differing with them in most other respects, he grew up to be a less educated, profligate, wayward, whimsical teenager, smoking charas and other narcotics, drinking and gambling in the company of such idlers which continued throughout his life with occasional variations. With such qualities he found attraction for women and cultivated the habit of being attracted by them, loving intimately their bodies. Prone to frustration and dissipation he had no particular aim in life until he came in contact with Abdul Bari Alig, the editor of *Mussavat*. Bari introduced him to the world of literature; the stories of Guy de Maupassant, Victor Hugo, Oscar Wilde and others and encouraged him to write. With all interest as a neophyte he began writing articles and translating the masters, flowing through the stream of writing, mainly short stories throughout his life and became a master story teller in Urdu, colouring them with all characteristics of his life, so much so that such works are marked as Manto's oeuvre, exceptionally his, making him immortal writer of short stories in a short life span of less than 43 years.

Pressed as he was by circumstances and for his incorrigible habits he had to earn money by any means. Finding a chance to edit an Urdu film magazine, titled "*Mussavvir*", he came to Bombay sometime in 1935 and joined it in 1936. He instantly loved the city. Here he mixed up with all sorts of people; people of the lower ranks like pimp and prostitute, washerman and tongawala to middle and some higher class of people like film star Ashok Kumar and others. For one and a half year he tried his luck with All India Radio in New Delhi, earning regular salary which he liked but due to big differences with the boss he had to leave the job.

Manto was worried at the turn of the situation and at the prodding

of his wife, Safiya, left India for Pakistan and settled in his familiar town, Lahore, in 1948. Most of his colleagues did not know why he left for Pakistan as he was not at all involved in politics or partition which was such a shock in his life that it helped him create the most poignant stories which made him not only famous but immortal. Living hand to mouth he sometimes wrote the same story differently and got them published against payment. In film industry, in script writing particularly, he sometimes earned good amount to be lavishly spent in drinks and entertainment but such chances were rare in Pakistan. He became poorer there and frustrated. The horrible result of partition threw him into insanity for some time as poverty had induced tuberculosis earlier, in his youth. In a tragic life “His last wish, literally made with his dying breath, was for a drink of whisky.” (Jalil /Introduction) He died of cirrhosis of the liver due to excessive drink on 18 January 1955. Secular by nature, he wrote his first short story, “Tamasha” as a reaction to the Jalianwala Bagh massacre.

The Creative Process

His short life span was, however, longer than the lives of such genius poets like Arthur Rimbaud, John Keats, P. B. Shelley, Taru Dutt and Sukanta Bhattacharya. Manto’s was a case of wearing out the life, consumed by erotic passion and literary creation necessitated by creative urge and longing to live recklessly. The Mother, spiritual collaborator of Sri Aurobindo, observed during her artistic and creative period of life in France as painter, that artists often lead an unbalanced life between art and ordinary life, often living a life lower than the ordinary people. For all reasons and beyond reasons, Saadat Hasan Manto became a prolific writer in a crowded life of turmoil and terrible suffering of less than 43 years, producing five collections of Radio Plays (seven according to some), 22 collections of short stories, one novel, two collections of sketches and three collections of essays besides some film scripts.

Consumed between the creative urge and passion for sensuous life he emerged as one of the most humane writers championing the cause of women who were the innocent victims of partition of the country while the leaders enjoyed their leadership and power. Though he wrote some biographical and even political satires and features, he became famous and immortal for his short stories. He wrote short

stories for times belonging to the partition of India which were most poignant, haunting and successful. It seems as if someone squeezed out of his compressed life between passion and creation some superb stories that emerged out of the tremendous turmoil in a particular junction of human life. Saadat Hasan Manto was the instrument of such creation. Partition was such a horror to him that he wrote, “When I sat down to write I found my mind in a confused state. However much I tried, I could not separate India from Pakistan and Pakistan from India.”¹

Most daring and adventurist, Manto plunged in the most intimate and sexy areas of life, man- woman’s corporeal stories, which he wrote with minute details. Almost all critics admitted his weakness and strength of bringing out the hidden dark areas, mostly from the lower regions of human life. Rakshanda Jalil, the editor of one of his collection of short stories, has written in her introduction that, “Although Manto wrote obsessively about sex, and the kind which happened between those who were equally obsessed with it, he often treated sex as part of life’s essential pangs-hunger, sleep and love.” (Jalil /Introduction)

He was charged for voyeurism, sensationalism and obscenity and cases were framed against him. Haunted by society and the underworld, by the division of the country and financial troubles, he braved everything amidst creation and dissipation, living the life of a hedonist and artist and at the same time that of a poverty stricken person.

In spite of all materials in hand none other than Manto could produce the stories that he did. When to begin, how suddenly to jump into the situation and drag the readers into it creating all interest and suspense, when to end successfully leaving the reader with a pungent or sometimes a luscious taste, were well known to him as parts of his craft. Manto was a specialist in it and in full control of the creative process. With pride he wrote an epitaph for his grave, a year before his death, “Here (Manto) lies buried-and buried in his breast are all the secrets of the art of story-telling.” (Jalil / Introduction) Defying all charges he dared to write, “I am no sensationalist. Why would I want to take the clothes off a society, civilization and culture that is, in any case, naked? Yes, it is true I make no attempt to dress it-because it is not my job; that is a dressmaker’s job. People say I write with a black

pen, but I never write on a black board with a black chalk. I always use a white chalk so that the blackness of the board is clearly visible.” (Jalil /Introduction)

True it is that almost in every story he used the word naked, found his characters naked. Whether he liked it or not, it seems that he had a knack for it.

The Stories

He wrote large numbers of stories scattered in 22 volumes in spite of some repetitions. Of the stories he is best known for his partition stories. I begin with few such famous stories so that the mood is set to relish and realise his stories.

“Khol Do” or “Open it” is the story of a family migrating from India to Pakistan during the partition of India. Beginning his journey from India with his wife and daughter, Sirajuddin reached the railway platform of Mughalpura, Lahore, after the dreadful journey from Amritsar when hundreds were killed and injured and were lost and raped. After few days he got the news of his daughter, as he hoped. He went to the hospital where she was brought. Let us see what happened there.

“Sirajuddin stood still outside the hospital beside a wooden pole. Then slowly, he went in. There was no one in the dark room, just a stretcher with a body on it. Sirajuddin approached, taking small steps. Suddenly, the room lit up. Sirajuddin saw a mole on the pale face of the body, and cried, ‘Sakina!’

“The doctor who had turned on the lights said to Sirajuddin, ‘What is it?’

“Sirajuddin managed only to say, ‘Sir, I’m... sir, I’m... I’m her father.’

The doctor looked at the body on the stretcher. He checked its pulse and said to Sirajuddin,

“‘The window, open it!’

At the sound of the words, Sakina's corpse moved. Her dead hands undid her salwar and lowered it. Old

Sirajuddin cried with happiness, ‘She’s alive, my daughter’s alive!’

“The doctor was drenched from head to toe in sweat.”
(Manto /Stories)

This famous story by Manto has been compared to Mahasweta Devi’s “Draupadi”. Both are rape stories belonging to different circumstances and times of the country or countries in the former story. Disrobing of female bodies has dramatic effect in both stories. While disrobing herself by Dopdi in “Draupadi” denotes immense courage and power of women, the mechanical opening of her shalwar by Sakina in Manto’s story signify her submissive weakness in the face of immense torture by men. Sakina’s horrible experience stripped her of all shame and honour of humanity. The youthful innocence and conservative, hesitant mannerisms that Sakina expressed in the initial scene of the story is replaced by a shocking submissiveness. Like a robot she is ready to obey the order of opening her dress any number of times. It is an example of utmost humiliation and degradation of woman.

Manto has shown utmost courage in unveiling the horror of the story, even self-critically, as the scene of action was in Pakistan and the victim was Muslim, as he was unconcerned here as to who are the perpetrators of the crime and who is the victim. Such things happened on both sides of the border. Here the question before him was of humanity, of womanhood. It brings to our mind a famous line from Kaji Nazrul Islam’s poetry, “Hindu or Muslim, Who’s asking? / Tell them that drowning is man /The son of my mother.” (Kaji /Kandari Hushiar or Helsman be alert)

While Manto had shown utmost courage in bringing out the truth of partition, the hollowness and nakedness of the policy and activities of the coloniser and the governments were apparent. The government in his country brought charges of pornography against him signifying the irony of fate of the nations and governments.

“Kali Shalwar” or “Black Shalwar” was another arrow shot at the partition supporters. “One Minute Story” tells of another inhuman behavior of religionist beasts. Two men bought a girl from the chaotic market and used her for satisfying their lust but the next morning they

learnt that the girl belonged to their very religion. Hoodwinked, they planned to claim the money back from the seller. They would enjoy more from a girl if she belonged to their rival religion. Criminals stain the religions too but Manto has not named any religion here. “Toba Tek Singh” is a story which tells about the inefficacy and ill effect of partition which turns sane persons to lunatics. A couple of years after partition both India and Pakistan decided to exchange mental patients belonging to their countries but living in the other. The patients of one hospital failed to understand how a place which belonged to Hindusthan could now fall inside Pakistan. Mad Bishen Singh refuses to go to Hindusthan and he stubbornly stands in No Man’s Land between the two countries all through the night. Just before the morning ejaculating a cry he falls dead.

Many more partition stories are found in his collections. One such is “Sharifan”. It is the story of violent reaction, almost inhuman rage and revenge of Qasim when he and his family is attacked by enemies. He finds himself injured with a bullet, finds his wife dead and discovers his daughter, Sharifan, naked and dead.

“Barely a yard away, lay the dead body of a young girl-naked, absolutely naked. Fair complexioned, taut and nubile, the small pert breasts were raised towards the ceiling.” (Jalil /42)

It is not written who attacked and how. It is understood that the rival religionists attacked them.

Qasim went out with an axe, “Axe in hand he swept through the deserted bazaar like a stream of molten lava.” (Jalil /43) He was almost blind in murderous rage and killed three Sikhs. Then he heard a loud cry, “Kill them! Kill them!” (Jalil /43) but found none. He ran through the deserted road spewing the most awful “mother-sister profanities that he could think of” (Jalil /44) and then, “Began to scream daughter-related obscenities”. (Jalil /44) Like a mad man he knocked at a closed door shouting all profanities. It was opened after sometime by the lonely resident at that time, a girl of 14 or 15 years.

“Qasim clenched his teeth and then thundered, ‘Who are

you?’

“The girl ran her tongue over dry lips and answered, ‘A Hindu.’ (Jalil /44)

He threw himself upon her, tore her dresses to pieces and throttling, massacred her. Then he tried to cover her with a blanket when her father returned with a sword in hand. He recognized Qasim and asked what he had been doing there. Qasim pointed at the dead body and uttered in a hollow voice, ‘Sharifan’. As the man looked at the mangled dead body of his daughter the sword fell from his hand and he ran out of the house in wobbly legs muttering, ‘Bimla . . . Bimla . . .’

So Bimla was killed for Sharifan.

Though Manto has eyes for details sometimes he fails, as we can see in the description of Sharifan’s dead body. It could not be so taut, breasts raised to the ceiling as she was dead, must be after sufficient torture. Manto was fascinated by naked bodies. And there arise another question, can an innocent girl come out and utter before the demon of a man like Qasim in answer to his question, who are you, the only word, ‘A Hindu’? Is it as if the girl in such riotous day was ready for a communal sacrifice? Isn’t it stretching the imagination too much?

“Bismillah” is the story of an eponymous Hindu woman who during the partition riots was possessed by a Zaheer who, showing her as his beloved wife engaged her as prostitute and earned at her cost. Saeed, a friend of Zaheer, began to visit her daily and enjoy voyeuristic pleasure by mixing with her during his friend’s absence to learn finally of the fact of her life and of a different kind of deception and betrayal of faith by his friend. Bismillah was a victim of their lust and deception.

“By God” is a spectacular partition story told in a narrative fashion interspersed by dialogues.

Here the writer uttered his shock of seeing large numbers of women with swollen and distended bellies, “What would happen to these bellies? Who is the owner of that which lies stuffed in these bellies-India or Pakistan? And what of the nine months of labour? Who would pay the wages- India or Pakistan?” (Jalil /95)

Here a Muslim mother walking and living along the border with only one hope that her beautiful daughter could never be killed by any human being. She searched and searched for her growing older and emaciated day by day, tending towards insanity. She never agreed that her daughter was killed. But when her really beautiful daughter was seen passing with a beautiful Sikh youth, pausing for a moment to look at her mother as suggested by the Sikh but deciding in an instant to proceed without tarrying any more, she felt the real loss of her daughter. Her daughter was living but denied or ignored her mother's existence in the face of her youthful exuberance, signifying the death of a daughter to an ever affectionate mother. As the protagonist of the story tried again to convince her that her daughter had been killed, she believed and fell dead then and there.

Going beyond the partition stories we find large numbers of other stories scattered in different seasons and areas of human life, like "The Candle's Tears", "By the Roadside", "Comfort", "Sahay" and many others. Stories like "The Candle's Tears", "The Hundred Candle Power Bulb" and "Coward" are very touchy. In "The Rat of Shahdole" the writer has shown how the superstitious and ignorant Hindu mothers become victims of so called sadhu's greed and ill treatment in allowing their children to be deformed and sold against *maanat* or religious vow.

In "Naked Voices" Manto, shows another genius of his imagination, taking us to the rooftop of a huge building where live good numbers of couples satisfying their desires of living a married life on cots enclosed by sack cloths which are not sufficient to create room like privacy. Their coughing, talking, laughing, satisfying lust and curiosity exhaust the sensibility and moral decency of one who has newly married. He cannot behave like the other thick skinned inhabitants of the roof, all of them being poor but somehow respond to life's various demands as individuals with whatever the resources they had. The latest married man could not endure this nor satisfy his hungers living this type of communal life. Finally his endurance and the limit of his tolerance broke asunder and he turned mad, breaking and crushing all those tents of makeshift rooms and their privacies. The situation is strange and the result too is unexpected to the other inhabitants. May be such a life is the shadow of an Indian slum life.

Saadat Hasan Manto was really a genius who produced every piece of his work with new light and charm. Though in the partition stories lust, greed and torture of women are the main theme they have variations and different interests instilled in them. Sometimes his stories have poetic thrill in them as in “By the Roadside” or the very famous “Odour”.

In “Odeur” at every turn of the event “The monsoon had come again” and Ranadhir got new spice in his lustful life of enjoying different girls. During one such a torrential rain he enjoyed the company of a low caste *ghatam* girl, suddenly possessed by mutual agreement. He never forgot her body odour: “That odour was like the fresh smell of earth after the rains: natural and eternal, like the relationship between man and woman since primeval times, ultimate lust.” (Nandy /155-159)

Finally, he marries a far superior girl with the fragrance of henna wafting about her and even in the air. But, “In the dying fragrance of henna, he groped again for the odour of that *ghatam* girl- that unwashed smell, that fragrance which returns with each monsoon, when the peepul leaves flutter in the rain.” (Nandy /155-159)

Saadat Hasan Manto is an artist per excellence with all his strength and weakness. With staccato notes he uses refrains and creates poetic charm in his stories. He loves erotic side of life and adored it in his stories. He was moral and responsible human being, a serious writer. His concern for women of all societies, particularly the fallen and tortured women, is exceptional and he seldom becomes partial in his dealing with woman. One may write more essays on his stories dealing with the gift of varieties. One may analyse elaborately many of his short stories which were seldom very big. Most of his stories have standard length, which he writes with a sense of proportion, with significant beginning and end.

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The Fire that blows in return in Manjula Padmanabhan's *Hidden Fires*

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Manjula Padmanabhan's *Hidden Fires* consists of monologues like "hidden fires", "know the truth", "famous last words", "points" and "invocation". They were written after the first riots in 1992 in Bombay. Its scope is on violence-all kinds of violence-the violence of Hindus against Muslims, violence institutionalized by government, violence of poverty, violence on minority community, and so on.

The man in "hidden fires" is not ashamed of talking about an incident that happened while he was thinking about his nephew's engagement standing near the shop. He says "yes... yes! I can talk about it. Why not? I'm not ashamed, I'm not afraid" (HF 2). He never feels that he would be harmed if he would reveal the ulterior motives of the people in his monologue. He says that it happened in the first week when he was there in the beginning of its happening. So, in a bold, stringent voice, he admits: "Let me tell you how it was in the first week. It was there at the beginning" (2). There may be ten or ten and a half people are there. It all depends on how one counts the pregnant woman, but the man fails to take them as people. However, it is as ten cases are involved in it. The narrator is standing in his shop. At that

time, he happens to hear a big sound. It is also heard by a customer. Then, as they step out of the shop, they happen to see someone running. There are others, may be eight in number are chasing that man. They have big sticks on their hands. The man before them running towards the narrator. His mouth is open but he is not able to make the sound. The narrator stands in his path and blocks his way. When he is near, the narrator graps him so that the boys can catch him and leap and jump over that man and stamp him out. Manjula Padmanabhan in a precise manner, using rhetoric writes: “They leapt at the man, jumped straight at him! And stamped him out” (2-3). The man is beaten like anything. The narrator can listen to the crunch of his bones. He has to die. While he dies, he straight away looks at the narrator and then he collapses. “The heat of his life was like a blaze in any face! And then... he was out” (3).

There are so many other men and women who are running for their lives too. The narrator admits: “Others like this one had begun running in the streets. Some of them were female. If you want to – yes, you could call them people. I don’t of course” (3). It is because of the bitter feeling that the people of the world have. They become hunting and preying animals on account of so many factors like casteism, racism, religion, politics, sex and so on. As men have become animals, one may not be able to live with others or understand others. So, the narrator in a monologue says: “You have to understand. Some people are not... people. They share the street with you and me... but inside, deep inside... they’re not people” (5). They are animals. They hunt one another in a jungle of concrete cities. The narrator considers man as a burning, red coal. He admits: “You call them people? I call them red hot coals. From an ancient fire. Not people at all. So long as they remain cooked, unmoved, they’re all right – But the moment they begin to smoke, the moment they show that ancient heat – then! Ah, then – That’s when we – we also can get burnt from that distant fire – that’s when we must take action” (3). It is to be put it out. But who is responsible for it and who has fanned the coal back to life. The narrator wonders: “Was it Them? Was it us? Who set the streets aflame with them? Was it them or was it us? It is also due to the feeling of ‘otherness’. Men are not able to relate to one another or tolerate each other” (3). The narrator laments: “Here, there,

everywhere... fires were running this way and that, threatening our city, destroying our country. Some were actually aflame; others were just barely smoking. But all were burning from within, lot by their own... otherness” (3). But the narrator realises that as one defends his own life when he is in danger, the same man should defend his country too when it is in danger. This is the thing that he has done in the morning while he has been standing in his shop. So he declares: “When your life’s in danger, you’ll do anything to defend it, won’t you? when your country’s in danger, you’ll do anything to protect it, won’t you?. That’s what we did. Defended ourselves. Saved our country. We saw fires and we – stamped them out” (3-4). Hence, he demands that what he has done is right. It is also supported by a statement of his own: “if you saw a fire coming your way. If you thought there was the other way to save yourself from getting burnt,” “you would do it by yourself” (4).

As a result of the riots everywhere, the first day two hundred people were reported dead, the next day three hundred, at the end of the month two thousand and at the end of six months ten thousand lives. It is due to “The Fire of otherness. A deadly scourge” (4). The narrator used to count the people who are killed every day but after some time he stops counting the dead because “It became routine, Nothing very special. Like Pest control, Like Fire fighting” (4).

The narrator as a shopkeeper has taken life in a light vein. It happens to be a routine, ordinary grey dailiness. He has to look after his shop and the business and he has to obey all the rules, laws, regulations and so on as they exist, until a day he happens to see a fire to be stamped out. He admits:

It’s a useful approach, this one. Before, when I was still just an ordinary shopkeeper, looking after the store minding my business, I didn’t realize how simple life could be. All these years I used to think there were many laws, rules, regulations. I did as I was told. I obeyed all the rules. But now I understand: there is only one rule. When you see fire, stamp it out. (4)

In a country, which will be devastated by the riots, some are lions and some are deers. “It’s normal for the lions to eat the deer. It’s normal for the deer to run from the lions” (5). So, one must always be cautious of fires and lions. “It’s the law of the jungle. And when the

law of the jungle is broken, there is chaos.” (5) Then, the narrator slowly unfolds the reason for unfolding his heart to others. He says : “That’s what. And no one want chaos. Not even the deer. Ask me? I should know! I don’t want chaos. That’s why I am talking to you. Because I want to help you – to avoid chaos, that is” (5).

Then, in the climax of the story, the narrator reveals the horrible incident that had destroyed and looted all his life and how he lost his wife and son. Everything well before some time, but after that they came in numbers and without asking questions, they began to beat him, set fire on his house and wife, took away his sisters and their daughters, strangled his son and pissed inside the mouth of his dead son. The pathos and tragedy of life is sharply contrasted with irony “It was the law of the jungle, and I was a lion. Till yesterday [...] Just like we do. You say you’re a lion, but your great-grandmother, three generations also, SHE was a deer – someone told us – and that makes you a deer” (5). So, they have to put out the hidden fire of the narrator. They have spaced the life of the narrator and asked him to forget about his shop, his house, his property and so on.

In the end, the listener begins to fear that it may happen to him also because he said “it could happen to you”, so he makes a movement to leave the place and the narrator pleads : “I take back what I said earlier – see that I was wrong, I was blind – I was intolerant – but it was all because I didn’t understand! That’s why I’m pleading with you – listen to me – it’s for your own good – no! Don’t turn away – don’t... please...” (7).

“Hidden fires” is the open confession of a man who killed a man in the beginning but in the receiving end finds himself in the same ruthless treatment. He has to lose his wife, shop, house, son, sisters and their daughters and to beg for his life. It is because he has stamped out hundreds of hidden fires unaware of the fire hidden in his heart which is to be extinguished by others who are affected by his hidden fire.

The theme of riot plays a vital role in Padmanabhan’s “hidden fires”. The impulse to indulge in riots and violence is considered a hidden fire which is to be stamped out. As the narrator begins to stamp out so many hidden fires, in the end, in an unexpected climax, his own hidden fire is stamped out by those who have lost their neighbours and

relatives whose hidden fires had been stamped out by the narrator. The monologue also vividly brings out the horrible nature of the riots. The cruelty of the riot is brought out in the first dialogue : “yes... yes! I can talk about it” (2). Here, the voice is not afraid or ashamed of the cruelty of riots but in the end when the same thing happens to him, it pleads with the listener and suggests that what has fallen on him may fall to others. The riots have caused so many lives, including the lives of the narrator’s wife, son, sisters and their daughters and also caused destruction to his property. It has made him a non-entity, an orphan, and an outcast in a riot ridden society. He has been made a nomad, a non-entity, a man lost his anchorage in life, an individual who has lost his moorings in a society. It has caused isolation and alienation. It has estranged his self. He has to plead for some meaning in life. He has to find the causes for his sufferings. He pleads innocence being not aware of what he has done or felt brave of. The fires that had been extinguished, extinguish his own life. The lion-deer metaphor is reversed and mocked at for its sterility. The narrator, who has failed to take human beings as people, is made to plead to take him as a human being. It is the irony of the situation. It is effected by cause and effect method. The vanity of the weak is made to be realised by the mob who devastated his belongings. The strong in him becomes weak. He realises his own failure. His voice becomes the voice of the voiceless.

The voice in “Hidden fires” is a broken one. The voice is authentic in the beginning of the play. Slowly, it becomes a pathetic one, which pleads the listener to listen to his sad, sorrowful, and melancholic sudden tragic end. The voice is initially central. It equates metaphor and feels great in identifying with the lion image in the lion and deer parable but in the end without any drastic or dramatic changes the role is reversed – the lion becomes a deer and the fire that stamped out others is stamped out by others. It is a real irony of the life of a man who confesses that he has stamped out countless hidden fires – human lives that are less than human to him. He is not a man but a beast. The voice is castrated, ostracized and mutilated. It is defeated. It is muted. It is strangled. It is made coarse and to plead for understanding his tragic fall but in the end it is refuted and is not to listened to by others. It becomes a voice of a psychopath. It becomes a voice of a defeated men. His voice is the voice of the voiceless. In

the beginning, the voice of the voiceless was the voice of the society but after the climax, and more particularly in the end of the monologue, “hidden fires”, it becomes impotent and ceases to be the voice of the voiced and becomes a voice of the voiceless with no recognizable attendant / audience / listeners. It becomes an air.

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Upgradation of Values through Literature

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Try not to become a man of success, but rather try to become a man of values. - Albert Einstein

Values help us to live in harmony with family, character helps us to live harmoniously in a society and policies help us to maintain harmony with the orders of nature. Our character is determined by the values we incorporate in our life. The character of a human being is the outcome of the values he possesses, his imagination, and the experiences he has gained in his life. Society plays an important role in building up character of an individual.

We start learning about our culture, tradition and values at home first and in schools, colleges, universities, workplace what not, every day we will be learning about society, religions, different cultures. Due to globalization there is a scope for learning many things, both good and bad. Persons from cultured families will naturally be enhancing their personalities by observing the happenings in and around them. Some persons experience the things and will be in a position to judge what is good and what is not. If everyone learns the real values of life, there will not be any unethical practices.

Ethics and values go hand in hand for a sustainable faith and trust. Many great people had led their lives in conjuring up ethical fervour to its pinnacle of success. People have always relied on literature when they wanted to replace the mundane experiences with a world of heroes, adventure, and romance. Popular literature reflects contemporary culture and life, which is a rapidly changing category full of contradictions. Popular contemporary literature, as a factor that depicts the cultural values of society, is characterized by consumerism and strives for entertainment, marketable efforts aiming towards mass consumption, misinterpretation of historical facts, and clichés. The life of a human being is tangled in a complicated web of pathos and sorrows

with a tinge of happiness. Mother Teresa once commented that “There is no peace in the world because we have forgotten that we belong to each other.” How true! The basic humanity of humans is to recognise that we are one species and not alienated from each other.

I have a strong conviction that a language attracts people because of the wealth of literature and knowledge enshrined in it. The Indian languages are vibrant and are developing by the contributions of great minds using them as their vehicle of expression. If writers add values in their writings, on whatever subject they may be writing, to some extent, all the evil practices may be reduced.

We may not propose that reading stories filled with values will directly affect character development. But many of us found books that helped us to grow, that changed our views towards others, perhaps brought a change in our standards. In other words books influenced to develop our character and helped us to make us the persons what we are today. Representing human feelings, values and emotions is an essential part of a good story.

In literature we find many characters exhibiting friendship, love, responsibility, honesty, truth and integrity, patriotism, kindness, bravery. When students are exposed to read such stories from their childhood onwards and imbibe core values, they will develop themselves as responsible future citizens.

In Shakespeare’s *Hamlet*, Polonius’s advice to his son is an example on how to conduct himself in the world.

Don’t tell all you think, or put into action thoughts out of harmony or proportion with the occasion. Be friendly, but not common; don’t dull your palm by effusively shaking hands with every chance newcomer. Avoid quarrels if you can, but if they are forced on you, give a good account of yourself. Hear every man’s censure (opinion), but express your own ideas to few. Dress well, but not ostentatiously. Neither borrow nor lend. And guarantee yourself against being false to others by setting up the high moral principle of being true to yourself.¹

Rudyard Kipling's (1865-1936) inspirational poem 'If' first appeared in his collection 'Rewards and Fairies' in 1909. The poem 'If'

is inspirational, motivational, and a set of rules for 'grown-up' living. Kipling's 'If' contains mottos and maxims for life, and the poem is also a blueprint for personal integrity, behaviour and self-development. 'If' is perhaps even more relevant today than when Kipling wrote it, as an ethos and a personal philosophy. Lines from Kipling's 'If' appear over the player's entrance to Wimbledon's Centre Court - a poignant reflection of the poem's timeless and inspiring quality.

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:

.....

Yours is the Earth and everything that's in it.
And which is more – you'll be a Man, my son!²

Tagore in his poem "Where the mind is without fear" which is taken from Gitanjali,³ sketches a picture on how he would like the India of the future to be. The poem was written during British rule in India. Tagore wanted India to awaken to a bright dawn of freedom- freedom from slavery and our own mental chains.

Habib Tanvir's Charan Das Chor,⁴ is a master piece. The play is an exemplar of the satirisation of autocratic power. The story is about a petty thief who makes four simple vows to his guru – never to eat in a gold place, never to lead a procession on an elephant never to become a King and never to marry a princess. His guru makes him add a fifth- never to tell a lie. As events unfold, Charandas becomes a popular hero among the people, is offered the seat of political power, and has an enamoured princess intent on marrying him. For his refusal he is put to death. It is a powerful parable of the fate of truthful existence under repressive power regimes, Charandas's acts and deeds debunk the religion, the state, and class economy. He shows up the existing social order as disorder. He has got some noble virtues like integrity, truthfulness, honesty, ethical values, uprightness and professional efficiency. But it is a pity that we can't notice these qualities in the policeman, the priest, the government official (the minim), the wealthy landlord, the guru, and finally the queen.

If we see the life of Pundarika, who was an unruly person and behind all vice like drinking, flirting with women etc, becomes a good and pious person and could ask Lord Panduranga Vithal to wait. What an unimaginable change!

If we observe the lives of Valmiki who authored ‘Sri Ramayana Mahaa Kavyam,’ Sant Tulasi Das, Yogi Vemana who authored ‘Vemana Sathakalu’ Vipra Narayana, the Innovator of Kuchipudi dance Sri Siddhendra Yogi, reveal us there is a chance to change or completely reversal of roles happen in any life whom God blesses. Initially, they were not following any ethics and values in their lives but later a complete reversal happened in their lives. Some were able to write great epics and some were able to change others and even the world also.

We know the stories of the people like, Dhruv, Prahlad and Vainateya who faced many difficulties, but whose thoughts were shaped and nurtured by the values taught to them by their mothers. So Mother is the first Guru in teaching values. Matru Devo Bhava!

If we examine the literature, there are many instances through stories like Pancha Tantra,⁵ Akbar and Birbal,⁶ Tenali Rama,⁷ Maryada Ramanna stories, Vikram and Bhetal⁸ stories, though they look like children free-time or bed-time stories, our ancient authors packed them with lot of values.

The story of The Guide⁹ by R .K.Narayan, describes the transformation of the protagonist, Raju, from a tour guide to a spiritual guide and then one of the greatest holy men of India. This novel brought its author the 1960 Sahitya Akademi Award for English novel. In this novel Narayan sculptures Raju’s character from an uneducated young youth to greedy Raju who forgeries the signature of Marco but there is inner light in Raju, he surrenders to the poor, ignorant and innocent villagers who believe him to be a god man who fasts to bring rains for them. Their innocent love changes Raju to continue fasting till they get rains. In this process, he sacrifices his own life.

The story of a Bishop’s candlesticks, which was a part of the great historian novel by Victor Hugo’s *Les Miserables*,¹⁰ was first published in 1862, which is considered one of the greatest novels of the 19th century. Valjean's character was based on the life of Eugene

François Vidocq, an ex-convict who became a successful businessman widely noted for his social engagement and philanthropy.

There are plenty of examples in literature. O. Henry's short stories are another best example. Such stories should be taught from childhood to inculcate values in children. (Oscar Wilde's short story, The Happy Prince is an example of the motto-service to humanity is service to divinity)

The bravery, the values followed by our great warriors like Bhishma, Karna, Ashoka, Jhansi Laxmi Bai, Tippu Sultan. Maharana pratap , Chatrapati Shivaji , Rani Rudramadevi, Jahanaara throw light not only on their bravery but reveal a lot about the values followed by them in various situations.

Amarchitra Katha¹¹ Stories is one of India's largest selling comic book series, with more than 90 million copies sold in 20 Indian languages. Founded in 1967, the imprint has more than 400 titles that retell stories from the great Indian epics, mythology, history, folklore, and fables in a comic book format. It was created by Anant Pai, and published by India Book House.

Amarchitra Katha was launched at a time when Indian society was slowly moving away from the traditional joint family system, because of socio-economic constraints and urbanization. In a joint family system, grandparents would regale the children of the household with tales from folklore and the epics, and the Amarchitra Katha series served to fill the void left by grandparents in the smaller nuclear families in urban areas. The choice of English as the primary language led it to reach the majority of children who studied in English medium schools.

Other than the above, we are proud of Chanakya (who is the first person to write a book on economics that is Kautilya's Artha sastra), who showed brilliance and radiance in his thoughts and action, who made an ordinary woman Mura's son as Samrat Chandragupta. Another great person Mahamantri Timaarusu who also showed extraordinary intelligence and spontaneity in taking decisions and helping King Krishnadevaraya. All these stories, panchatantra stories and Stories from Mahabharata are available in Amar chitra katha series.

There are several short stories for college students, who do not

have patience to read long stories. Sri Satya Chaitanyaji's¹² blog gives us plenty of such stories. A glass of milk, A meeting etc are examples of such stories. The teacher can ask the students to express their views about the story, after the narration.

A glass of milk (the story)

One day, a poor boy who was selling goods from door to door to pay his way through school, found he had only one thin dime (18th C coin in US/Canada worth ten cents) left, and he was hungry. He decided he would ask for a meal at the next house. However, he lost his nerve when a

Lovely young woman opened the door.

Instead of a meal he asked for a glass of water. She thought he looked hungry so brought him a large glass of milk. He drank it so slowly, and then asked, "How much do I owe you?"

You don't owe me anything," she replied. "Mother has taught us never to accept pay for a kindness."

He said ... "Then I thank you from my heart."

As he (Howard Kelly) left that house, he not only felt stronger physically, but his faith in God and man was strong also. He had been ready to give up and quit. Many years later that same young woman became critically ill. The local doctors were baffled. They finally sent her to the big city, where they called in specialists to study her rare disease.

Dr. Howard Kelly was called in for the consultation. When he heard the name of the town she came from, a strange light filled his eyes.

Immediately he rose and went down the hall of the hospital to her room.

Dressed in his doctor's gown he went in to see her. He recognized her at once.

He went back to the consultation room determined to do his best to save her life. From that day he gave special

attention to her case.

After a long struggle, the battle was won.

Dr. Kelly requested the business office to pass the final bill to him for approval. He looked at it, and then wrote something on the edge and the bill was sent to her room. She feared to open it, for she was sure it would take the rest of her life to pay for it all. Finally she looked, and something caught her attention on the side of the bill. She read these words

"Paid in full with one glass of milk"

(Signed)

Dr. Howard Kelly .

Tears of joy flooded her eyes as her happy heart prayed:
"Thank You, God, that Your love has spread broad
through human hearts and hands."

In some of the Indian Universities, MBA students are given project works based on the values of Sri Ramayana and Mahabharata, the two great epic stories which are the treasure house for plenty of values. We need not read Stephen Covey's books for value development. Our epic stories are more than sufficient to inculcate such values. Here I need to mention Gurucharan Das's¹² "The Difficulty of Being Good- the subtle art of Dharma" which dwells on the role of dharma and moral well-being. It addresses the central problem of how to live our lives in an examined way – holding mirror to us and to confront the many ways in which we deceive ourselves. How we are false to others and how we oppress fellow- human beings. I suggest/request everyone to read this book. Apart from these the greatest sacred books like the Bible, the Quran etc. are read by people because of the wealth of values and knowledge enshrined in it.

Parents and teachers have great responsibility in moulding the character of the students. Many students involving in unethical practices are lacking in values. They indulge in violence and frightening the students. As a result, some sensitive students are taking extreme steps by committing suicide. Some other timid and mild students are either discontinuing their education or trying to change the

course or college.

Recently it came to our notice about the suicide of Rishitheswari, a first year B.Arch student of A.N.University, Guntur, A.P. due to tormenting by her seniors last month. In her suicide note she pleaded the authorities to bring attitudinal changes in seniors. This incident stirred the govt. to take serious measures to root out ragging in hostels and on campus

The National Education Policy,¹⁴ 1986, spoke about creating awareness of India's common cultural heritage, social justice and compassion, democracy and egalitarianism, secularism, gender equality, concern for environment, social cohesion and national unity, population and Quality of life, and scientific outlook and spirit of enquiry. It suggested that learning material should be designed to equip students with the wherewithal to combat social evils like caste and class barriers, religious fundamentalism etc. on the one hand and develop a scientific temper and habit of logical, rational thinking on the other.

There are endless possibilities of developing innovative methods and techniques for integrating values and ethics in education. This approach would help in moulding the character of students to become good citizens, while they are being imparted knowledge for their intellectual advancement. The UGC has insisted all the universities to introduce Human Values and Ethics as one of the subjects for study with a view to develop values among the students.

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***The Eye of God-The Story of an Unscrupulous Man and
a Socio-Cultural Document***

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N.P. Mohamed's *The Eye of God* (Malayalam Original *Deivathinte Kanna*) is at once a personal narrative as well as a socio-cultural document highlighting the distinctive life-style of the Mappillas, and tells the story of an unscrupulous man consumed by a blind greed for wealth. The Mappilla customs and institutions come vibrantly alive in the novel. The intensity and horror of violent adult passions and the manner in which superstition pushes the characters in the novel towards an inexorable process of self destruction are rendered doubly potent because the narrator is a child who is both observer and participant. The child himself understands the significance of happenings only partially, but his acute and sensitive perception of people and events skillfully builds up a credible narrative for the reader.

The Mappillas of Kerala had their origins in the Muslim navigators and traders who came to the Kerala coast around the seventh century and who gradually established trade relations between Malabar and West Asia, North Africa and even the Mediterranean. Unlike the Muslims in the North, the Mappillas are not the inheritors of a Muslim empire. N.P. Mohamed also belongs to the Mappilla tribe. In his writings he copies the life-style of the common folk.

Over the centuries the Mappillas gradually evolved their own language, a Malayalam richly interspersed with Arabic words, and their own style of dress and music. Mappilla songs, composed and sung for special occasions like weddings and religious functions of different kinds, are now very popular and well-known all over Kerala. Religious education has always been an integral part of the Mappilla life and virtually all Mappilla children went to the Madrasa which functioned either as purely religious school and worked before or after regular government school hours, or dispensed a general and religious education simultaneously. Children were thought the quran through wrote memorisation and recitation, and the life and teachings of the

prophet. In this novel also we find such type of references throughout the novel. The child narrator Ahamed talks of his experiences in the family and the customs and traditions adapted by his Mappillas. The characters in the novel move steadily towards the culmination of a personal tragedy. Mariam Ammayi, the head of the joint Matrilineal family in the story, makes repeated efforts to save her nephew, the child-narrator from the evil forces which menace him, but fails. Her brother, Koyassan is driven solely by greed for wealth.

He succumbs to the temptation of sorcery and in doing so unleashes the grim punishment of a family curse. The innocent child protagonist is trapped in this fearful drama and becomes the terrified witness of his own tragic and vivid cameos of everyday life in a Mappilla household, minute descriptions the rituals associated with black magic, episodes that recount the delicate awakening of a young boy's sexuality, are all woven into the main lines of the narrative without intruding on it.

The child, Ahamed wishes to be called with that name but is called Thupran (a person of a lower caste in Kerala) by his Moothappa (uncle). The child is very angry with his Moothappa because of his Moothappa's behaviour towards him. The boy was happy in Kozhikode. He has come to Parappanangadi. Here he likes the place as well there are so many trees here there is a spreading Jackfruit tree that looks like an umbrella, a mango tree that touches the sky in front of the well. There are more jackfruit trees and payans near the fence. And at the corners of the compound are clumps of Mamboo whose tips bend over to touch the ground. All these things make him happy here. His cousin Ummoo is some years older than him and likes the boy very much and he likes her also. The little girl tells him everything of the place she tells everything interestingly. But she always asks him promise not to tell the things she is going to tell to anybody. The child narrator narrates his experiences with the other members of the family and with surroundings of the household. Ummoo has seen a number of snakes all over the yard. She tells him that she has seen the snakes the colour of gold in the bamboo thicket. She tells him a secret also about snakes also.

“You must never scream when you see a snake. Snakes come out of their houses praying they will not see human beings, because

human beings kill snakes. So if a snake sees a human being it strikes at once. It's head swells up, flat and round as a jack fruit leaf, and the two tongues on either side flutter in the wind. It stretches itself out and swags. Then it blows, phoo, and strikes. If a snake bites you, you are sure to die."

The boy is frightened, listening to Ummoo. He does not like it here at all they do not even have a proper house here. So he feels sad to live in this hut with thatch screens all around, a thatched roof and thatch again to mark out the rooms.

In the opinion of the narrator Ummoo is clever. She has finished the fifth class and is waiting to get married. She is a good company of him in Parapanangadi. She is a friend, a caretaker, a guide, an adviser and everything to the boy.

He pities with his another cousin Moyammadali because he cannot come out of the house as he is imprisoned in the room. Moyammadali shoots like a crow-pheasant and behaves like a mad person. The narrator tells us that it was because Moyammadali has eaten poisonous mushrooms though his mother Mariam Ammayi has boiled some water with care way seeds and has given it to him. He cannot get well. The child has been brought up in such an atmosphere of fear of snakes and fear of spirits, that he is afraid of everything all the time. His Ummaa (mother) likes the boy very much though his Bappa (father) is away from home living in Kozhikode and some business.

The boy's Moothappa(uncle) is a very serious man. All the members of the family are afraid of him. If he gets angry he roars like a lion and makes others frighten. The boy is not allowed to wear trousers in Parappanangadi.

His Moothappa has given him a checked lungi the day he has arrived, a coarse one. The boy has to wear his lungi when he goes to Mosque as well. He is in fifth class and his sister Ayiseyi in the second. Now she is not here.

Ummoo and Ahamed play together there so seeds in the field and they sleep together. It is only when at Moothappa's presence they are afraid. Ummoo has come of age and she is going to be married soon. Moothappa is thinking of her marriage. One day some people come to

their house and Ummoo's marriage is fixed. When her marriage is performed she has entrusted all the things to the boy and went to her husband's place now the boy feels very unhappy because he finds no other company. Now the boy's life is with Moothappa, Mariyam Ammayi, his mother and others in the house hold. When Ummoo is away he sees everything dull. He remembers all the memorable incidents with Ummoo. Now Ummoo has gone far away. When she has left she has been worried about Moyammadali and has stood looking at him. But he cannot look at her he is bound with chains and his feet. It's a common thing that Moothappa beats him severely when he behaves madly. Ummoo has walked behind her husband and Ahamed beside her Moothappa has followed carrying the box. Umma and Ammayi have walked together behind him. The moment she has left everybody in the house has cried. It is Ahamed more.

Ahamed is admitted in a night school of the panathil mosque. The room is lit by three petromax lamps. Some are reciting from The Quoran aloud. The school is full of Musaliyar children (children who receive a religious education of Islamic faith). They look at his new cap and laugh they make fun of him. Komu Musaliyar, the Mudaris is seen in the school now and then. Even the flies in the panathil mosque are afraid of him. He stays on the lower side of the mosque. He sits there and recites. Taphsir to the Musaliyars Kunharu Musaliyar chants the Taphsir in the mornings. The boy here describes the different experiences he faces in the school. One day he goes into a burial ground and sees the skeleton of a human body. He is afraid of it and comes back home. At home he does not reveal it to anybody because of the fear of Moothappa.

Ahamed has written to Ummoo, and Ummoo writes sometimes to Moothappa, Ammayi and Umma. He feels upset for not receiving any letter from her. But he craves for meeting her old friend. The boy feels sad for Moyammadali is punished very often for his misbehaviour. One day when Moyammadali threw away all the food prepared for Musaliyar children, his Moothappa kicked him on his stomach and beats severely. Poor Moyammadali can not bear the blows. Very soon he dies. Mariyam Ammayi is very much upset with the incident. She does not eat and sleep for some days. She curses Moothappa for behaving brutally with the boy. She goes to her

daughter Ummoo as the other was a pregnant. After coming back she behaves very rudely with Moothappa. She hates his actions and words. She does not care him.

The death of Moyammadali and some other bad incidents in the house lead the members of the family to think of the bad spirits they think existed in the place. This leads to believe sorcery. They think that some snakes are at watch of the wealth hidden in the ground by their fore fathers Moothappa brings some haggis and other sorcerers to the house. One day Kanakkan Thami is brought home. He is seated cross-legged on a big low wooden stool. He recites something loudly. He draws some stripes and squares on the ground a brass oil-lamp is burned behind him. The child narrator is taken to sit before Thami. There is a skull before him it is a disgusting thing to him. He wants get out. But his feels heavy. A sharp pain pierces his eyes. Thami chance something and sprinkles water into the squares. As he goes on doing so the boy cannot breathe properly. He hears his heart beat loudly. He feels suffocated. He wants to tell his mother but there is no way. As Thami's recitation grew louder the boy becomes stiff. Thami blows on his face and his head begins to spin. Thami asks some questions. Answers come from the boy but it is not he who gives the answers. Someone answers from somewhere in a voice that is like the sound the water makes when we throw pebbles into it.

Thami says that they have to do one of two things – either they have give the spirits the flower of their Taravad (ancestral home, a joint family) as their resting place or they have to offer the blood of a boy in the house. He also says that if they do neither of these he will face his death in forty days. As they are in the practice of superstitions, they believe the words of Thami . Moothappa falls ill. His hand and a leg don't work. He cannot speak even. Many people come to visit him. Doctors come to cure him of the disease but there will be no use. He dies.

Thami begins sorcery in a room it is then the boys mother gets furious and screams at him to get out of the house. She takes a scythe and beats Thami with it. She cannot control her anger for her son is going to be offered to the spirits. Drops of blood drip down Thami's face. He wails. The portrait of the child's mother in the novel is the most tender of all the woman characters but when she becomes aware

of the harm that will be done to her son, she is transformed from docile soft-spoken creature into a fierce tigress, ready to kill in order to protect her son. Her courage, however, proves futile. The women of the family are custodians of goodness and Justice. None of them is susceptible to avarice, and although they are very different from each other, they are completely united in their love for the child protagonist. However they are powerless to save him from his destiny.

Scrupulously attentive to mind of a child, to the direct, uncluttered way in which it perceives the world. The author uses language with care and restraint. The child's narration remains simple, sometimes even causal, but the sequence of events is tightly controlled and no statement that the child makes it haphazard or irrelevant. The narrator retains a deep compassion for all his fellow characters throughout the novel, from the innocent, doomed Moyammadali to the scheming Koyassan. Although the protagonist is surrounded by people who recognize the forces of evil and try to protect him, it is darkness and destruction that prevail. The protagonist mother is dared to kill Thami in order to protect her son. Here we see the love of another upon her child. All the events of the novel go around the little boy Ahamed and this way he is protagonist of the novel.

To quote the words of Ramakrishnan here—

“N.P.Mohamed shows unusual empathy with the child's mind in recording even his passing fancies in minute detail. The transparent idiom moves easily between the inner and outer worlds of a young boy's alert gaze. The sun is supposed to be the eye of god, who can see everything? In a sense it also refers to the omniscient gaze of the novelist”.

The novel captures the essence of the world through Ahmed's world view. The narrator, probably the double of the author himself as a child, only partially grasps the significance of things and events to which he is a witness. However his eye for the subtle detail and his deep perception of people help the reader construct a vital structured narrative out of the series of incidents and encounters which apparently constitute the novel.

Ahmed's world unfolds through observations of people around

him. The stories told by unmoor unwrap the magic and mystery of the nature and life bound by the dictates of the Muslim community in kerala. The innocent child observes and experiences the disappointment, help less ness and the destiny in their fullest forms towards the end of the story. As Ranjini Rajagopal points out—

“The family’s attempts to drive away the spirits inhabiting Moyammadali ikkakka steer the story through. Frustration anger, helpless ness and ultimately the mute acceptance of late—all play through the narrative fabric, which, even as it gravitates towards a crescendo, deceptively holds hope aloft. In a related paradigm, young Ahmed takes stock of the world around him as his sexuality and budding youth flower in dreamy sequences of time. As Ahmed grows up, witnessing the const5ant battle of the family to exercise the ‘tharavad’ of spirits, the imaginary world envelops him in its misty folds”.

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Indian Literary Theories and Interpersonal Communication: A Study of *Dhwani* and *Sahrudhaya* and their Relevance Today in Interpersonal Communication

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Introduction

Communication is easily the most difficult proposition to accomplish. In a world of paradoxes and differences in every sphere of existence, communicating effectively is a hit or miss syndrome. Differences in personalities, geographic, ethnic, linguistic and therefore cultural distances, personal insecurities, external and foreign influences and numerous other factors add to the conundrum. Absence of clarity in thought leads to poor expression, which further leads to confused understanding or misunderstanding. We call upon gestures and other supplementary devices when we confront people who have not 'understood' us. In such circumstances, it is more than just a relief if only people "get me" without too many explanations. These devices philosophically termed meta conversations curtail quality time for exchange of real information and messages. In short, we need to establish good interpersonal relationship with people. To achieve this, sharp and effective interpersonal skills are a vital necessity.

That human beings acquire knowledge at a pace that surpasses any other species is only too well known. Several studies indicate that constant interaction with the environment with an aim to understanding the intentions of the speaker is crucial in this achievement. Such interactions can be best seen in children, when they enthusiastically utilize clues to understand others' intentions. They make their own inferences of the language, emotion, and action of the people around them. For example when a child hears a new word, children imbibe ideas like gaze direction, emotional expression, gestures, and body posture of the speaker of that particular word often spontaneously. They are constantly on the look out for such intentional clues to interpret the word in the light of these information. By sheer

improvisation that stems from a classy understanding of the word in all its dimensions, they avoid potential errors, and quickly learn new yet, relevant skills.

What takes one by surprise is that, these assiduously learnt concepts are lost midway in the educational process. The learners as adults try to learn these skills with conscious effort, when the same was internalised unconsciously in their childhood.

Revisiting Interpersonal Communication

Interpersonal communication may be thought of to comprise the following sub skills:

Communication Skills clearly states that *we be good listeners as much as we want to be good speakers.*

Assertiveness Skills wherein we express ourselves with a clear understanding of our rights without violating the rights of others.

Conflict Resolution It is necessary to understand and accept that conflict is customary and inevitable. Conflict resolution skills help in resolving differences and allow the relationship to flourish with a complete acceptance of the differences.

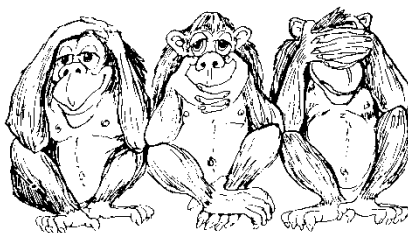
Anger Management aids in channelising anger effectively by early recognition and appropriate expression of anger. This is crucial to achieve goals, handle pressure and emergencies problem solving and addressing concerns of health.

When we look a little deep into these skills, we cannot escape noticing that Interpersonal skills are best accomplished when the twin functions of understanding and acceptance hold supremacy in relationship. These twin functions are prerequisites in any relationship. Of the two, understanding is fundamental. It is not just the spoken word that needs to be understood. Much is conveyed by the word not spoken. Gestures and other bodily movements convey a world of meaning that may not be possible otherwise. Unearthing this meaning is not just a challenge but indispensable if we are to succeed in sustaining a relationship. Think of the following example: You walk into your department; your boss stands there at the entrance and has a look at his / her watch. What are your inferences from this gesture?

- (S)He monitors your time of arrival – late / early / on time
- Just any other personal reasons

If you are on time or early, there would be no conflict. But if you are late, the consequences are well known. The case becomes irrelevant as the understanding or the inference arises from the nature of relationship between the persons concerned.

When we look at the following picture, we can make several layers of meaning. Most of which are merely intended not stated or indicated outright. But how do we justify our understanding?



Hear no evil, speak no evil, see no evil

Why is that we always attribute it to evil? Why can't the animals hear no good, speak no good and see no good? Or why can't they just express disappointment, disbelief or frustration as we commonly use these gestures to express them. This is because we have evolved inherent moral codes that anything evil has to be shunned while goodness has to be embraced. Where do these moral codes come from? Are these agreeable to everyone? These are some of the fundamental issues one can raise if we look at the broader implications of these gestures. Or may be the animals are merely sitting, not intending to convey anything through their gestures. In that case are we thrusting our inferences on the gestures? Or is there a psychological evidence for their gestures? Answers to these can be found in Ancient Indian Aesthetics.

Inferences are not easy to arrive at and so are justifications for them. But 2000 years ago the need for this higher order understanding between two or more people became a nucleus of human existence particularly in the field of art.

Interpersonal skills in Indian Aesthetics

Indian Aesthetics dates back to more than 2000 years when Bharatamuni promulgated what is proverbially termed the fifth Veda- NatyaSastra – a treatise on the theory of theatrical and literary arts. This treatise deals basically with the concepts of Rasa and Bhava, and their influence in theatre. The role of the audience in the success of arts is highlighted in this treatise. A true audience with a sensitive and responsive heart who could understand the intention of the performer and become one with the art and the artist is referred to as a Sahrudhaya. This term literally means ‘one with the same heart’. This sahrudhaya is at once a sympathetic and compassionate reader, capable of reading the mood of the artist or the creator, who is both moved by the incident and remains distanced from the object (s)he contemplates, gifted with an alert sensitivity, who understands and accepts the mindset of the artist.

In short understanding and acceptance is what makes an empathetic friend, a kindred spirit, a *sahrudhaya*.

The moot point here is not the understanding of the stated or the indicated straight forward idea, but the most difficult and demanding level of the implied meaning. This suggested meaning in Sanskrit aesthetics is considered to be the highest semantic form since it is as much difficult to express as it is to infer. That artist or creator endowed with the ability to create implied actions and the sahrudhaya endowed with the gift to react in a manner to unravel the implied intentions are regarded to be the greatest of all creations. This implied meaning is referred to as Dhvani in Sanskrit literary theory. Let us look into the details of Dhvani.

Dhwani

The theory of suggestiveness or implicit meaning is professed by the Dhvani theory promulgated first by Anandavardana in *Dhvanyaloka* and explicated by Abhinavagupta in *Locana*. Suggestiveness is just one small miniscule aspect of Dhvani, an unfathomable ocean for it comprises over 7000 myriad types. Meaning and meaning mankind are the very soul of any communication whether literary or non literary, the explicit and the implicit are regarded as its two aspects. The explicit is that which is obvious and works at a more superficial level. But the implicit is quite different from this. It shines

supreme above the striking external constituents. Here the conventional meaning renders itself secondary and suggests the implied meaning. And this suggestion usually appears as flash upon the mind when we look beyond the literal meaning. Suggestion does not bear identity with indication because indication is grounded on the primary denotative force of the words. Thus suggestiveness works at a level which is far removed from the primary superficial denotative meaning of the text.

Dhwani as a Literary theory

The soul stirring analysis of aesthetic experience was set forth in the *Locana* of Abhinavagupta. India's founding literary critic for well over thousands of years, this assessment has dominated traditional Indian theory on poetics and aesthetics. The *Locana* is essentially a commentary on the ninth-century *Dhvanyaloka* of Anandavardhana, which is the pivotal work in the history of Indian poetics.

The *Dhvanyaloka* revolutionized Sanskrit literary theory by proffering that the main goal of good poetry is to evoke a mood or "flavour" (*rasa*) and that this process is explained only through the recognition of a semantic power that transcends denotation and metaphor. This transcendental power is that of suggestion. On this basis the *Locana* develops a theory of the psychology of aesthetic response.

Dhwani is rooted in the more familiar cultural traditions, where the philosophical validity and practical efficacy of their theory are conspicuous by their richness. The dhwani theorists never aspired for harmonized notions of the particular. In the introduction to *rasadhvani*, Abhinava expounds only the most common principles of the nine emotions and art emotions (*Bhavas* and *Rasa*) on which the dhwani aesthetic rests. He presumes constancy at the most basic level; yet his formulations permit cultural and other forms of difference. Further more the dhwani theorists claim that the situations (determinant and consequents) under which a particular aesthetic experience occurs are infinitely varied and context bound. Cultural variance allows simply another context in which dhwani-related patterns can be recognized and elucidated.

A culture bound view of the dhwani schema is apparently based on specific language theories, ideas of order and metaphysics, also permits substitution of each particular item by other indigenous, hybrid

terms and matching concepts. Therefore an abstract of the dhvani aesthetic would constitute the following permutations and combinations:

(a) four levels of language awareness, *para* (undifferentiated transcendental signified), *Pasyanti* (the "beholding" awareness, or object awareness) *madhyama* (speech of thinking, understanding, fancying), and *vaikhari* (the audible, material language);

(b) four aims of life, *dharma* (duty), *artha* (money or fortune), *kama* (sexuality, or desire), *moksa* (salvation);

(c) three components of character and/or constituent elements of consciousness (*sattva* reason , *rajas* passion , *tamas* ignorance);

(d) three types of mobilities (or dilatations) derived from various combinations of the constituent elements, *vikasa* (blossoming), *druti* (speed), *vistara* (expansion);

(e) nine basic emotions and art emotions

srngara – love

karuna - pity

hasya - laughter

bibhatsa - disgust

raudra - terror

bhaya - fear

adbhutha - marvel

vira - valor

santa - peace

(f) the attendant permanent and transitory states of mind (*sthayi* and *vyabhicari bhavas*), consequents and determinants (*anubhavas* and *vibhavas*)’.

Added to these are seventy five figures of speech, numerous subtypes of each, all adding up to a final count of roughly 7,420 types of dhvani (Dhvanyaloka 646), or an "endless variety," as Abhinava states.

It may sound rather weird at the moment that such an interpretation - as that of suggestiveness has anything to do with interpersonal skills. But one has to consider the fact that despite being a literary theory, it has relevance beyond the boundaries of literature. Implied meaning is the essence of nonverbal communication, particularly spontaneous unrehearsed gestures. An understanding of the

inferences of body language can go a long way in making interpersonal relationship healthy. Besides, Sahrdaya is best established when the implied meanings are understood and accepted. To get into the mind of the speakers, understand their intentions, infer from their non-verbal communication and then attempt to accept the persons as they are with all their plusses and minuses is easily the most demanding of interpersonal communication.

Another point to ponder is that this Dhvani is not a one-time understanding but a process that leads to sahrudhyathva. This apart, as stated earlier, this theory claims that the situations under which a particular experience or communication encounter occurs are infinitely varied and context bound in which dhvani-related patterns can be recognized and elucidated. Unless Sahrudayatva is present on all these instances interpersonal communication and therefore the relationship cannot be ensured.

Looking ahead...

Among the most significant aspects of this theory is to execute it particularly in an classroom situation. For all our understanding of our learners, we seldom recognize the fact that they already vigorously practice dhvani and sahrudhaya. How often we see them behave differently to different teachers? How? They have understood the mindset of each teacher; have weighed meticulously the teacher's temperament and tolerance level and work out their behaviour accordingly. This is dhvani and Sahrudhaya in perfect practice.

All we need to do now is to sensitize them that we are aware of their ancient 'tricks' on the one side while formulate activities that make them understand each other better through the inputs on Dhvani and Sahrudhaya. Some activities possible are as follows:

- Miming a situation
- Creating sentence structure using puns and other word plays
- Positive strokes about their classmates
- Narrate one positive interaction they had with their fellow classmates.
- Respond constructively to others' narrations

- Team games like ‘find the personality’

Summation

Interpersonal skills are thus a cumulative impact of our behaviors and feelings have on our interactions with others. Shy or bold, quiet or passive, domineering or cooperative become irrelevant and immaterial if we extend a clear understanding of each other’s mindset. These skills cannot be developed consciously. These skills are learned mainly from observing our environment, our parents, the television and our peers. Children imitate chiefly in an attempt to learn. We do not stop and examine much of what we believe to be true either about the world around us or ourselves. It is only when we make a habit of these, when our self-awareness rises, when we are faced with difficult and challenging circumstances that we give a glimpse into our interpersonal skills and the potential for change that exists. It is in this context that the ancient theories come in handy enabling the understanding and acceptance of people as they are promoting the joy of living in perfect and harmonious coexistence.

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The Incorporation of English Literature in Engineering Curriculum: Prospects and Perspectives

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It is widely acknowledged that literature has an essential association with life. Due to the ability of literature to hone creativity in language and imagination, its inclusion is essential in any system of education that promotes the importance of discovery as a vital feature of the learning process.

The induction of literary content in English Language Teaching has been a popular practice for a long time. In ELT in India, English Literature continues to enjoy prime position and it has been a popular component of language courses in Indian School Education System. The addition of literature in ELT is to benefit students in three areas, namely language development, cultural and value enrichment and personal growth. In ELT, literature is taught not only in primary and secondary schools in India but also in higher educational institutions such as Degree colleges. Higher educational institutions incorporate literature as a component of English language proficiency classes or as a subject for arts and language students. Its significance as part of the language syllabus in primary, secondary and higher educational institutions in India is undebatable.

The status of English as a course in Engineering Institutions

In engineering institutions, the educators aim to equip the students with the capacity to think independently, creatively and passionately for life-long learning. However, the new challenges, sprung up in the realm of engineering and technology across the world, created an urgent need to make engineering education more relevant to the times.

A college student in general, an engineering undergraduate in particular undergoes various influencing factors during his college life and his personality is moulded during this crucial period. He is required

to perform intellectually all the time and many a student gets bewildered and suffers through frequent bouts of depression and, sometimes, may end his life. Not every student is privy to counseling at this level.

Students joining engineering institutions right out of intermediate course, experience dramatic and drastic change in their life. The young minds are subject to listening technical lectures, performing experiments in laboratories for eight hours a day. The students are required to perform quietly and correctly. Recreational hours are almost nil, excepting English class.

English language course is prescribed only in the first year of engineering education. The prescribed syllabus is divided into four parts, namely Listening, Reading, Writing and Grammar. The writing does not allow for much creativity as the context of which is mostly technical. Students write letters, checklists, safety instructions, reports and the like. The comprehension passages and grammatical structures are also related to technology.

Why study Literature?

A work of literature imitates life. Characters in literary texts reflect the times and they have their own individuality, their strengths and weaknesses. The study of the beliefs and attitudes of characters lead to a better understanding of human nature. The knowledge and truth afforded by literature are different from the knowledge and truth provided by history and science. From this point of view, a literary work affects people. It stirs their feeling, raises their emotions and changes their ideas and mindset.

Literature is a privileged form of human activity because no other human activity brings out, fully or precisely, the variety, possibility or complexity of human life.

More importantly, Literature should be studied for a richer life, as it is entertaining, meaningful, funny, or tragic. They can convey profundity of thought, richness of emotion, and insight into character. Literature takes us beyond our limited experience of life to show us the lives of other people. Literature stirs us intellectually and emotionally, and deepens our understanding of our history, our society, and our own individual lives. By reading literary texts, discussing the plot with

others, thinking about how they would react in similar situations, students will learn and study human condition.

Literature is language in its finest form. That is why, studying literature encourages the learner towards language acquisition, expands the students' language awareness, and develops their interpretative abilities.

Engineering students work industriously for four years and obtain the necessary technical knowledge and skills that enable them to get employment. But the human soul inside them is not nourished. The students, upon becoming employees of a company, feel hopeless and unable to deal with the imminent crises, emotional, professional and otherwise. Engineering colleges are successful in making the students ready for industry, not for life.

We are living in a pervasive globalized environment. The incorporation of English literature develops a cultural and intercultural understanding in the engineering students who are expected to work in a heterogeneous environment. Also, it needs to be noted that literature deals with diverse concepts endemic to human condition – family, relationships, business, finance, patriotism and so on. An engineering graduate will be able to identify with such concepts and develops his personality.

Cleanth Brooks et al. say “Literature gives a picture of life-not the picture that is actually (historically) true, but a picture that has its own kind of truth-a ‘truth’ that includes important elements that science from its very nature is forced to leave out. The truth of literature takes the form, not of abstract statement but of a concrete and dramatic presentation, which may allow us to experience imaginatively the ‘lived’ meanings of a piece of life.”

The author, being an English teacher in an Engineering College for the past ten years, strongly feels that inclusion of literary context in English syllabus will enhance the quality of engineering students. The researcher feels that it is highly important to balance the learning of Listening, Speaking, Reading and Writing skills in English with the study of Literature. Exposure to English literary texts will definitely serve the purpose of sensitizing the technical students with life-long and value-based learning. As the existing syllabus in most of the

technical universities is devoid of the spirit of humanity and given the fact that technical students are not given the opportunity to study English Literature as part of the curriculum, the relevance of a subject like English Literature to engineering students is one factor to be scrutinized upon.

The author would like to note that while much research has been done to evaluate the relevance of teaching literature as part of English language course at school level, there is dearth of research that focuses on inclusion of English literature at engineering colleges.

Also, there has not been much research conducted with regard to the perception of technical students and the English teachers in technical institutions. It is therefore vital to embark on research focused in the areas mentioned above, given the lack of research undertaken in this area.

At this juncture, the author would like to note that perception of technical learners on the inclusion of literature in English programmes in engineering curriculum is an area of research that needs to be tapped further.

As literary texts offer a rich source of linguistic input, the author is of the opinion that they will create opportunity for engineering students to practice four skills of language learning- speaking, listening, reading and writing-in addition to emphasizing grammatical structures and presenting new vocabulary.

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Psychological Perspective - Female Psychology in Anita Desai's Short Stories

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The short stories of post-independent women writers show the stereotypical roles women have to play in the so-called educated and enlightened middle or upper-middle class of the society. The image of women in fiction has undergone a change during the last four decades. This social structure is clearly reflected in the short stories of Anita Desai. She has been gifted with such a fine feminine sensibility that her female characters have been vividly portrayed. All the female characters come alive in their dynamic process, always growing and changing, viable and mutable.

Anita Desai is interested in the portrayal of psychological reality. She prefers characters with some angularity and eccentricity to those who are normal and therefore, general. The interest in psychological study of characters which distinguishes Anita Desai's novels, also characterizes her short stories, though they do not offer scope for full length psychographs as the novels do.

Several of her stories explore tensions between family members and the alienation of middle-class women. Most of these women are economically independent and capable of taking care of themselves, especially the two women characters presented in the short story *The Rooftop Dwellers*. The two women, Tara and Moyna are presented as ambitious, hard-working, sincere and intellectual women who want to do their utmost to succeed in the career market and carve out a niche for themselves. Desai is trying to explore what happens to the two women in the story who were seeking an identity of their own and self-actualization. Having made an attempt at independence, they retreat

into the area of '*feminine mystique*' which reserves for them the traditional feminine roles. There are indignities in Moyna's provisional life, but Desai grants her heroine comforts in compensation. Moyna exudes confidence about meeting the world on her terms.

It could be a comment Desai is making on the optimism gap between generations. Marriage presented as inevitability in the life of a woman means her eventual return to the feminine roles reserved for her by patriarchy. The failure of the literary magazine actually becomes their failure. Moyna agrees to the marriage proposal as a way of escaping the problems arising out of confronting the world alone and Tara, already married, presumably returns to the family fold. The final destiny for women, the narrative unambiguously affirms, particularly in the Indian cultural context, is marriage and all the attendant feminine roles. *Srivatsava* says Desai, being a psychological novelist is concerned largely with the atmosphere of the mind of her characters. (Srivatsava, Ed., *Perspectives on Anita Desai*. Ghaziabad: Vimal, 1984, p. xxii.)

Veena in *A Devoted Son* behaves like a puppet and not like full-blooded character. Her actions are predictable. She is an uneducated girl, but so old-fashioned, so placid and so complaisant that she slipped into the household and settled like a charm, seemingly too lazy and too good natured to even try and make Rakesh leave home and set up independently, as any other girl might have done. She was pretty "*in a plump, pudding way*" (p.72). Fatness is generally associated with insensitivity by Anita Desai. She is "tactful, smirking and sliding merrily." (p. 76)

In the short story *Sale* the artist's wife sits, kneading dough in a brass bowl, with her head bowed so that her long hair broods down to her shoulders on either side of her heavy, troubled face. The red border of her saree cuts a bright gash through the still tableau. The child sits on the mat beside her, silent, absorbed in the mysteries of a long-handled spoon which he turns over with soft, wavering fingers that are unaccustomed to the unsympathetic steel. His head, too, is bowed so that his father, behind him, "can see the small wisps of hair on the back of his neck. He looks at them holding his breath till it begins to hurt his chest." (p.41)

In *Surface Textures*, the wife Sheila reveals a typical Indian wife's characteristic traits. Her use of *kumkum* that daily 'cuts' a gash of red colour, is also something uniquely Indian (p. 39). When her husband left his job, she felt miserable. The first few days Sheila stormed and screamed like some shrill, wet hurricane about the house:

"How am I to go to market and buy vegetables for dinner?
I don't even have enough for that. What am I to feed the
boys tonight?" (p. 37)

After that she wept. She lay on her bed in a bath of tears and perspiration. She thought it was all her fault because the whole thing started because she bought that water melon. It was only the kindness of their neighbours that saved them from starvation. They did not starve to death the very first week.

The short story *Royalty* explores female psychology in respect of sibling jealousy and male psychology of manipulating it to his benefit. When Sarla received the postcard from Raja, her hands began to tremble: *news from Raja*. In a quivering voice she asked for her spectacles. Ravi passed them to her and she peered through them to decipher the words as if they were a flight of migrating birds in the distance: *Raja was in India, at his ashram in the south*. Raja wrote in the letter to Sarla,

"You would be there, wouldn't you? You won't desert me?" (p. 2)

Sarla was all a flutter with excitement though it entailed the strenuous job of unpacking and setting the house to proper order. Sarla, a practical woman, comparatively fails to understand Raja's poetic approach to life. **Rajeshwar Mittapalli** feels, "It also indicates Desai's sober and balanced attitude to women and their aspirations. She knows that Indian women must have their proper place with opportunities for self-actualization." (*Indian Women Novelists and Psychoanalysis: A Study of the Neurotic Characters*. New Delhi: Atlantic Publishers and Distributors, 2001, p. 96). Developed with a sense of humour, the story presents a fine study in human psychology and love.

In the short story *Winterscape*, the psychology of the two sisters Anu and Asha is movingly presented. The sympathetic and affectionate nature and the concern Anu has for her widowed sister are beautifully

pictured in the story. Knowing that the one thing that could comfort Asha was the presence of the baby in her arms, Anu had planned to leave the boy with her widowed sister for a few months. She had given him to her sister out of love, out of sympathy when her husband died. She is not jealous about sharing her role. The shifting fates of the two sisters ultimately become one. Their lives continue to revolve around Rakesh whereas he has moved on to establish his own family. Rakesh is caught between two cultures and has conflicting loyalties. He disappoints them. They try, but fail to re-create the warmth and homely feeling of the Indian farm in Canada.

The tensions between women and their families are portrayed well by Desai. Rakesh, now “*a husband, a Canadian*” and fairly alienated from his past, has trouble explaining to his wife, Beth, the love and sympathy with which his mother gave him to her childless sister. Just as it is a child that has kept the two sisters together, it is the birth of Beth’s baby that gives these women a fleeting moment of bonding. Beth attempts to understand the bond between the two mothers of her Indian husband. Beth could not imagine entrusting her baby to her own, irresponsible sister. That is the difference between an Indian woman and a foreign one. Desai shows that women required developing “*defensive strategies*” whether alone in a large city or still within the confines of their family homes.

Mrs Fernandez in *Pineapple Cake* is less educated but more worldly wise. She is used to the realities of life. At the time of wedding of Carmen Maria and de Millo, she eats a lot of pineapple cake, though a gentleman has just died and the cake appears as if it were a corpse to her son Victor. But she satisfies her lust for eating and does not philosophize like her son. She is, therefore, practical and has nothing to do with the contemplative side of life.

The sketches of wives are certainly Desai’s forte: for they are paragons of virtue. It is not because they have been made so intentionally but because their quest for higher values is extraordinarily convincing and of a universal appeal. Mrs Bose in *Private Tutions by Mr Bose* does not possess sophisticated manners. Mr Bose is scared of her ill-manners as much as he is bored of his students. But her character seems to be humble and loving. She is totally dedicated to her kitchen and renders her services promptly.

Pat in *Scholar and Gypsy* is a lady of very independent nature. Her husband is busy with his research work. She has to be alone most of the time in India. She does not like Bombay and Delhi. She goes to Manali, where she prefers the hippie cult to the accompaniment of her husband to America. She believes in the seamy side of life more than its realities. She gives up a life of material comforts, leaves her husband, and decides to live “*the simple life*” (p. 137). Pat came of pain, strong farmer stock; she ought to have some of that blood in her, strong, simple and capable. Even Pat realizes that her marriage with David has been a mismatch and thus liable to alienation:

“I’m not sophisticated enough for you.’ It was the first time she mentioned the disparity in their background—it had never seemed to matter before.” (p.113)

Unlike Pat, Bina in *The Farewell Party* is a lady of good taste and good manners and she has talent as a hostess. She was thirty five. For fifteen years she had been bringing up her children and nursing the eldest who was severely spastic. This had involved her workings of the local hospital and with its doctors. She had a certain presence, a certain dignity, and people, having heard of the spastic child, liked and admired her, but she had not thought she had friends.

Mrs Fernandez and Pat have not convincingly been drawn; for they certainly lack an organic quality that might have enabled them to grow in accordance with the development in the story. But Otima Bose in *Pigeons at Daybreak* is a very devoted woman. Otima who loved to talk and hum Hindi songs had to be miserable as “*all throughout the night her husband moaned and gasped for life*” (p. 101). It depicts the devotion of a true Indian wife to her valetudinarian husband. Many times Mr Bose ridicules his wife because of his losing battle against illness. Yet, Otima nurses him and humours him because she has loved him for so long. Thus, the characters are also shown struggling with their fate. They are caught in difficult situations and the conflict is not only with their circumstances but also with their own selves. As always, Desai explores her subject with sensitivity while maintaining the perfect authorial distance, achieving a compassionate and subtle irony.

What mattered for Anita Desai are only the characters, their motivation and their tensions. Her purpose is to make the interiors of a

character transparent to the reader. That is why Desai has no messages to convey and no lessons to teach through her fictional works. The stories of Anita Desai stir up the feelings of the reader through the psychological depth and the perceptive tone. Hence, her female characters have their own specific identity in her short stories as they fully exhibit their female sensibilities.

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Application of Rasa Theory to Tennyson's 'Ulysses'

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Rasa theory is one of the earliest theories in Indian dramaturgy. It is believed that Bharat was the first person to talk of *Rasa*. He has discussed it in the sixth and seventh chapters of his famous treatise *Natyasastra*. It was actually meant for drama which is a composite art, meant to be performed. But in the course of time, it was realized that any literary work can have *Rasa* in it. In fact, it is *Rasa* which makes a work literary. Thus, it is a universally applicable theory to works of literature. It is equally applicable to any piece of performing arts such as dance and music which provide aesthetic pleasure to the *sahridayi* who watches or listens to it. In this paper, my attempt would be to see the applicability of *Rasa* theory to a poem. The work taken for analysis is the poem 'Ulysses' by Alfred Lord Tennyson. The objective of this paper is to explore the validity of *Rasa* theory and to prove that it is applicable even to the Western works and to any form other than drama.

Rasa variously translated into English as aesthetic pleasure, sentiment, aesthetic, enjoyment, aesthetic bliss, poetic pleasure, poetic relish, poetic delight, poetic delectation etc. is the soul of any work that is 'literary'. *Rasa* is the chiefly responsible element for the 'literariness' of any work of literature or the artfulness or beauty of any work of art. It is this Indian concept of drama though applicable to any work of art that differentiates Indian poetics from the Western poetics. *Rasa* is also called 'taste' which is to be relished, the taste means the taste that we get to enjoy from listening, watching or reading any work of art. No Western poetician has ever given a thought on this particular aspect in literature, the soul of literature or the essence. It is a more comprehensive aspect than any concept of Western poetics.

The way Bharat's *Natyasastra* is considered to be the most comprehensive treatise on Indian dramaturgy, Aristotle's *Poetics* holds the same significance in the field of Western dramaturgy. Both are

believed to be the pioneering works on drama in Indian and Western dramatics respectively. It's important to find the similarities and differences in the thinking of Bharat and Aristotle because it will lead to the answer of how much valid the *Rasa* theory is when applied to a Western work. Can an Indian theory be applied to a Western work? What's the need of such application? We can get all the answers once we know the concepts of Aristotle and Bharat on drama.

M.S. Kushwaha sees the resemblance and difference in Indian and Western concepts of drama. As he says, Aristotle's contribution to Western drama is his concept of tragedy. The Greek concept of tragedy is as follows:

“Necessity is blind and man's encounter with him shall rob him of his eyes”

When the tragic hero has a desire or urge or thirst to achieve something and while trying to attain it, he falls or fails, this results in tragedy. It's in Western drama only that we find the distinction of tragedy and comedy. Such division is the product of Western thinking. This classification has as its base a dialectical view of nature.

Indian concept of drama differs from Western concept in that the classification of drama in Indian dramaturgy is not based on the naturalist aspect of drama. Bharat classifies drama into ten types but his classification is based on the style (*vritti*) of composition. According to Bharat, drama is the representation of human nature “with its joys and sorrows” (1.121). Happiness and sadness, tears and laughter play an integral role in his conception of drama. If at all it resembles the Western concept, it is the concept of tragicomedy given by Shakespeare in his plays like *Merchant of Venice*.

In Bharat's scheme of dramatic plot, there is no scope for tragedy. The dramatic action shows the efforts of the hero to reach a certain goal and he successfully attains the goal and there is a happy ending. All Sanskrit plays, with some exception, follow this scheme of drama. There are plays like Bhasa's *Urubhangam* that end with the death of the hero. But it is the theory of *karma* that applies. It is the evil deed of the hero that results in his tragic drama. There is no element of *karuna* or sympathy for him. He deserves it and his bad deed has been justified with the punishment.

There is one more vital difference between Aristotle's and Bharat's concepts. It is the difference in their theory of "imitation". Both Aristotle and Bharat agree that drama is an "imitation" and for both, "imitation" means "imaginative reconstruction of life". But the objects of imitation are different for both. For Aristotle drama is the "imitation" of "action" while for Bharat, it is the imitation of emotional states (*Bhava*). According to Aristotle, drama is born of human instinct for imitation but Bharat strongly believes that drama was deliberately created as "an object of diversion". As he tells us in *Natyasastra*, drama was the product of the Silver Age, the time when people indulged in uncivilized ways, they were ruled by lust and greed and became infatuated with anger and jealousy. Thus, as Bharat maintains, drama's sole purpose was to provide people with amusement and instrument.

Application of Rasa theory to Tennyson's 'Ulysses':

It is important to justify that *Rasa* is applicable to any form of literature as it is an aesthetic experience which can be attained from any literary work. When *Rasa* is applied to a literary work other than drama, there are some liberties to be taken with the theory. And *Rasa* concept is flexible enough to maintain its own quality even when applied to a poem or a novel. The only difference is that the visually representational aspects are not to be found in a poem or a novel, it is obvious.

'Ulysses' is a dramatic monologue. The poetic personae, i.e. the speaker, Ulysses, represents the Renaissance temper, the spirit of discovery and passion for new knowledge. In this poem, Ulysses is imagined to have returned to his kingdom Ithaca after a voyage of discovery. But his soul which is ever craving for adventure and new knowledge, becomes restless finding the life of his kingdom dull and profitless particularly because the people of the kingdom are barbarous and wild. Ulysses soon decides to leave his kingdom and continue his journey of adventure. His longing for discovery is still as strong as it has always been. His son Telemachus is, as he thinks, matured enough to take the responsibility of the kingdom and perform his duty properly. He invites his people who are willing to accompany him on his new voyage of adventure. The

poem ends with his determining words ‘to strive, to seek, to find, not to yield’.

If we think of *Rasa* and its application to this poem, we should first talk about how an application can be done. Bharat, in his *Natyasastra*, gives a formula or definition of *Rasanispatti*.

vibhavanubhavavyabhicarisamyogadRasanispatti
(7, *Natyasastra*)

It means that *Rasa* emerges out of the harmonious combination of *Sthayi bhava* with *Vibhava*, *Anubhava* and *Vyabharibhava*. *Sthayi-bhava* or Dominant States are the states which ultimately become *Rasa*. *Sthayi-bhava* is called *sthayi* because they are the states of mind which are permanent. *Vyabharibhava* or Transitory States are the states which are momentary or for time being. They change with the situation. *Vibhava* are of two kinds: *Alamban Vibhava* and *Uddipan Vibhava*. *Alambana Vibhava* is normally the protagonist. It is he who is the chief reason for the dominant *Sthayi bhava*. He is the cause of *Rasanispatti*. *Uddipan Vibhava* is that which stimulates the already dominant *Sthayi bhava*. It adds to the effect of the predominant *Rasa* experience. *Vibhava* determine the *Rasa* and so they are called Determinants. *Anubhava* means what comes after *bhava* is generated in the mind. It is a physical representation of the *bhava*. It includes gestures, costumes, words in a text etc.

In *Ulysses*, it is *vira Rasa* which prevails. The Dominant State of *vira Rasa* or Heroic Sentiment is *utsaha* or energy. It is very obvious from the character of Ulysses. He is full of energy. It is his energy which doesn’t let his soul rest and which keeps his eagerness, aspiration and longing for adventure and knowledge alive. In the poem, he is shown in his old age. He doesn’t have physical strength as he had when he was young. The strength that he has is the strength of mind. This mental strength keeps him energetic all the time. It is clear from the following lines:

“I cannot rest from travel; I will drink
Life to this lees: All times I have enjoy’d,
Greatly”

(6-8, ‘Ulysses’)

If we try to study *vibhava*, Ulysses himself is the *alamban vibhava* who causes *vira Rasanispatti*. It's his heroism which builds up the poem. His heroic qualities are ostensible throughout the poem. The last words of the poem confirm him as a hero:

“To strive, to seek, to find, and not to yield.”

Alamban vibhava are the people of Ithaca whose barbarous nature makes Ulysses leave the place and prove his energy and heroism. The mention of the port, the sail, the dark seas, and the mariners who will accompany Ulysses on his new voyage-all [of these are the stimulants of *Vira Rasa*, i.e. *Uddipan vibhava*. Regarding *Anubhava*, it can be said that this is a poem which is meant to be read. So, the representational aspects like gestures or costumes can't be found. Words are one of the ways of histrionic representation. In this poem, there are lines which show or indicate obvious energy and heroism.

“Little remains;but every hour is saved
From that eternal silence, something more,
A bringer of new things;
And that gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thoughts.”

(26-30, ‘Ulysses’)

The *vyabharibhava* that contribute to *Rasa* emergence in this poem are joy, pride(in positive sense), understanding, contentment, judgement, and agitation. Ulysses is agitated to see the condition of people of Ithaca. His soul can't rest in peace in such a place and so he decides to carry on his journey with joy. He is proud of himself for always having grappled with every difficulty and succeeded in his every act of adventure. He is contented with his past life and curious for an equally satisfying future. He wants to know more and more about life and discover newer and deeper meanings of life. We can't apply Temperamental States as it's a poem. But rest of the States when combined with *sthaiyibhava*, lead the reader to *vira Rasanispatti*.

Conclusion:

The aim of any literary work or piece of art is to attain *Rasa* experience and to gain aesthetic pleasure. At the end, it is well justified that Ulysses has *Vira Rasa* as the predominant and prevailing sentiment. It emerges out of a proper combination of all States with Dominant State of Energy. As it is the aim of any literary work, this poem also gives aesthetic pleasure to the *sahrdayi*.

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Toni Morrison's *The Bluest Eye*: A Study

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The attempt to become “white” intensifies rather than mitigates the Negro woman’s frustration in white world. No amount of pain, powder, and hair straightner can erase all the things in the black woman’s background that make her femininity and aesthetic appreciation of herself as a beauty capable of attracting men. The Negro woman becomes ashamed of what she is..

- William Grier and Price Cobbs, *Black Rage*

American blacks as well as Indian Dalits were the sons and daughters of darkness journeying through untold sorrows and sufferings. A very cruel slavery was imposed on the blacks in America for more than three centuries. The land of liberty locked them in this dark dungeon of slavery. Their racial problem resulted into social, economic and cultural problems. The inhuman exploitation of the American blacks has no parallel in the history of mankind. The black race was marginalised in all respects. The shackles of slavery fell only after the civil war. But they were not shuttered completely. Their clamour is not a cry in the wilderness today. Their voices were not passive. They too are in search of their identities. They are however forging their identities in the crucibles of their novels, short stories and other literary works. They have their own black aesthetic theory. In England and in the USA, the voice of the Caribbean, the Africans and the woman’s roaring are more audible than the traditional voice of the white male. A serious study of black literature began only after the Civil Rights Movement in 1960. It is noteworthy that African American novelist have proved themselves worthy of the world focus by claiming a significant share of world’s highest literary prizes and awards. The names of W.G.B Du Bois, Richard Wright, Ralph Ellison, Zora Neale Hurston, Gwendolyn Brooks, Margaret Walker, Alice Walker, Rita Dove, Yusef Komunyakaa, Toni Morrison, Charles Johnson, and Rose

Parks are some of the most outstanding literary figures of African American community. African American novelist is unique in their creating because of their double consciousness. Toni Morrison stands in the Vanguard of contemporary writers of fiction, transcending both her racial identity and gender. Her acclaim is international as her novels are translated into many languages. The numerous awards she has received, culminating in the Nobel Prize awarded to her in 1993 for her distinctive writing, bear testimony to her genius as a writer. She has captivated the hearts of the common reader as well as scholars of literature. She enjoys today the unique distinction of being both a popular writer and an outstanding literary figure. Her themes are often those expected of naturalist fiction—— the burdens of history, the determining social effects of race, gender or class—— but they are also the great themes of lyrical modernism—— love, death, betrayal, and burden of individual responsibility for her or his fate. Her novels are not only creatively beautiful; they are also interrogations into the enigma of human behaviour. Toni Morrison's novels reveal a fusion of vision and technique. They are a rejection of white patriarchal modernism. There are nine novels to her credit. *The Bluest Eye* (1970) is the novel that launched Toni Morrison into the lime light as a gifted African American writer. *The Bluest Eye* is an artistic portrayal of the hard realities facing Pecola Breedlove struggling to make her way through an unforgiving white world. The novel not only explores the issues of race, beauty, poverty, discrimination, abandonment, but also acquaints one with the hard ships suffered by the African Americans in the 1940's. Morrison investigates the devastating effects of the beauty standards of the dominant culture on the self image of the African American female adolescent. The novel was a product of its own time, 1970. At the time, the Civil Rights Movement had produced historical advances in the freedom and dignity granted to African American citizens, but Africans Americans still found them discriminated against on all fronts—— economic, religious, educational, political, and legal. They began to notice that culture industry produced a single standard image of beauty, and that standard insistently excluded them. It was the image of white womanhood and also of white girlhood, blonde, blue-eyed, and economically privileged. The Black Pride movement was borne out of this recognition. *The Bluest Eye* is a part of this movement. Morrison demonstrates the serious damage caused by internalised

racism, what happens when African American people begin to believe the stereo types of them, when they comply with the idea that white is most lofty and beautiful and black is most degraded and ugly. The novelist demonstrates this phenomenon in the most devastating way—— as it affects children. Toni Morrison intertwines the concerns of two main themes in her novel *The Bluest Eye*. She explores the tragedy of the oppression or violation of children, especially poor children and she explores a problem specific to groups targeted by racism, that of internalised racism. This is a kind of thinking produced when members of the targeted group, in this case African Americans, begin to believe the stereo types about themselves and imagine that European Americans are superior in beauty, morality and intelligence. The psychological mechanism of internalised racism hinges on the cycle of oppression. The novel spurs a great amount of introspection, which is crucial in order to come to terms with such disturbing themes as rape, domestic violence and abject poverty. It incites feelings of disgust, anguish, anger and desperation. Although beauty is the larger theme of the novel, Morrison scrutinises the dominant white culture's influence on various levels. Morrison sets the foundations of the novel on issues beauty in an attempt to make blacks aware that they do not have to conform to white standards on any level. True beauty is not all about physical traits as a person has; it lies within an individual. Men and women of all ages and races spend time, money and energy to try their hardest to bring out their outer beauty in order for them to impress others, but spend little or no time shaping their inner beauty—— their true beauty. The major issue in this novel is the idea of ugliness. The conviction that black is neither beautiful nor valuable is one of the cultural hindrances that blacks have had to face throughout their history in America. The novel is set in the author's girlhood hometown of Lorain Ohio. It tells the painful story of an eleven-year-old Pecola Breedlove who is obsessed with her desire to become white. Pecola's parents Cholly and Pauline send their daughter to live with the Mac Teers because their own home has been destroyed in fire Cholly started. By orders of the county the Mac Teers take Pecola into their home to temporarily take care of her until the county finds another home for her. It is here that Pecola meets and becomes best friends with Claudia and Frieda. Claudia, the narrator of the story, is nine years old and lives in a green and white-run-down, but functional house. Frieda is ten years

old. She is Claudia's sister. Pecola belongs to the family of Breedlove where love is non-existent. Pecola's parents yell and fight. Her mother is always working hard while Cholly always come home drunk and beating Pauline, Pecola's mother. Pecola and her brother Sammy, each look for an escape in their own ways. Sammy will frequently run away to get away from his family. Pecola meanwhile, prays that her eyes will turn into a beautiful blue colour. She thinks that if her eyes were blue, things would be different—— they would be pretty and more than that she would be pretty. She becomes obsessed in her quest for blue eyes. The Breedloves despise themselves because they believe in their own unworthiness which is translated into ugliness for the women of that family. Pecola's mother, Pauline, who works as a domestic servant in a beautiful house, hates the ugliness of her house, her daughter, her family and herself and what is worse, blames her sense of unworthiness on being black and poor. Having inherited the myth of unworthiness, the Breedloves can only live the out lived saga to its expected conclusion. Morrison begins the novel most innovatively with a passage in the simplest possible language, the language of a prep school reader:

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick and Jane live in the green- and-white house, they are very happy. See Jane. She has a red dress. She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come and play with Jane. The kitten will not play. See mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, mother, laugh. See father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, father, smile. See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play. (p.1).

The passage is subsequently but immediately repeated twice in two entirely different ways. The second version repeats the same passage exactly, but without capitals or punctuation. In the third version, the wording of the paragraph is likewise unaltered but without boundaries of spacing or punctuation. Three versions of the unique

opening of the paragraph may be said to be the symbolic of the three life styles that Morrison explores in the novel either directly or by implication. The first chapter of the novel is written in the style of a school child reading book. The reader soon finds it is a Dick and Jane reader; very common in the 1940s and 50s for teaching children not only how to read by using simple sentence structures but also for teaching children the values of the dominant European-American culture. The style of a child's reading book calls the reader's memory of the innocence of childhood, an innocence that should be guarded carefully. Soon, however, we find that the seemingly universal description of a happy family is actually a description of only the lucky few families. At a glance, the Dick-and-Jane motif alerts us to the fact that for the most part of the story will be told from a child's perspective. The first version of the paragraph indicates an alien white world; represented by the Dick-Jane family that intrudes into the lives of the black children. The second version represents the life style of the Mac Teers family which survives the poverty and the racism that it encounters in Ohio. The third distorted run-on-version of the paragraph stands for the Breedlove family which lives in a deformed world being exploited by the ruling class. Thus the passage "here is the house" with its variants, serves several purposes. The novel *The Bluest Eye* is an ethnic novel dealing with the racial and sexual problems in America. It is about the age-long conflict between the Black and the White, between the Anglo-American and the Afro-American cultures. The black women in America, being at once black, female and poor, have been victimised by racism, sexism, and capitalism, not only by the white world but also by the men of the black world. They are, therefore, the bearers of a triple consciousness—— race, gender, and class. The key idea in the novel is the supremacy and dominance of the blacks by the existing American standards of beauty—— blue eyes, blonde hair and white skin. We see in the novel how Pecola is forced to long for blue eyes like those of white children, so that she would be loved and accepted by both whites and blacks.

Pecola Breedlove is a young black girl driven literally insane by the pressure towards absolute physical beauty in a culture whose white standards of beauty..... are impossible for her to meet, through no less alluring and

demanding. Surrounded by cultural message that she is ugly by definition, she can achieve peace only by retreating into Schizophrenia.¹

Pecola becomes the scapegoat. Her mother, who works as a house keeper in a white family, lavishes all her love and affection on her employer's children, reserving her jibes and slaps for her own ill-fated daughter. The reason for the propensity black people to harass other black people is perhaps self hatred induced by white hegemony. Pecola Breedlove comes to stay with Claudia's family for a few days because her drunken father, Cholly Breedlove has burnt down the house that the Breedloves lived in. It is the autumn of 1940. It is a time when America is still reeling under the impact of the Great Depression. Claudia Mac Teer's family, though much better off than the other blacks, is struggling through hard times. Claudia narrates the first part of the story. She describes Pecola's situation as a pathetic one since she understands how terrible it is to lose one's house in such difficult times. Everybody feels awful for Pecola and regards her with pity. Pecola's drunken father Cholly Breedlove is sent to jail while her brother Sammy moves in with another family, and her mother Pauline stays with a white family for whom she works. While she was with the Mac Teers, Pecola got her first period. She was shocked at the blood and it took Frieda's help for her to understand it was a normal part of life. When she finds out some one as to love her in order to have a baby, she wonders how to make someone love her. As an eleven-year-old girl, she is the weakest member of her family and her society. She undergoes all the distressing experiences. Pecola wants to rise up out of the pit of her blackness and sees the world with blue eyes, but the pity is that she is not allowed to. She is mesmerised by the blue-eyed, golden-haired, dimple-faced Shirley Temple. She and Frieda talk about the beauty of Shirley Temple. On the other hand Claudia hates Shirley Temple. In fact, she hates all things white, blonde-haired and blue-eyed-----including dolls, and even little white girls like Rose Mary, Villanucci. Pecola is ruinously influenced by what others think of her. Her ugliness has not come so much from her actual physical appearance as from her belief that she is ugly. In her school Pecola is taunted by a group of boys who call her ugly. Her mother has placed all her care in her job and she has internalised the message that black is ugly and white is

beautiful to such an extent that she sees Pecola as an ugly ball of black hair when she is born. Pecola's parents seem to have given Pecola no love and no nurturance. They are preoccupied by their own war on each other that they never seem to notice the damage it is causing their daughter. Pecola is a fragile and delicate child when the novel begins, and by the novel's close, she has been almost completely destroyed by violence. At the beginning of the novel who desires form the basis of her emotional life. First she wants to learn how to get people to love her, second when forced to witness her parents' brutal fights, she simply wants to disappear. Neither wish is not granted nor is Pecola forced further and further into her fantasy world which is her only defence against the pain of her existence. Pecola sincerely believes that blue eyes are a Panacea for all her ills:

It had occurred to Pecola some time ago that if her eyes.....
Were different..... she herself would be different.... if she
looked different, beautiful, may be (her father) would be
different, and her mother too. May be they would say, why
look at pretty-eyed Pecola. We must not do bad things in
front of those pretty eyes. (p.34).

The bluest eyes become the metonymical representation of the myth. Having blue eyes means everything— love, acceptance, friends, and family—— in short a truly enviable place in the society. Nevertheless, none of her family members encourage her, nor do they try to remove her inferiority complex. The ultimate act of brutalisation and betrayal for Pecola comes when Cholly, her own father seduces her. The novel's darkest and most appalling moment occurs when the victim turns a victimiser. The ultimate evidence is the father's vicious and tragic rape of his daughter during a confusing moment of tenderness and hatred, heightened by his drunken stupor and sense of impotence and guilt. He rapes his daughter in a gesture of madness mingled with demented love. The prevalence of appalling illiteracy, ignorance, backwardness and overtly uncongenial environment, including unhappy and mal-adjusted violent marital relationships contribute majority to incest. Incestuous abuse impinges equally on the physical and mental development of the victim. Morrison provides her description of incest with no such historically symbolic significance.

Cholly's mouth troubled at the firm sweetness of the flesh. He closed his eyes, letting his fingers dig..... waist. The rigidness of her shocked body, the silence of her stunned throat, was better than Pauline's easy laughter had been. The confused mixture of his memories of Pauline and the doing of a wild and forbidden thing excited him, and bolt of desire rain down his genitals, giving it length, and softening that lips of his anus..... But the tenderness would not hold. The tightness of..... was more than he could bear. His sole seemed to slip down to his guts and fly out into her, and the gigantic thrust he made into----- than provoked the only sound..... a hollow such of air in the back of her throat(p.128).

There is no excuse for Cholly's action which to say the least was heinous. It is not possible to either approve or defend his unspeakable act. Even his past and his own terrible childhood experiences cannot justify his action. Cholly is an abusive and alcoholic man who takes out his past and present frustrations on his wife, Pauline, and his children, Pecola and Sammy. On the one hand Cholly's past frustrations caused by orphan hood and the encounter of the two white hunters making fun of him and his girlfriend Darlene in making love leaves Cholly a traumatic bruise. The first act of love making experience with Darlene is a turning point in Cholly's life. While in the midst of losing his virginity after the funeral of his aunt Jimmy, his closest relative, he and Darlene are discovered by two white men. They force Cholly to continue with the act while they abuse him with the choicest of derogatory names and compel him to make it good. Cholly is forced to physically molest Darlene, while the two white men psychologically, emotionally, and mentally torture him. The white men turn the act of love making into a seduction. It is because of this that Cholly continues to act with a similar violence throughout his life. On the other hand, Cholly's present frustration caused by unemployment in the North by which Cholly and Pauline are forced into a role reversal in which the wife is the primary bread winner reminds Cholly of his weakness and impotence and originate self hatred and hatred towards his family members, especially towards Pauline and Pecola. Pauline is more loyal to Cholly than she is to herself and this more loyalty as well as self

hatred eventually ends in her own and her daughter's destruction. She endures her husband's wild abusive behaviour despite the fact that she is often beaten up and abused by him. Pecola evolves from an innocent girl to becoming insane. An incident at Mrs. Breedlove's work place starts Pecola's journey from being innocent, troubled girl to becoming insane. While her mother is down stairs collecting the laundry, Pecola accidentally knocks over a blue berry cobbler. Instead of comforting Pecola, her mother scolds her. She hits Pecola and calls her a fool before she comforts the Fisher girl. Even the fact that the white girl can call her Polly while Pecola has to call her Mrs. Breedlove signals her mother's preference for the white girl:

Pick up that wash and get on out of here, so I can get this mess cleaned up..... As Pecola put the laundry bag in the wagon we could hear Mrs. Breedlove hushing and soothing the tears of the little pink-and yellow girl. Who are they Polly...Don't worry none, baby. She whispered, and honey in her words complemented the sun down spilling on the lake.(p.85)

Pauline's indifference and Cholly's brutal act finally drive Pecola to insanity. Throughout the novel Pecola is used as a dumping ground by most of the other characters. She is not considered a witch; rather, she is the scapegoat, the sacrificial victim. Cholly, and the boys in the school yard, for instance, with their battered egos and tortured psyches, can safely vent their rage and frustration on her because she has no defence system and thus cannot fight back. The novel shows the racial segregation of the African Americans who underrated themselves due to their physical features and thought themselves to be ugly as compared to the whites. Morrison's novels probe into the psyche of black community forced to live the life of irritations and isolations. Morrison ridicules the ideal American family by showing that Pecolas of the world are being marginalised into a society which excludes them on the basis of colour and class and gender. The ideal experiences of the white world and the actual experiences of black people are portrayed in the novel. The pervasive influence of Hollywood films runs through the novel. The movies' message denigrates African American women's importance, their beauty, and their worthiness to be loved. In the absence of any other message from school or from home, Pecola yarns

to have the bluest eye a symbol of white beauty, so that she will be lovable. Morrison says:

In a land that loves it's blonde, blue-eyed children who weeps for the dreams of a black girl?²

Pecola is made to believe by her community that she worthless because she is poor, black and ugly. She therefore wants to transcend that ugliness to be admired and accepted. Each night, for a whole year without fail, she fervently prayed for blue-eyes. Although somewhat discouraged, she was not without hope of having something as wonderful as that to happen would take a long, long time. Belonging to the unprivileged with respect to both caste and class, Pecola suffers brutal discrimination. She is neglected by her mother, insulted and mocked at by school children, rejected by teachers, yelled at by neighbours, rendered invisible by shopkeepers and raped and impregnated by her own father. Morrison in her novel *The Bluest Eye* gives a vivid picture of mother's neglect of the child. During the black people's migration in the late 30s and early 40s, Pauline Breedlove, Pecola's mother had migrated north and was thus distanced from her family and friends. In the absence of family and community black women like Pecola's mother experienced isolation in northern cities. Barbara Christian says:

Migration from the rural south to a more or less suburban north has had great impact on the lives of Afro Americans..... The effect such a great migration on the characters of the novel is a major thematic consideration in *The Bluest Eye*. Morrison emphasises the importance of this change by first introducing Lorain, Ohio as a land that would alone neither the marigold's not Pecola to grow, even before we know the significance of the shrivelled marigold seeds or who Pecola is ³

Church (Elihue Micah Whitcomb) is another important character in the novel. is a man of mixed race from West Indies. His father was half white and half black whereas his mother was half Chinese. She died shortly after childbirth. considers education important since this took him a step closer to being white, and a step farther away from one's black roots. He refined his behaviour and lifestyle that separated

him from all things black. People came to seeking three main things: love, health and money. One heart, lazy afternoon, Pecola visits. When he sees her, he thinks she is very unattractive. She requests him to give her blue eyes. He has sympathy for Pecola Breedlove but he was angry that he was powerless to help her. He reminds her off his powerlessness. He is the one demonised African-American character in the novel. He is a child molester who believes he is better than god. The source of his malaise is in his family's long history of internalised racism. He posed as a spiritualist to the gullible people who needed all kinds of help. The entire history of his family was marked by a strong desire to keep the light-skin of their ancestor by marrying only light-skinned partners. He lived as an eccentric, digging through the garbage, and he molested little girls. He acts out his sexual impulses on little girls whom he bribes with candy. His wife, Velma Whitcomb left him when she realised his intensive antipathy towards life. feels that there is no real neatness in the world. One afternoon was reflecting on the imperfect creation of god when Pecola came to his door. She held out his card and asked him for blue eyes. He saw her as an ugly girl who was in need of beauty. He made the sign of cross over her and told her he could do nothing for her. His main function in the novel is to give Pecola the final push toward insanity. Morrison places in him all the degradation caused by internalised racism. church is the most extreme example of loveless religiosity. Pecola is able to obtain blue eyes only by losing her mind. She receives them in a perverse and darkly iconic form. Exploits her innocence. church asks her to perform the necessary task of killing the old dog Bob, by giving it poisoned meat. Pecola unwittingly participates in plan and successfully performs the task. According to him, the dog's death is the sign that god will grant her blue eyes. After giving it the poisoned meat, Pecola watches the dog choking, stumbling, falling, jerking and finally dying. Seeing the dog choke to death was an unbearable sight—— she made a wild point less gesture with one hand, then covered her mouth with both hands trying not to omit, and then ran out of the yard and down the walk. John N Duvali points out:

Dog Bob becomes a symbolic substitute for Cholly, who from the outset is troped as 'old dog Breedlove'; the dog's spasmodic death symbolically repeats Cholly's orgasm.

Prior to raping his daughter the drunken Cholly approaches her ‘crawling on all fours’ and, like the dog, which eats the meat prior to his spasm, Cholly nibbles on the back of Pecola’s leg..... It is only Pecola’s dawning equation of her father’s act with the dog’s death that can explain her nausea.⁴

At the end of the novel there is a dialogue between Pecola and her imaginary friend. The friend disapproves of Pecola for constantly admiring herself in the mirror. Pecola really considers her eyes to be blue—— the bluest eyes in the entire world. Pecola thinks that her friend and the whole world are jealous of her blue eyes. Claudia ends the story by telling how she and Frieda occasionally saw Pecola after the baby died a pre-mature birth. Claudia describes Pecola’s insanity. Claudia is a valuable guide to the events that unfold in Lorain because her life is stable enough to permit her to see clearly. Her vision is not blurred by the pain that eventually drives Pecola into madness. Claudia says that she saw Pecola after the baby was born and then died. Pecola walks up and down the street flapping her arms, as if she was a bird that could not fly. Pauline still works for white folks, Sammy ran away, and Cholly died in a work house. Claudia finally says that the marigolds did not bloom because some soil is just not meant for certain flowers. Pecola undergoes all the distressing experiences. She wants to rise up out of the pit of her blackness and see the world with blue eyes, but the pity is that she is not allowed to exclude from reality by the racial discrimination and inequality, Pecola goes mad, fantasizing that her eyes have turned blue and so fitted her for the world. She has lost balance of mind. The novel is extremely heart wrenching but the most tragic facet lies not with in the novel. The real misfortune lies in the fact that the underlying injustice, cruelty, and sheer hatred presented in a book written in the 1970s still rings loud and clear today. The novel *The Bluest Eye* powerfully illustrates the trials and tribulations that Pecola has to face and how she fails miserably to save herself from total psychological annihilation. The novel does not end with Pecola’s destruction; however Morrison salvages the black woman by designating Claudia as the voice of survival. Morrison sums up the Pecola’s fate and the novel’s powerful theme.

The damage done was total. She spent her days, her tendrils, sap-green days, walking up and down, her head jerking to the beat of a drummer so distant only she could hear. Elbows bent, hands on shoulders, she failed her arms like a bird in an eternal, grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach—— could not even see—— but which filled the valleys of the mind (p.162).

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The Inner Consciousness of the Individual: A Study of *The Apprentice*

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Arun Joshi was born in a well-educated family in 1939 in Varanasi, Uttar Pradesh. His father was a famous botanist and rose up to the post of the Vice-Chancellor, first of the Punjab University and later, of Benaras Hindu University. Arun Joshi had a brilliant academic career. Joshi attended schools in India and the United States of America. He got an engineering degree from the University of Kansas and further he had a degree in Industrial Management from M.I.T. Cambridge, Massachusetts in 1960.

The Apprentice (1974) Arun Joshi's the third novel explores deeper into the inner awareness of the human soul. It depicts the tormented attempt of a guilt-stricken individual to retrieve his innocence and honour. In all his novels, Joshi describes the painful predicament of his protagonists. In his first novel *The Foreigner* the protagonist Sindi Oberoi, an alienated rootless young man searches for his identity and roots, withdraws himself from all humankind. Finally, when his vision is clear, he returns to the human world from detachment to attachment, "Sometimes detachment lies in actually getting involved."¹ The Second novel *The Strange Case of Billy Biswas*, describes the withdrawal of Billy Biswas the protagonist, from the civilized society and emotionally dehydrated "upper-upper crust of Indian Society"² which he belongs to. He finds himself the primitive society of the tribals into which Billy vanishes deliberately. And in *The Apprentice* (1974) Arun Joshi depicts the protagonist, Ratan Rathor, estranged from his unpolluted self and as a victim of money-minded corrupt society. Finally, he tries his amendment through humility and penance by wiping the shoes of the temple- visitors daily. In *The Apprentice* Joshi exposes a severe criticism of a rotten society with its meaningless pursuit of success and career, unscrupulous amassing of wealth in defiance of the sanctified values of its tradition like honesty,

integrity of character, selfless service and honour. The novel is structurally similar to that of Albert Camus *The Fall*, also depicts the pitiable plight of the contemporary man “sailing about in a confused society without norms, without direction, without even perhaps, a purpose.”³(74).

The Apprentice is a confessional novel wherein the narrator-protagonist unfolds the story of his life in the form of an internal monologue. Ratan Rathor, who is both the hero and the anti-hero of the novel, probes into his inner life and exposes the perfidy, chicanery, cowardice and corruption of his own character at the mock-heroic novel. He is neither a rebel like Billy Biswas nor a rootless foreigner like Sindi Oberoi. He is a practical man who, getting his idealism shattered in the corrupt society, proposes to survive by sycophancy and practically adapts himself to the mysterious ways of the world. The novel is both a treatise on current social and political scene and lament of a distressed soul. The novel reminds us of Charles Dickens’ *Hard Times*. Here the social reality becomes the nucleus of the novel wherein Ratan, like Sindi and Billy, comes out yet another reflective introvert whose life corresponds to bitter social norms and consequently undergoes suffering and, of course, salvation towards the end. The novel enacts three stages in the human-divine comedy of Ratan. The pre-independence period is the dawn, the period of idealism, the phase of innocence, the post-independent India is the broad daylight of experience, the inferno of corruption, the last part the area of expiation, and is the door to the purgatory. Thus, the novel stands as psychological study of innocence, experience and expiation of the protagonist’s life.

The title of the novel, seemingly ordinary, in fact affords a clue to its nature and significance. The Apprentice deepens the meaning of the familiar world ‘apprentice’ to cover the entire effort of the protagonist to learn how to live a life both meaningful and purposeful, in the best sense of the term, in a society where all values seem to have been lost and there is actually none to guide, no master to whom one can attach himself for his guidance and a sense of direction. An apprentice is “a person who work for an employer for a fixed period of time in order to learn the particular skills needed in their job,” “ a beginner, a novice”.⁴ He is essentially a diligent learner of a skill, craft,

or trade leading to a vocation in the sense of a profession, a means of livelihood. But to a serious learner, whether of a craft or art, the process of learning can be never-ending. No one with any conscience can ever say that he has fully mastered what he set out to learn. In this sense he remains beginner, a novice who has miles to go. For such a person learning itself becomes a vocation, an all absorbing activity which gives meaning and significance to his life. Joshi employs the word ‘apprentice’ in this broadened sense of the term in the novel.

Ratan the apprentice of the novel himself explains in what sense he regards himself an apprentice in his middle age, and the nature, purpose and goal of the apprenticeship he has been piously pursuing:

“What am I apprenticed to? If I only exactly knew! Or if I could put into words what I do know. But life runs on approximations and if an approximation will do, you could say that *I am learning to be of use*. I know it is late in the day. But one must try and not lose heart, not yield, at any cost, to despair. - - - what is to be of use? - - - I have only rough answer again - - - *I would be happy if I could do what do as best as I can. Without vanity and without expectations and also without cleverness.* (P.143)

Though we see the confessional note in Joshi’s other novels here it is only the central concern of the protagonist. What he chooses to do as best he can is to “learn to wipe the shoes well” (p.144) of the visitors to the temple everyday. He is fully aware how hardship and humiliating this exercise. This unusual apprenticeship is not only not going to be easy but its results, which are expected to be mental, moral and spiritual, are not yielded easily and quickly either. Ratan is aware of it too. Having lived a life of false values for long, he has to educate himself from scratch in those true values of life which make life meaningful and purposeful. Further, to be of use not to himself but to others, the community and society, he has to forget himself and think of others and his responsibility towards them. There is no end to this apprenticeship and Ratan may well remain an apprentice all through his life.

Joshi demonstrates that there is no self without society and that they are mutually dependent on one another. Even if one feels alienated

or estranged from it, one has to return to it and accept one's responsibilities and obligations to it for one's own good as well as that of society. Sindi Oberoi in *The Foreigner* had no roots anywhere and withdraws himself from all involvement in society until he could identify himself with Muthu and others of the Khemka enterprises, view him as one among them, and participate in their lives by helping them. Ratan on the other hand belongs to a nation and enjoys the security provided by his family and society in which he has his roots. But he feels alienated and estranged from them for a time, partly due to his circumstances and largely because of what he does and doesn't do for want of a sense of direction and strength of conviction to choose the right course of action that is before him. He develops a sense of guilt which increases and becomes an unbearable burden as time passes by, filling his soul with torment and torture. Although he lives and moves amidst people, he feels lonely, morally isolated and estranged from them all and even from his essential self. He has none to communicate with to share his fears, failures and dilemmas. He feels guilty and lonely because he becomes a social and moral stranger. His salvation and remedy in society becomes possible only when he admits without hesitation, about his misdeeds and unburdens himself before someone who is able to understand and judge him without narrow-mindedness.

The exploration of a guilt-stricken conscious and compulsive forces that lead to confession as well as the relevance of confession to the tormented and confused hero are the major concern of modern confessional novel. The confession serves a three fold purpose in Ratan's case. The first, the need for confession is an attribute of criminal consciousness. By compelling the young student to listen to his grisly tale, Ratan regains some of the human courage that his crime had earlier robbed him of. Secondly, it offers him the possibility of cleaning his soul, the layers of filth piled upon it, during his 'successful' career as a government official. There can't be a cleaning of the soul without any clear confession. Finally, through his confession he seeks to achieve a perception which is, however, deeply personal. Aptly Joshi casts Ratan's story as first-person confessional narrative and makes the protagonist himself tell his story from his point of view. Ratan makes his confession to a young student, an N.C.C. cadet, who has come to Delhi a couple of months in advance of the Republic Day to participate

in its parade. He is alert, intelligent, sympathetic but skeptical, and as yet untrained by the rot affecting his society. In the process of telling his story to this young man whom he meets by chance, Ratan tries to clarify to himself precisely what causes led to his own moral downfall. He also raises a number of pertinent questions which he asked himself sporadically on occasions and had not found satisfactory answers to them. Thereby he is able to achieve clarity of perception of himself, his society and the world in so far as an average man of his kind can achieve. The opportunity to talk frankly and at length over some weeks to his listener enables Ratan to regain his ability to communicate with his society, and his responsibility towards it. He feels renewed and his faith in himself renovated.

In his retrospective narrative Ratan has to recall, though not through tranquility, many of his past experience and reconstruct them to a present a connected narrative of his life to his listener. However a middle-aged man's recollection of his experiences, especially those of his adolescence and youth, are apt to some degree to be different from the actual experiences. Thereby the authenticity of the recollections may become doubtful. Therefore recalling and narrating self has to keep itself judiciously apart from the experiencing self. This is a problem that all autobiographical narrators have to encounter and resolve. Ratan tides over it more or less successfully, because of intension to give a candid and truthful account of his life as far as possible. For over a year he has meditated over his life, examined it critically and assessed himself with sufficient detachment. He has realized the value of humility and his own significance, and been looking for an appropriate listener to the story of his life.

The novel, like Coleridge's great poem *The Rime of the Ancient Mariner*, has a cause and effect structure. But it is not rendered entirely in chronological order. There is a simple dislocation of the chronological order of events and a constant interlacing of the past and the present. The narrator represents those incidents of his life which highlight the nature of his guilt and which are important to his confession. The selective principle exercised by the narrator himself shows his detachment from the author. These similarities have been noticed and commented upon, notably by Tapan Kumar Ghosh.⁵ But he tends to compare Ratan and Mariner in their experience of guilt,

confession and liberation. But there are also some important differences that are noticed. Both bear a burden of guilt and are anxious to dislodge it and seek redemption through an honesty confession. Their guilt isolates and estranges them from society. What is worse, they experience an extreme loneliness. The urge to confess is irresistible in both so that they may be purified by remorseful confession. But their manner of confession, the auditors to whom they tell their stories and the final outcome of the exercise are different. The Mariner is under a supernatural compulsion to confess. But he has no freedom to choose his listener; the wedding guest whom he addresses abruptly is predestined to be his listener. Neither the Mariner can escape confessing to him nor his listener can escape listening to him and absorbing silently the implication of the tale.

On the other hand, Ratan looks for an appropriate listener for telling his story and waits for months to find one, though things “for one long year burnt inside my skull, simmered in slow fire. And I could not find an audience” (P.141) for long. He desires to find one who is alert, understanding and sympathetic. When he finds the young N.C.C. cadet unexpectedly on a Sunday evening near the Krishna temple, he feels that he is the one for whom he had been waiting for, and so makes an acquaintance with him at once. If the Mariner begins at once and abruptly to tell his story to his listener almost at a breathless pace and completes it one sitting, Ratan narrates his at own speed over some weeks and in several installments. That seems appropriate because his disintegration was gradual unlike the Mariner’s. He intends to trace the stages by which he descended into a life of corruption and settled in it, because there was a time when he was innocent and had sense of honor and some courage. It is his fond hope that the story of his corruption would serve as a warning to the younger generation on whom the future of the nation depends.

Nothing is in Ratan’s style of narration to suggest that he makes intentionally computed moves to make the young man listen to his confession with concentration, despite his anxiety that he should. For the Mariner telling his story is a part of the punishment for his crime. Every time he tells it he has to revive in mind the horror of it. Ratan too goes through a similar experience but he on his own tells his story to agree himself. Further, by the time he buttonholes the young man, the

process of his redemption has already begun as he has been regularly at the penitent and purification shoe shining near the temple. Of course, at the end of his narration he is not fully redeemed man. Redemption is always a long-drawn out process for anyone, and one has to work out his salvation with conscientiousness, however Ratan can hope to be fully redeemed in God's good time, and his confession itself is a part of the journey towards it. Significantly, when he completes his story, he is hardly thinking of himself of his future. His thoughts are on the younger generation and its future, as it has to confront and survive in a degenerating society. He becomes a reliable narrator of his life as he avoids boundaries of self-protection and excessive and melodramatic self-criticism.

First-person confessional narratives are not new to Indian English novelists. But the narrative strategy that Arun Joshi adopts in *The Apprentice* is certainly something new in the Indian context, and justly invites scrutiny. The novel is shaped as a series of Broning-like dramatic monologues spoken by the protagonist-narrator to a listener. These monologues form its narrative body. This strategy has certain definite advantages. It enables the protagonist-narrator to tell his dark story continuous and thus renovate and present a connected narrative of his life from the distant past of the present. Secondly, it helps the novelist to present dramatically the protagonist's confrontation with his own self, inner and outer, probe directly into his psyche and lay it bare for the reader to see it without the mediation of another person. It conveys the best protagonist's sense of inner compulsion and urgency to communicate and confess, and gives the entire narrative a like urgency.

All of Ratan's monologues are naturally addressed to the listener. But he addresses himself too, especially when his narration takes an introspective turn dwells on such recurrent questions about right, wrong, God etc. On the whole the monologues sustain the tone, impression and atmosphere of an oral narrative addressed to a single listener. They also retain the language, the swiftness, and even the gestures of a man talking to his single listener. The role of this listener in the narrative which is chiefly spoken to him has not been properly understood by some critics. As believed by C.N.Srinath⁶, He is not just "an Imaginary companion" whom "the narrator addresses now and

then” “to break the monotony” of the narration, Joy Abraham⁷ endorses this opinion. As V.V.N. Rajendra Prasad⁸ supposes he is not “just passive” who listens, while “the narrator himself puts the questions and express the doubts that may arise in the listener’s mind.” In facts he has a visible and active role to play all along the narrative. He is an alert and intelligent listener and gets genuinely interested in Ratan’s story as it progresses. He responds to it sensitively. His active presence is felt throughout the narration. That he listens attentively to Ratan and punctuates the narrative every now and then by raising intelligent questions, although his voice is audible only to the narrator and not to us, are all understood in the very manner. Ratan tells his story, the turns it takes and the emphasis is acquires now and then. After all, the convention of the monologue requires that there is only one audible speaker. It does not follow necessarily that the audience is or should be passive and silent. Ratan only repeats the questions raised by his young friend.

Here are certain identifiable similarities in the narrative strategy and content between Arun Joshi’s *The Apprentice* and Albert Camus’ *The Fall*. Therefore V.V.N. Rajendra Prasad has stated that *The Apprentice* is closely modeled on *The Fall*.⁹ V. Gopal Reddy is content to hold that “one may unmistakably find in *The Apprentice* the impact of *The Fall*. ”¹⁰ Regarding their similarities, both are confessional novels and employ the strategy of monologic narration. Their protagonists, Ratan and J.B. Calmence, confess in detail their hypocrisy, cowardice, clandestine activities, frustration and failures, and in short their moral degeneration. In the process they also unravel the widespread corruption of their times and hold disquieting mirrors to the collapse of moral values in their societies, if Joshi has borrowed the monologic technique from Camus he has made a significant variation rather than an imitation of it, and puts the device to a different use from that of Camus, his own artistic intention being different. Therefore, there is not enough ground to assess that Joshi has closely modeled his novel on Camus’. In fact Ratan and J.B Clamence are conceived differently by their creators, and the difference is fundamental. How Ratan chooses his listener has already been seen. Clamence, who describe himself as a ‘judge-penitent’, actually intrudes upon a Frenchmen sitting at the next table at the bar and buttonholes

him to listen to his story. Ratan tries to tell his story honestly without any cover up, deception and emotional behavior. He thus becomes a reliable narrator. Though he dwells on the corruption of his times and society, he holds only himself responsible for his misdeeds and tries to make amends for them.

Whereas J.B. Clamence is a stranger to frankness, honesty and determination. Unlike Ratan he is an intellectual and is conscious of it. He is subtle and cunning too. He is deliberately a deceptive narrator. He himself says, “It’s very hard to disentangle the true from the false in what I’m saying.”¹¹ His deal sign would be “a double face, a charming Janus, with the motto: Don’t rely on it.”¹² His “failures to meet his own grand moral crisis, when he once refused to go to the aid of drowning suicide become our general failures to accept moral responsibility.”¹³ Finally, Clamence wishes to bring out the ‘fundamental duplicity of the human being’.¹⁴ There is no need to labor the point that Ratan in his intension as well as performance as a confessor is at the opposite end. In creating Clamence, Camus is concerned with the problem of honesty especially in confession.

It is very important for Ratan’s purpose that the young man to whom he tells his story becomes a willing and interested listener so that he may experience its full impact. He recounts his story in twelve installments, more or less chronologically. To serve his specific objectives, which have been noted already, he selects only those details of his life which are strictly relevant and bear out the essential truth about him. He focuses on what he feels inwardly and on those events and persons who have affected him. Approximately four phases may be discerned in his life. The first phase covers his early life of innocent boyhood, youth and idealism, lived in a small town in the Punjab, under the protective care of his nationalist and Gandhian father and his practical mother. The four monologues cover this phase of his life. The next four cover Ratan’s search for employment in Delhi, his trials, travails, and frustrations, having found a job his becoming wholly obsessed with his career, and his turning unscrupulous in his relentless pursuit of it, compromising the ideals he had been brought upon. During this phase begins his prolonged and increasing experience of acute isolation, estrangement and loneliness, more mental than physical, which harass him despite his professional success and

advancement.

At the end Ratan a man without shame and honour, "perhaps a man of our times" (P.144) tell his young and still unpolluted listener that though the present is miserable and the future uncertain, there is still a ray of hope. He pins hope on the youth of the country who are willing to learn from the follies of their elders, "there are young men willing to learn from the follies of their elders. Willing to learn and ready to sacrifice. Willing to pay the price." (P.144) The novel significantly ends at dawn: "It is cold dawn. But no matter. A dawn, after all, is a dawn." (P.144)

Ratan who is in search of his self, finally realizes his self at the end. He is now a man with commendable sensibilities, who after rediscovering himself wants to dedicate himself to the welfare of the society. The novel *The Apprentice* is a powerful indictment of the omnipresent corruption in India as well as a human story with a stark message. O.P.Mathur remarks, "Ratan Rathor's penance is not physical but spiritual. He is willing to pay the price by suffering humiliation."¹⁵

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**Confused Identities – the colonized versus the colonizers in
Vikram Seth’s *A Suitable Boy***

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In the post-independent Indian sub-continent there were people who had always had a great fascination for the British officers. The country had suffered under the domineering British Empire for many years. But there was an interesting phenomenon that could be observed among a set of people who lived closer to the British officials. The Indian upper middle class section enjoyed certain privileges even when the whole country was groaning under the British power. There was a strong liking for the lifestyle of the sahibs. They were interestingly observed by the Indian officers who worked immediately under their sahibs. This close interaction with them led to an imitation of their fashion of living. The impact was either open or subtle among the Indian learned community. It began with the imitation of the flawless language initially and later impacted the essence of their lifestyle.

“Mimicry is not a representation of resistance but resemblance according to the desires of colonizer master revealed in the Minutes of Macaulay as: A class of interpreters between us and the millions whom we govern-a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and intellect”. (Bhabha 1994: P.87)

While such imitations were seen among the few ‘faithful’ Indians, it was a stark contrast to the prevailing antagonistic attitude of the rest of the mass. This smaller yet stronger addiction to the western or English culture was a phenomenon which would later develop into westernization of the entire nation. Interestingly every field in India has had the colonial influence, even after the British left the Indian soil. The English language, railways, judiciary, education to name a few have become an indispensable part of the Indian system.

“When colonial discourse encourages the colonial subject to

‘mimic’ the colonizer, by adopting the colonizer’s cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a ‘blurred copy’ of the colonizer that can be quite threatening”. (Ashcroft, Griffiths, and Tiffin 139).

In “A Suitable Boy”, we come across characters that deliberately show themselves as ‘sahibs’. Arun Mehra, who is employed in British firm, is the best example for such a type. He considers himself gifted or rather blessed for working in a British company. His flawless English always makes him stay ahead of others. The novel portrays Arun’s family as being class- conscious and more English than the other families. The indication is that they have an upper hand over others because of their close association with the senior British officers.

When Arun invites one of his senior officers for dinner at his home, he perfectly plays an English gentleman’s role in impressing his officer:

“Arun had begun to hold forth with his usual savoir-faire and charm on various subjects: recent plays in London, books that had just appeared and were considered to be significant, the Persian oil crisis, the Korean conflict...Basil Cox was charmed. Arun was good at his work, but Cox had not imagined that he was so widely read, indeed better read than most Englishmen of his acquaintance.” (Seth 381).

Meenakshi and Arun revel in attending parties, and in being part of clubs. Whenever they have official guests, the whole house gets geared up for a formal dinner party. There is an interesting combination of Indian and international cuisines. Meenakshi, Arun’s wife fits into the same category of imitating the British way of living. The best example is when Meenakshi gets the cook from Justice Chatterji, her father’s home, to help in one such occasion:

“The Bengali cook was told that he would have to prepare dinner in the Chatterji household that evening, and the Mugh cook, who came from Chittagong and excelled in European food, was dispatched to Sunny Park within half –hour. Meanwhile, Meenakshi had gone off for her canasta lunch with the Shady Ladies and had almost forgotten the tribulations of existence.” (Seth 373).

These colonized are finally caricatures of their masters. Their

ceremonious imitation of the colonizers either mars their identities or mixes up their identities chaotically. There is yet another strategy behind such influences. There are many such instances in the novel, “A Suitable Boy”, where the Mehra family uses their Anglicized life style to keep them apart from the native crowd. The subject of the novel, even the very title of the book, draws its meaning partially from the family’s attitude towards matrimony. The novel augments in the process of finding a suitable groom for the heroine, Lata. Arun, Lata’s brother insists in finding a person who speaks flawless English and Anglicized like them too:

“It shows in Haresh’s manner of dress, in his liking for snuff and paan, in the fact that, despite his stint in England, he lacks the small social graces...” (Seth 1294).

Arun’s long letter advising Lata to opt out Haresh as her prospective husband is a testimony to his strong predilection for British life style.

Such aping of other cultures and habits has become a global phenomenon. It has been the reason for many changes in the social, cultural and political realms in India. The fascination for fair skin tone and the mania of a perfect hour- glass shape are well-known influences of western culture. It is sadly a failure to understand that the native Indian lifestyle is the most suited for a healthier and happier life. Imitation of the other cultures blindly for the sake of fashion might turn out to be catastrophic. For example, the consumption of Chinese, Italian and European food on a regular basis in India has proven to have led to the rise in lifestyle diseases.

Thus the concept of imitation has become an inseparable part of the globalized society in India. It could be traced from the post – independent days in India. Such practices have posed lot of hazards to the Indian society. Imitation is imperative provided it is wholesome for the society at large.

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Surveillance of Light in the Select Novels of Ernest Hemingway

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Introduction

Ernest Hemingway is well-known as a master of delineating epoch making characters in literary circle. Protagonists depicted in select novels exhibit indomitable spirit in difficult circumstances. At the hardest moments of disillusionment leading characters construe importance of decisive actions to triumph over personal hurdle by maintaining grace under pressure. In the journey of battling life facing unbearable trauma heroes go beyond capacity focusing on self-pride to accomplish unachievable goal by demonstrating indomitable human qualities in unconquerable circumstances in life. *For Whom the Bell Tolls*, *Across the River and Into the Trees* and *The Old Man and the Sea* are analyzed to showcase hardship, dislodgment and self-conceit revealed by characters in triumphing over all weird incidents in winning unfeasible battle of life.

Hardship and Trauma

Trauma remains an inseparable trait of characters in select novels of Ernest Hemingway. Witnessing abrasion in war is a life threatening premonition. It is evident in protagonist of the novel *For Whom the Bell Tolls*. Despite Robert Jordan's confidence in life threatening act, killing at the beginning foreshadows a presentiment of ensuing death. It proves true in the end. All revolutionary men instead of curing ills of society, out of disenchantment turn into guerrilla fighters creating separate peace at mountain top. Sacrificing lives in warfare for the cause of Republic Jordan accomplishes individual duty in blasting a strategic bridge.

Wars transport disillusionment in citizens. Disenchantment changes idealism of leaders into inactive selfish cowardice. Central characters in *For Whom the Bell Tolls* Robert Jordan and Pablo engage in Spanish Civil War for a good cause of resolving conflicts and bring peace in the country by corrective measures. Pablo joins Spanish Civil War with idealistic cause to fight against fascists to bring normalcy in life. Well-organized in planning, Pablo captures fascist police in Ronda at night. Remanding in town hall of Avila Pablo enables public to punish by pushing arrested fascist officials from top of cliff down to river satiating reserved fire of revenge. Turning the punishment detrimental to self principles, ramification of brutality remains a scarring sight in the Civil War. The observation made by Pilar indicates an ominous premonition of annihilation:

I watched Pablo speak to the priest again, leaning forward from the table and I could not hear what he said from the shouting. But the priest did not answer him but went on praying. Then a man stood up from among the half circle of those who were praying, and I saw that he wanted to go out....Pablo shook his head and went on smoking. I could see Don Pepe say something to Pablo but could not hear it. Pablo did not answer; he simply shook his head again and nodded toward the door (*WBT*,121).

Ambitious plan of winning hearts of people disheartens individual self. While a complete discipline prevails at the town hall initially, crowd turns fierce developing a mob mentality with drunkards taking lead. The actions of inebriated individual prove beyond animalistic disillusioning Pablo completely. Pablo expresses self-disenchantment when Pilar asks about death of the priest at night:

‘To me he [priest] was a great disillusionment. All day I had waited for the death of the priest... I expected something of a culmination. I had never seen a priest die.’...‘I am disillusioned’ (*WBT*,125).

Homicidal valour brings vicious consequences. The violence on Republican force carries bitter consequence. Compelled to make reparation to own people Pablo remains a helpless man after the town is recaptured by Fascist force within three days. Failing to hold the town Pablo develops a fear for own life. Reneging personal obligation to

countrymen Pablo ultimately remains a disheartened, inactive coward settled in the cave in the mountain of Castile in La Granja. Pilar provides a true picture of Pablo's inner mind while talking to Jordan. Pilar recalls:

It is true, Pillar, I am a finished man this night. You do not reproach me?' ‘ “No, *hombre*,” I said to him. “But don't kill people everyday, Pablo.” (*WBT*,126) ... [and] ‘Three days later ... the fascists took the town,” (*WBT*,127).

Indecisive actions of the Republic leaders bring inexpressible miseries in the common people. Maria, daughter of Republican mayor of Avila witnesses assassination of parents and bears brutality of own rape. The torture remains so brutal Maria finds repulsive to reminisce. Repeatedly requesting Pilar not to share with Robert Jordan, Maria pleads, ““Do not tell me about it’... ‘I do not want to hear it. This is enough. This was too much’” (*WBT*127).

The predicament of people appears to be contaminative. While Robert Jordan determines to reach official goal of blowing a strategic bridge, Pablo's dilemma impacts Robert Jordan drastically. Instead of protecting accessories of the dynamite, Jordan happens to fall in love with Maria. Unaware of ideals for the Republican cause, Maria's love occupies major part of Jordan's mind. It is indicative when Robert Jordan claims, “I suppose it is possible to live as full a life in seventy hours as in seventy years; granted that your life has been full up to the time that the seventy hours start and that you have reached a certain age,”(*WBT*,161). While negligent act of losing accessories costs Anselmo, personal selfish act appears to recompense Jordan's own life. Knowing well risk of life, positioning Anselmo in such a point for assisting the blast remains an extreme act of egocentricity. Talking about trusting people and finding Anselmo trustworthy at the first meeting, (*WBT*,8), Jordan betrays people by giving such a perilous assignment and deliberately pushing to death. Jordan's idealism turns into self-centeredness. Selfishness of Jordan is evident in remonstrance at deathbed. While Jordan manages to maintain dignity by doing needful and meeting death as a hero, Pablo creates new values of life adjusting to situations manages. At death-bed, Robert Jordan ruminates personal physical hurt and mental pains at the separation from Maria:

Dying is only bad when it takes a long time and hurts so much that it humiliates you.... They're gone... It's wonderful they've got away. I don't mind this at all now they are away... They're away (WBT,441).

Dying for a cause, at the death bed Robert Jordan thinks of Maria and the fellow people. Alive or dead, characters in the novel remain disillusionment in the Civil war.

Physical wounds and ailments witness mental abrasion of characters. *Across the River and Into the Trees* portrays utter disillusionment of wounded protagonist Colonel Richard Cantwell. Disenchantment represents pains of lesion in a community involved in war. Richard Cantwell, debility in reconciling with hurt tries to alleviate pain by resorting to pilgrimage. While being hit ten times in head for 'concussions' and 'any time cold—cannot remember afterwards,' Richard obtains an ironical assurance from consulting doctor, "You're in good shape" (ARIT,11). Visiting Fossalta to divest personal cynicism, locating the exact spot of first war wound Richard relives off out of annoyance. Making a private monument to commemorate injury Richard cuts moist earth to inserts a brown ten thousand lira note in the hole arguing completion of it with fertility, money, blood and iron. Making it sound like a nation Richard spits in the river (ARIT,17). It indicates trauma in characters representative of common people.

Fretful experience of life and apprehension of death is very personal perception. It transpires in Richard Cantwell's dialogues with the barman in hotel. When the bar tender says truly:

'We cannot fail the Honourable Pacciardi,' 'Better to live one day as lion than a hundred years as a sheep.'

'Better to die on our feet than to live on our knees,' the Colonel said. 'Though you better get on your belly damn fast if you want to stay alive in plenty places' (ARIT,34).

The conversation expresses haunting experience of disenchantment of war. The bad hand carries a significant effect of constant war wound of Richard Cantwell. Renata feeling the bad hand talks about how she has been preoccupied with the hand. The thought takes the disillusionment of Richard Cantwell to a new height. The

hand which symbolizes Christ—heart and cross—meaning love and suffering in life indicates eventuality of death. While commenting on significance of Richard's bad hand, Donaldson asserts:

‘What [Cantwell and Christ] have most common in suffering, and it is [Cantwell's] wounded places, especially his misshapen right hand, that Renata most loves. Cantwell acquired his wounded hand ‘very honourably. On a rocky, base-assed hill,’ like Calvary, which was surrounded by Christmas trees’... suffering was the natural condition of man and death his inevitable end, but each man could face this tyrants as he chose’’ (278-79).

Disillusionment in personal life enlightens miseries of others. Donna Renata being a mentally wounded person having seen own father dying in gunshot of enemy soldier understands suffering of Richard. *Grant Maestro*, drivers, bar men, concierges, and hotel boys, *Ettore* in Harry's Inn who loves Richard very much are all somehow or other wounded people and utterly disillusioned due to war.

Mental and physical conditions determine severity of pains. The novel *The Old Man and the Sea* depicts how protagonist Santiago remains disillusioned both mentally and physical in the struggle for survival. Physically wounded person due to various reasons Santiago undergoes a painful process of retaining self dignity. The following excerpt indicates the causes:

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. (*OMS*,3).

The description, “But none of these scars were fresh. They were as old as erosions in a fishless desert,” is significant providing a premise of the old man's suffering and anticipated fresh wounds in the days to come. Instantaneously, it appears to be true as people in the community

start calling him “*salao*, which is the worst form of unlucky,”(OMS,3 for not being able to catch a single fish in the course of eighty-four days. Loss of the Manolin’s company in fishing expeditions adds to individual agony. Santiago remains a wounded throughout in the battle with a giant fish and sharks due to physical and mental lesion. It is obvious in loud thought of conversation with the fish:

You are killing me, fish, the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who. Now you are getting confused in the head, he thought. You must keep your head clear. Keep your head clear and know how to suffer like a man. Or a fish, he thought. (OMS,71).

Losing harpoon and rope while fighting with the Mako shark, Santiago realizes:

‘It was all dream that never hooked a fish and he was in his bed reading the newspaper.’ But man is not made for defeat.’ He said. ‘A man can be destroyed but not defeated.’ I am sorry that I killed the fish though, he thought. Now the bad time is coming and I do not even have the harpoon. The *dentuso* is cruel and able and string and intelligent. But I was more intelligent that he was. Perhaps not, he thought. Perhaps I was only better armed. (OMS,80).

The personal wounds seem to have completely disheartens Santiago. The very act of spiting in the sea at the shore after three days’ battle against the fish and the sharks, “He spits in the sea to those *dentuso*’s” (OMS,99) indicates personal disgust. The disenchantment reaches its culmination when the waiter explains how sharks have mutilated the fish and succeeding misunderstanding of the tourists as a carcass of a shark:

‘What’s that? She asked a waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide. ‘Tiburón,’ the waiter said,’ Eshark.’ He was meaning to explain what had happened (OMS,99).

Misunderstanding of tourist about the skeleton utterly

disillusions Santiago. The valour and courage of Santiago proves professional skills and showcases the strengths to fight toughest battle against all odds in life.

Ernest Hemingway's novels portray those aspects of disappointment, frustration, and cynicism, and an attitude of resentment and cynicism of the society. The characters find fault and start mocking at everything due to newly generated attitude criticising rules and regulations. The sense of duty and personal principles become obsolete fostering an inclination of pursuing activities which appear to be detrimental to own principles and profession and the society at large. Tracking aforementioned actions merely shows an attempt to relieve unexpressed frustration and anxiety albeit momentarily.

Fragmentation and Personal Resolution

Personal conviction and self-discipline play a dominant role in facing challenges. It becomes apparent in case of Robert Jordan. Jordan consciously tries to be disciplined even in personal thought process to divest from mental worry and fear. Without being worried of personal death for a cause, Jordan engrosses in the bridge in order to overcome uncertainties. The principle Jordan holds in mind at the start of the movement creates an inner battle. While maintaining dignity by thinking about duty Jordan remains deeply troubled due to situation of outer world. Beginning the dilemma at the moment of taking order from General Golz, inner war at the initial meeting with Pablo, talking to Pilar and listening to other members of guerrilla groups, Jordan's mental discipline deteriorates witnessing a fight between Pablo and Pilar with regard to leadership issue (*WBT*,56). Taking a chance in war as a moral equivalent of life, Jordan behaves as a man articulating personal idealism clearly. Sleeping with Maria to lessen worries and concentrating on 'things at hand,' meaning personal duty of blasting the bridge Jordan remains a confused person throughout resulting bloodshed at the mountain top (*WBT*,253). Death of El Sordo at the hilltop and subsequent packing of heads of dead bodies in sacks by the fascists army to La Granja, shatter Jordan. It is observed in order of the Fascist Commandant. The officer orders:

...then he ordered the dad men's horses to be brought up
and the bodied tied across the saddles so that they might

be packed into La Granja. ‘Take that one, too,’ he said. ‘The one with his hands on the automatic rifle. That should be Sordo. He is the oldest and it was he with the gun. No. Cut the head off and wrap it in a poncho.’ (WBT,305).

Jordan realizes personal guilt of selfishness act which is evident in final rumination at deathbed.

Brutality of war keeps haunting warriors for decades together. It is true with protagonist Colonel Richard Cantwell in the novel *Across the River and Into the Trees*. Intention of revisiting viciousness of war fifty years old Colonel of Infantry in Army of the United States, evokes such a feeling of horror. Putting an effort to alleviate painful war torture to surmount disappointment Richard Cantwell makes resolution to relieve war tension before death. The very trip to Venice from Trieste along old road from Monfalcone to Latisana for duck shooting and places of war decades after indicates such an attempt to mitigate personal pain before imminent death. Personal strive to lessen aches Richard Cantwell’s pilgrimage brings back open war of cruelty. The act of “long spiting in the river” (ARIT,18) confirms Richard Cantwell’s taciturn bitter hatred toward calamity of war.

The memory of deadly incidents of war always scares people. It is true to people who become victims of it. An act of revisiting to recall reticent memory of horrors of war, and remaining exception, Richard Cantwell attempts to eliminate all haunted events so as to empty mind to die in peace. The pilgrimage which remains an explicit example of disillusionment arising out of war, contributes to growth and understanding. Realizing futility of war, Richard Cantwell remonstrates how a true man should act, “No one is interested in it, abstractly, except soldiers and there are not many soldiers. You make them and the good ones are killed, and above they are always bucking for something so hard they never look or listen” (ARIT,20). While talking to *Gran Maestro* and Donna Renata later in hotel Richard Cantwell recalls, “We were bad boys then, and you were the worst of the bad boys” [He was 18 years then]. Richard tells Renata, “I think we were rather bad boys. You will forgive this, will you, Daughter?” (ARIT,95). The phrase ‘bad boys’ does not imply bad in character; rather it refers to ‘bravery.’ Richard Cantwell still seems to be a brave man who can overcome all obstructions and problems of life, relieved

off personal mental conflicts and come out from anxiety of war. It shows an attempt on the part of Richard Cantwell of experimenting individual death. The novel appears to be a depiction of inner landscape showcasing suppressed struggle of Richard Cantwell against disenchantment due to horror of external war.

Understanding death can increase happiness and joy in life. Richard Cantwell's attempt in trying to understand own death by controlling personal anger. Realizing a sense of resentment in the conversation with Renata, Richard Cantwell appears to consciously purposely repress annoyance. It is evident when Richard Cantwell ruminates, "Why am I always a bastard and why can I not suspend this trade of arms and be a kind and good man as I would have wished to be," (*ARIT*,53). Intentional effort to understand death makes it possible to live last days happy. Managing personal fury, Richard tries to enjoy the company young lady love Renata. Justifying for being bad boy Richard says to Renata "'I understand,'... 'But please, Daughter, you try to understand my attitude too. When we have killed so many we can afford to be kind.'" (*ARIT*,96). Giving a number of people killed, Richard Cantwell says, 'one hundred and twenty-two sures [Germans]. Commenting on the number when no counting possible, Richard does not have any remorse for killing, not even in dreams. What Richard Cantwell dreams now is usually strange ones, dreams of combat, dreams of places and the terrain, "And terrain is what remains in the dreaming part of your mind" (*ARIT*,97). It is evident Richard Cantwell is still being haunted by war memory decades after decades of fighting. All attempts fail to overcome horrendous experience of warfare. At the last few days in life, talking to Renata about love, Richard says, "I don't think you can love very much after you, yourself are dead"; "I don't know whether you can either,'... 'But I will try. Don't you feel better to be loved?'" (*ARIT*,101). Sharing feeling of happiness for being loved Richard Cantwell tells Renata:

'Yes,'... 'I feel as though I were put on some bare-assed hill where it was too rocky to dig, and the rocks all solid, but without jutting, and no bulges, and all of a sudden instead of being there naked, I was armoured. Armoured and the eighty-eights not there.' (*ARIT*,101).

Remembrance of 'armour and eighty-eight' which refers to

modern guns used by the German army, Richard Cantwell expresses, Renata love remains a feeling of honour for being in war and being honoured. The last couple of days with Renata, *Gran Maestro*, and duck shooting leads Richard Cantwell to receive death with dignity.

Physical weakness at old age is a suffering in life. It is obvious in the novel *The Old Man and the Sea*. Wounds aggravating physical condition at old age ailments and weakness multiply mental sufferings. Delineation of multiple body wounds is indicative (OMS,3). Cramps in hands reduce physical strength making Santiago feeble resulting perplexity in inner mind. It reflects in words and actions during fierce battle against the fish and the sharks magnifying personal disillusionment. Attempting to alleviate miseries of disappointment, Santiago appears to seek a sense of brotherhood with all creatures in the sea, dreaming of lions and reminding of Manolin, in vain attempt of retrieving strength. Frequent occurring of cramps in hands makes Santiago frustrated. It is indicatives when Santiago ruminates, “‘What kind of hand is that,’ ... ‘Cramp then if you want. Make yourself into a claw. It will do you no good’”(OMS,43). All the strain cautioning the fish Santiago says, “‘Fish,’ ... ‘Fish, you are going to have to die anyway. Do you have to kill me too?’”(OMS,70). Determination of proving a man of undefeated fisherman, all mental and physical weaknesses remains unsuccessful to deter professional zeal of Santiago. Throughout hard times, dreaming of lions, thinking basket ball, about DiMaggio, the fighting cock and the boy seem to generate extra energy in open war in the deep sea against the fish and the sharks.

It is found suppression of inner conflicts in minds of characters multiply sufferings which lead to change in behaviour and action creating further turbulence in life. A tendency of fighting in insignificant matters overwhelms wounds. Magnifying severity of wounds during individual battle against own selves and external world, and constant strive for alleviating personal miseries by engaging in activities ultimately cripple characters leading to disintegration in thought and actions. The next section analyzes element of wounds as traced in the select novels.

Professional Pride and Indomitable Expectancy

Understanding of self emerges a powerful wealth in struggle of

life. Self recognition adds to confidence. Personal conviction and self-discipline play a dominant role in facing challenges. It becomes apparent in case of Robert Jordan. Jordan consciously tries to be disciplined even in personal thought process to divest from mental worry and fear. Completion of mission at the cost of personal life Jordan maintains professional pride.

Realization and hope change bitterness in life. It is obvious in *Across the River and into the Trees*. An attempt of understanding of value of life and meaning of death by removing memories of tension and agony before death Richard's action remains an exclusive adage of pilgrimage. Emerging an angel Donna Renata emerges to be angel in the endeavour to provide right direction to find solace in life. Resulting last few days significant enables Richard to live completely by understanding value and accepting death with calm and sobriety. The perception of death encourages Richard to live more intensely with lady love Donna Renata. Experiment with death facilitates Richard to live life completely. Presently free from all war, beauty of places makes Richard happy and nostalgic.

Elimination of bad memories of worries and suffering provides solace and peace. Attainment of Donna Renata's love and subsequent relieving all anxieties and agonies, Richard recognizes true personal self undergoing embalming effect of Renata. realizing Renata's effort in cleansing war worries and haunted memories enables Richard overcome bad temper freshening onward journey of life with dignity and happiness. The journey helps Richard mitigating all tension and anxiety in life. The consciousness about impending death enables Richard to live life profoundly.

Understanding of self worth is critical in overcoming hurdles. Ernest Hemingway's novel *The Old Man and the Sea* is a simple story of a lonely fisherman Santiago's battle over solitude, professional fight against own community, a fish Marlin and fierce war against a host of cruel sharks. Recognizing own worth as a fisherman Santiago wins in personal battle in humble way by overcoming hurdles against own isolation by having self right to talk to anyone in deep sea. The fierce long battle in fishing career, under cruel circumstances, Santiago

proves professional skills confuting views of others about being an unlucky man. Appreciating a sense of service and support one needs at old age and wishing to have a generation like Manolin, the boy to make a difference in the world of humanity. Reflecting connection between professional strategies of aged and service of youth, the novel focuses on relation between the adolescence with new values, and wisdom of matured in making a better place to live in. Mingling of two generations, the old Santiago and the boy Manolin, shows similar value of correlation of generations.

Realization and hope in battles of lives showcase insightful skills of men. Santiago says, “‘But man is not made for defeat,’ he said. ‘A man can be destroyed but not defeated’” (*OMS*,80). Believing everything is possible, Santiago contemplates, “‘I told the boy I was a strange old man,’ he said, ‘It is when I must prove it’” (*OMS*,49). Proving professional skills in catching the fish, Santiago verifies indomitable strength while challenging yet another war against the sharks. Albeit being old and weak physically without having sufficient food during, Santiago with unconquerable spirited personal resolution overcome all agonies winning the war. Individual pledge enable Santiago disprove to be called an unlucky person. Santiago shows a man’s action of going so far off deep sea catching a gigantic fish. Shattered badly in the battle, Santiago remains an undefeated man. By bringing carcass of marlin, Santiago wins personal battle in own humble fashion. Realizing man’s life not a play of luck, Santiago confirms hard work and precision makes a difference in life. Ruminating professional precision, Santiago says:

I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready. (*OMS*,22).

A great lesson can be accrued from Santiago’s battle against nature. In it luck remains to be insignificant if a person is exact in professional strategies and skills.

Recognition of own ability enables one to surmount unattainable. Santiago proves it with personal will, professional skills and right attitude to achieve success in catching the fish. Demonstrating through

actions and maintaining personal pride, Santiago invalidates statement of fishermen community calling ‘*salao*.’ Hoping to prove to do impossible with resolution, even after having a feeling of mutilation, not only of the fish but also of himself, the carcass remains the proof of pride. Santiago contends, “You did not kill fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman. You loved him when he was alive and you loved him after” (*OMS*,81). Confirming needs in profession, Santiago ascertains the necessity professional skills, precision and exactness, and most importantly self pride in it.

Conclusion

The select novels of Ernest Hemingway depict trauma of World War I disillusionment. The post-war lives in European countries remain distressing making people fragmented both in thoughts and actions. While delineating such shocking and harrowing details of lives in community, Hemingway showcases indomitable spirit of human mind. Creating personal legendary characters the author provides optimism to revive societal lives by depicted professional fortitude through the actions of protagonists of select novels. Describing utter disillusionment due to war which cripples the entire continent, the writer portrays characters’ resolve to overcome personal trauma with a hope of creating new live adjusting with new values and circumstances. Having resolved to work to find light in the lost-world in the aftermath of war of various sorts, characters concentrate on professional skills of self trade. Showing indomitable courage in fighting against nature by bringing inner-most human strength the protagonist prove personal potency finding radiance of life in the ruins of lost-world.

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Representation of The Indian Diaspora in Manju Kapur's *The Immigrant*

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Diaspora refers to a scattered population with a common origin in a smaller geographical location. The term 'diaspora' is derived from an ancient Greek verb which meant 'scattering'. Diaspora can also refer to the movement of the population from its original homeland. It can also refer to historical mass dispersions.

People leave their homeland and migrate to different territories for various reasons. Migration to other countries in search of better education, employment opportunities, growth and comfort is a common trend these days. Migrating to different land for various purposes is something very common with the beginning of the 21st century perhaps largely due to globalization and the rise in multinational companies. Thus we have different Diasporas taking its form – for e.g. the African diaspora, the Asian diaspora, the Indian diaspora and so on.

The Indian Diaspora is estimated to be the second largest in the world and has a diversified global presence. Emigration of highly skilled professionals, workers and students migrating to developed countries, particularly to the USA, UK, Canada, Australia and New Zealand is observed. This flow started after Indian independence and gathered momentum with the emigration of IT professional in the 1990s. Sudesh Mishra in his essay "From Sugar to Masala" *divides the Indian diaspora into two categories - the old and the new. He writes that: This distinction is between, on the one hand, the semi-voluntary flight of indentured peasants to non-metropolitan plantation colonies*

such as Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam, and Guyana, roughly between the years 1830 and 1917; and the other the late capital or postmodern dispersal of new migrants of all classes to thriving metropolitan centres such as Australia, the United States, Canada, and Britain. (Mishra 276) Especially after Indian independence the Indian diasporic community has acquired a new identity due to the processes of self-fashioning and increasing acceptance by the West. Individuals who migrate may appear to be in a comfort zone but there are certain realities that cannot be denied; the loss of cultural norms, religious customs, and social support systems, adjustment to a new culture and changes in identity and concept of self. Indian English fiction captures some of these sentiments of an individual's need of assimilation into a new land, a new world of pluralistic and hybrid culture. Contemporary Indian Diaspora writers like Anita Desai, Salman Rushdie, V.S Naipaul, Bharathi Mukherjee, Jhumpa Lahiri, Kiran Desai, Vikram Chandra and others have explored themes of alienation, existential rootlessness, nostalgia, protest and assertions, quest of identity, autonomy, cultural clash, and confrontations with racism and so on. The novels of the older generation of diasporic Indian writers like Raja Rao, G. V. Desani, Santha Rama Rau, Balachandra Rajan, Nirad Chaudhuri, and Ved Mehta predominantly look back at India and record their experiences away from India as expatriates. They look at their homeland from a distance and this gives in their writing an objectified perspective. The distance affords them the detachment that is so necessary to have a clear perception of their native land. In that sense, through their writing, they help to define India. The modern diasporic Indian writers can be grouped into two distinct classes. One class comprises those who have spent a part of their life in India and have carried the baggage of their native land offshore. They are the first generation of immigrants for whom migration creates alienation, nostalgia of the past, and a sense of rootlessness. This sense of displacement and dislocation creates a position of living 'in-between' where there is this sense of one's own bonding to cultural roots and the other a resistance to accept the codes of the new land. This gives birth to double consciousness. The other class comprises the second generation, children born of immigrants are those who have been bred since childhood outside India. They have a view of their country only from the outside as an exotic place of their

origin. The country of their birth is not similar to the country of their origin. The writers of the former group have a literal displacement whereas those belonging to the latter group find themselves rootless. The second generation of immigrants too face alienation, their identity shaped by the country of the birth and the other that held strongly by their parents. So there is consciousness of both and again the sense of 'in-betweenness' which may result in identity crisis or hybrid identity. Hence most of the new generation of immigrants evolve themselves by adopting the elements of both cultures, attempt to assimilate to form a hybrid identity. Both the groups of writers have produced an enviable corpus of English literature. These writers while depicting migrant characters in their fiction explore the theme of displacement and self-fashioning. The diasporic Indian writers' depiction of dislocated characters gains immense importance if seen against the geo-political background of the vast Indian subcontinent. That is precisely why such works have a global readership and an enduring appeal. The diasporic Indian writers have generally dealt with characters from their own displaced community but some of them have also taken a liking for Western characters and they have been convincing in dealing with them. Two of the earliest novels that have successfully depicted diasporic Indian characters are Anita Desai's *Bye-Bye Blackbird* and Kamala Markandaya's *The Nowhere Man*. These novels depict how racial prejudice against Indians in the UK of the 1960s alienates the characters and aggravate their sense of displacement. Bharati Mukherjee's novels like *Wife* and *Jasmine* depict Indians in the US - the land of immigrants, both legal and illegal - before globalization got its impetus. Salman Rushdie in the novel *The Satanic Verses* approaches the allegory of migration by adopting the technique of magic realism. Chitra Banerjee Divakaruni in her novel *The Mistress of Spices* depicts Tilo, the protagonist, as an exotic character to bring out the migrant's angst. Amitav Ghosh's novel *The Shadow Lines* has the character Ila whose father is a roaming diplomat and whose upbringing has been totally on foreign soils. She finds herself as much out of place in India as any foreigner. But when she conjures up the story of her doppelganger Magda being rescued by Nick Price from Denise, it shows the extent of her sense of rootlessness. Amit Chaudhuri in his novel *Afternoon Raag* portrays the lives of Indian students in Oxford. Similarly, Anita Desai in the second part of her

novel *Fasting, Feasting* depicts Arun as a migrant student living in the suburbs of Massachusetts. Thus various diasporic Indian writers have skillfully brought out the various issues hidden within the corpus of diaspora sensibility.

Manju Kapur is one of the prominent contemporary writers who rose to recognition with her first novel 'Difficult Daughters' in 1998. Kapur has to her credit five novels – *Difficult daughters* (1998), *A Married woman* (2000), *Home* (2006), *The Immigrant* (2008), and *Custody* (2011). Her novels are primarily focused on the issues of middle class educated Hindu women. Kapur explores the life of these women who manage to negotiate both inner and outer spaces in their lives. Familial issues, joint family system, domestic violence and injustice and the woman's need for self assertion and independence mark the core themes of Kapur's fictions. She cannot be altogether labeled as a feminist writer just for her women-centric themes but we can notice that she talks of everyday issues of a common woman. Unlike other postcolonial writers, she has chosen to take social realism and the linear narrative art to depict these everyday realities. Manju Kapur is unlike other diaspora writers. She has gone abroad for studies but not for a settlement. She lives in India and explores the lives of Indians as she sees them around. Interestingly, it is only in her novel, *The Immigrant*, she brings to surface the various forces that make Indians to migrate, the consequences, and the gradual acceptance and the willingness to adapt and adopt for convenience in a globalized world. As the story unfolds, we see that Kapur, looks into the aspect of migration in a very very practical way. The reality presented is that these days migration cannot be related to exile because that kind of life is consciously chosen, either for better prospects or personal commitments. Hence the sense of alienation, cultural conflict, isolation is already anticipated and painfully undertaken and more often the character is seen as assimilating a hybrid culture and identity. In this discourse, Kapur, questions and deconstructs the very notion of identity, as there is nothing as 'one concrete identity' and that the identity that we speak about is subject to change.

Kapur's *The Immigrant* has very minimal characters unlike her other novels. The central character is Nina and the story unfolds with a description of her as a 30-year-old single woman whose mother is

obsessed with a need to find a suitable groom for her. Nina is educated, good looking and works as college lecturer. The story engages us with Nina's life, her marriage with Ananda, a NRI settled in Canada as a dentist. Nina goes to Canada after marriage as an immigrant and her journey of life in a new environment begins. She is into a constant negotiation with her life as a married woman and her adjustment to a new land. The story unfolds in how she adopts and adapts to a new culture with an initial fear and resistance to her new world. She gradually learns to assert her individuality and enjoys freedom. She sets aside age old practices and customs of a Hindu woman as tradition taught her and explores to find comfort in a new life style where there are no restrictions. This may be partially with her disappointment with her married life with Ananda, but also the environment which nurtured her to self realize and look forward to explore better possibilities.

Nina and Ananda and his uncle represent the Indian diasporic community. Kapur's concerns are the Indian emigrants who face different challenges in adjusting to a new environment. Kapur shows the complexity in life of a newlywed Indian woman through the protagonist Nina. Issues of identity, of rootlessness, confrontations with racism, nostalgia for the homeland, cultural in betweenness, double identity, of being 'othered' and the theme of individuality are the aspects dealt with as the story moves ahead with different episodes.

The clash between one's native culture and of the accepted land gives rise to the dilemma of which to accept or ignore. This gives rise to the idea of double identity which gives way to one's perception of the world through the consciousness of colonizers as well through one's vision, provided and taught by native culture. The concept of identity and rootedness is questioned. One's clothing, physical appearance, colour of the skin, name, native language, accent and pronunciation, mannerism and the food taken speak volumes about one's identity even though distantly located. The dilemma of acceptance or rejection of norms runs through the immigrant's life in the new culture. His identity swings between two cultures and it remains as double identity.

Kapur in *The Immigrant* says

These immigrants live in two minds. Outwardly they adjust well, Educated and English speaking, they allow

misleading assumptions about a heart that is divided.
(The Immigrant, p120)

Nina confronts racial discrimination at the airport in Canada although having a valid passport and Visa.

The immigration woman examines each page
of her passport suspiciously. Nina's claim
that she has married a citizen needs to be
scrutinized despite the paperwork. The colour
of her skin shouts volumes in that small room.
She feels edgy; she is alone with a
woman who makes no eye contact, for whom
she is less than human.

(The Immigrant, p,106)

The sense of displacement and the flux between two cultures- of
the colonizer and the colonized is experienced by Nina in Canada.

“For the first time in her life she felt out of place.

Wrong clothes, shoes, handbag, bag. May be in their
eyes she was like the women sweeping.”

(The Immigrant, p, 104)

There is this kind of resistance and acceptance of ideology.
Kapur also indicates skin colour as an immigrant issue. The white
colour takes superior position when juxtaposed with black or brown
skin. Nina felt ashamed about her skin colour although in India it was
considered as a prized fair complexion.

“ I am the wrong colour; I came from the
wrong place..... of all the passengers the only
one not allowed to sail through immigration,
made to feel like an illegal alien”

(The Immigrant, p, 107)

A sense of loss is prominent in the novels which deal with the
issues of immigrants. Nostalgia, a sense of loneliness, compromise and

adjustment is what every immigrant confronts. Nina's feelings are similar to that of Ashima in Jhumpa Lahiri's *The Namesake*. Ashima realizes that "being a foreigner is a sort of lifelong pregnancy – a perpetual wait, a constant burden....."

Clothes reveal our identity, habit and personality. Detachment to traditional clothes and welcoming western wear gains modern women status. But woman who move abroad change to clothing styles either out of compulsion or the sheer necessity of the environment. So an immigrant like Nina would need to shed her comfortable clothes and get into something which feels 'like being more exposed'. There is this transition, change and acceptance.

"As immigrants fly across oceans they shed their
Old clothing, because clothes make the man
And new ones help ease the transition."
(The Immigrant, p150)

Name is part of human identity and it reflects the culture, tradition, religion, region, race and gender of any person. A name of a person speaks so many things, it is filled with meanings. A name of a person is also related to some God or some myths. In *The Immigrant* Ananda wants him to be called as Andy which Nina dislikes. Perhaps Ananda gets a psychological relief when he chooses himself called in a westernized name.

Nina experiences absolute freedom, freedom from the probing eyes of family members, neighbours, domestic help and so on. She was all for herself. This freedom and marital breakdown lead to an extramarital relationship, vegetarianism to eating flesh and shedding aside norms and taboos. She wanted adventure and experience the 'road not taken'. She felt that there was no going back but to head fresh territories. She asserts 'when one is reinventing oneself, anywhere could be home' (330)

Thus Manju Kapur shows how transmigrants moving across different cultures and locations are caught physically and psychologically between two worlds. The displacement that we talk of is not only geographical, and cultural but also spiritual. The love for privacy and independence as advocated by westerners are gradually

imbibed by the immigrants. The theme of displacement and cultural identity is predominant here. The themes and areas of discussion as projected by Manju Kapur is also experimented by other diasporic writers of Indian origin who more or less address similar kind of issues. This probe into the text, gives an idea that in some way, Manju kapur intends to deconstruct the concept of “indianess” as watertight category and calling into question anything related to it. May be there is an attempt to deconstruct east/west binary oppositions. All that we think and do is as per our mental makeup. Nothing remains as permanent or fixed. There we see Nina, the protagonist heading towards new territories with a carefree vision.

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Enhancing Employability through Emotional Intelligence

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What is Emotional Intelligence?

Emotional intelligence is an awareness of our actions and feelings – and how they affect those around us. It also means that we value others, listen to their wants and needs, and are able to empathize or identify with them on many different levels.

The five elements that define emotional intelligence:

Self-Awareness: People with high emotional intelligence are highly self-aware. They understand their emotions, and because of this, they don't let their feelings rule them. They're confident – because they trust their intuition and don't let their emotions get out of control. They're also willing to take an honest look at themselves. They know their strengths and weaknesses, and they work on these areas so they can perform better. Many people believe that this self-awareness is the most important part of emotional intelligence.

If you're self-aware, you always know how you feel. And you know how your emotions, and your actions, can affect the people around you. Being self-aware when you're in a leadership position also means having a clear picture of your strengths and weaknesses. And it means having humility.

So, what can we do to enhance our self-awareness?

- **Keep a journal** – Journals help improve your self-awareness. If you spend just a few minutes each day writing down your thoughts, this can move you to a higher degree of self-awareness.

- **Slow down** – When you experience anger or other strong emotions, slow down to examine why. Remember, no matter what the situation, you can always choose how you react to it.

Self-Regulation: This is the ability to control emotions and impulses. People who self-regulate typically don't allow themselves to become too angry or jealous, and they don't make impulsive, careless decisions. They think before they act. Characteristics of self-regulation are thoughtfulness, comfort with change, integrity, and the ability to say no. Self-regulation is all about staying in control.

So, how can we improve your ability to self-regulate?

- **Know your values** – Do you have a clear idea of where you absolutely will not compromise? Do you know what values are most important to you? Spend some time examining your "code of ethics." If you know what's most important to you, then you probably won't have to think twice when you face a moral or ethical decision – you'll make the right choice.
- **Hold yourself accountable** – If you tend to blame others when something goes wrong, stop. Make a commitment to admit to your mistakes and face the consequences, whatever they are. You'll probably sleep better at night, and you'll quickly earn the respect of those around you.
- **Practice being calm** – The next time you're in a challenging situation, be very aware of how you act. Do you relieve your stress by shouting at someone else? Practice deep-breathing exercises to calm yourself. Also, try to write down all of the negative things you want to say, and then rip it up and throw it away. Expressing these emotions on paper (and not showing them to anyone!) is better than speaking them aloud to your team. What's more, this helps you challenge your reactions to make sure that they're fair!

Motivation: People with a high degree of emotional intelligence are usually motivated. They're willing to defer immediate results for long-term success. They're highly productive, love challenges, and are very effective in whatever they do. Self-motivated leaders consistently work toward their goals. And they have extremely high standards for the quality of their work.

How can we improve your motivation?

- **Re examine why you're doing this** – It's easy to forget what you really love about your career. So, take some time to remember why you wanted this job. If you're unhappy in your role and you're struggling to remember why you wanted it, try the Five Whys technique to find the root of the problem. Starting at the root often helps you look at your situation in a new way.
- And make sure that your goal statements are fresh and energizing. For more on this, see our article on Goal Setting.
- **Know where you stand** – Determine how motivated you are to lead. Our Leadership Motivation Assessment can help you see clearly how motivated you are in your leadership role. If you need to increase your motivation to lead, and it then directs you to resources that can help.
- **Be hopeful and find something good** – Motivated leaders are usually optimistic, no matter what they face. Adopting this mindset might take practice, but it's well worth the effort. Every time you face a challenge, or even a failure, try to find at least one good thing about the situation. It might be something small, like a new contact, or something with long-term effects, like an important lesson learned. But there's almost always something positive – you just have to look for it.

Empathy: This is perhaps the second-most important element of emotional intelligence. Empathy is the ability to identify with and understand the wants, needs, and viewpoints of those around us. People with empathy are good at recognizing the feelings of others, even when those feelings may not be obvious. As a result, empathetic people are usually excellent at managing relationships, listening, and relating to others. They avoid stereotyping and judging too quickly, and they live their lives in a very open, honest way. For leaders, having empathy is critical to managing a successful team or organization. Leaders with empathy have the ability to put themselves in someone else's situation. They help develop the people on their team, challenge others who are

acting unfairly, give constructive feedback, and listen to those who need it.

If we want to earn the respect and loyalty of our team, then show them our care by being empathic.

How can we improve your empathy?

- **Put yourself in someone else's position** – It's easy to support your own point of view. After all, it's yours! But take the time to look at situations from other people's perspectives. See our article on Perceptual Positions for a useful technique for doing this.
- **Pay attention to body language** – Perhaps when you listen to someone, you cross your arms, move your feet back and forth, or bite your lip. This body language tells others how you really feel about a situation, and the message you're giving isn't positive! Learning to read body language can be a real asset when you're in a leadership role because you'll be better able to determine how someone truly feels. And this gives you the opportunity to respond appropriately.
- **Respond to feelings** – You ask your assistant to work late – again. And although he agrees, you can hear the disappointment in his voice. So, respond by addressing his feelings. Tell him you appreciate how willing he is to work extra hours, and that you're just as frustrated about working late. If possible, figure out a way for future late nights to be less of an issue (for example, give him Monday mornings off).

Social Skills: It's usually easy to talk to and like people with good social skills, another sign of high emotional intelligence. Those with strong social skills are typically team players. Rather than focus on their own success first, they help others develop and shine. They can manage disputes, are excellent communicators, and are masters at building and maintaining relationships. Leaders who have good social skills are also good at managing change and resolving conflicts diplomatically. They're rarely satisfied with leaving things as they are, but they're also not willing to make everyone else do the work. They set the example with their own behavior.

So, how can we improve our social skills?

- **Learn conflict resolution** – Leaders must know how to resolve conflicts between their team members, customers, or vendors. Learning conflict resolution skills is vital if you want to succeed.
- **Improve communication skills** – How well do you communicate? Our communication quiz will help you answer this question, and it will give useful feedback on what you can do to improve.
- **Learn how to praise others** – As a leader, you can inspire the loyalty of your team simply by giving praise when it's earned. Learning how to effectively praise others is a fine art, but well worth the effort.

As we have probably determined, emotional intelligence can be a key to success in our life – especially in our career. The ability to manage people and relationships is very important to all leaders, so developing and using our emotional intelligence can be a good way to show others the leader inside of us.

Emotional Intelligence and Leadership

The good news is that emotional intelligence CAN be taught and developed. Many books and tests are available to help us determine and identify our current EI. Some of them are:

- Observe how we react to people. Do we rush to judgment before we know all of the facts? Look honestly at how we think and interact with other people. Try to put our self in their place, and be more open and accepting of their perspectives and needs.
- Look at your work environment. Do you seek attention for your accomplishments? Humility can be a wonderful quality, and it doesn't mean that you're shy or lack self-confidence. When you practice humility, you say that you know what you did, and you can be quietly confident about it. Give others a chance to shine – put the focus on them, and don't worry too much about getting praise for yourself.

- Do a self-evaluation. What are your weaknesses? Are you willing to accept that you're not perfect and that you could work on some areas to make yourself a better person? Have the courage to look at yourself honestly – it can change your life.
- Examine how you react to stressful situations. Do you become upset every time there's a delay or something doesn't happen the way you want? Do you blame others or become angry at them, even when it's not their fault? The ability to stay calm and in control in difficult situations is highly valued – in the business world and outside it. Keep your emotions under control when things go wrong.
- Take responsibility for your actions. If you hurt someone's feelings, apologize directly – don't ignore what you did or avoid the person. People are usually more willing to forgive and forget if you make an honest attempt to make things right.
- Examine how your actions will affect others – before you take those actions. If your decision will impact others, put yourself in their place. How will they feel if you do this? Would you want that experience? If you must take the action, how can you help others deal with the effects?

Conclusion:

We all have different personalities, different wants and needs, and different ways of showing our emotions. Navigating through these requires tact and cleverness – especially if we hope to succeed in life. This is where emotional intelligence becomes important. Emotional intelligence helps us to recognize our emotions, understand others, and realize how our emotions affect people around us. Emotional intelligence also involves our perception of others: when we understand how they feel, this allows us to form a bond and manage relationships more effectively.

So try to be a person who never lets his temper get out of control, no matter what problems he's facing. Be a person who has the complete trust of his staff, always speak kindly, listens to the team, be easy to talk to and always makes careful, informed decisions. Take the time to work on self-awareness, self-regulation, motivation, empathy, and social skills. Working on this will help us excel in the future!

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The Theme of Relation between a Community and One's Identity in Morrison's *Beloved*

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I will call them my people, which were not my people; and
her beloved, which was not beloved.-Romans: 9: 25 (The
Holy Bible)

The Afro-American literature is treated to be an independent branch of literary sensibility and subject, a bit different from American literature. There is a group of critics who consider Afro-American literature as a part of African literature but in theme, theory and contour, it is different from original African literature. The Afro-Americans have fought long legal battles in American courts to affirm their rights. America always cherished the dream of liberty, equality and happiness. These are the inalienable rights of the citizens of the USA. They are guaranteed by the constitution. But often they were violated. The American dream remained illusion. American blacks also preserved that dream under their swollen eye lids and held it tightly between their thick bleeding lips. But it was snatched from them time and again. the racial dilemma remained unresolved. The black American was caught between the American dream and the American dilemma. Black literature is concerned with this situation. The land of liberty locked the Afro-Americans in the dark dungeon of slavery. Their racial problem resulted into social, economic and cultural problem. The inhuman exploitation of the American black has no parallel in the history of mankind. The slavery was institutionalised in their social behaviour. African-American literature today opposes several things in the literature of the white Americans. 'Negro' now is no longer marginal character but a protagonist who asserts his racial identity. In African-American literature, fiction reigns supreme. It is not accident, then, that the Nobel Prize winner among the contemporary

African-American writers is a novelist and a woman for that matter. Toni Morrison is one of the foremost twentieth-century African-American women novelists. In 1993, she was awarded Nobel Prize for her outstanding contribution to literature. Morrison's novels move in chronological order closer to a communist view that capitalism is the primary enemy of Blacks in White America. Toni Morrison's familial, educational, cultural and literary background with an ambiance of historical and social consciousness, mysticism, master craftsman ship and a love of excellence and work must have gone a long way in shaping and moulding her as a committed novelist. With her fifth novel *Beloved* (1987), Morrison's place in American literature has been expanded as it won the Pulitzer Prize for fiction. Morrison gets the Kernel of her novel from the news article entitled *A Visit To The Slave Mother Who Killed Her Child*. In 1851, a slave named Margaret Garner escaped from a plantation in Kentucky and fled with her four children to a town outside Cincinnati, Ohio. When she was tracked down by her master's slave-catchers, Margret Garner tried to kill her children so that they could not be forced into a life of slavery. Only one of the children died, but Margaret Garner said she'd rather her children were dead than made slaves and murdered by piecemeal. What struck Morrison was that even after she was imprisoned for the murder of her own child, Margret Garner believed that she had done the right thing. She refused allow her children to suffer as she had done. Morrison wanted to write Margaret Garner's story. She dedicated the book, *Beloved* to the sixty million and more. The film version of the novel directed by Jonathan Demme and produced by and starring Oprah Winfrey was released in 1998 to wide critical and popular acclaim. *Beloved* is a novel based on the impact of slavery and of the emancipation of slaves on individual Black people. The major theme of this novel is the relation between a community and one's identity. The novel is the construction of one's identity. It depicts the lives of several ex-slaves and exposes the oppression and devastating consequences slavery had, and continues to have on their lives. The concept of motherhood within the novel is an overarching and overwhelming love that can conquer all, strongly typified within the novel by the character of Sethe, whose very name is the feminine of 'Seth' - 'the biblical father of the world.' This can also be seen within Morrison's other works and has lead to her sometimes being cited as a feminist writer. Thematically *Beloved* may be

interpreted as a novel to seek the solution of the African people who suffer from the class exploitation and racial oppression. But at the same time, the characters are making an honest effort to seek their identity. From so many concepts and approaches, the novel becomes a historical novel which objectifies the contemporaneous critical condition of the Blacks. The novel starts in Ohio in which who killed her own infant to escape coming back to life of slavery in the south. There is systematic order of the news-clipping in *The Black Book* suggesting the suffering of civil rights movement. There is a particular incident which capitalised the creative mind-set of Toni Morrison when she pays a visit to the slave-mother who killed her child. She was touched by the tragic scene and notes down her mind set:

I found her with an infant in her arms only a few months old, and observe that it had a large bunch on its forehead. I inquired the cause of injury ... I inquired if she was not excited almost to madness when she committed the act. No, she replied, I was as cool as I am now, and would much rather kill them at once, and thus end their sufferings, than have them taken back to slavery and be murdered piece-meal. She then told the story of her wrongs. She spoke of her days suffering, of her nights on unmitigated toil, while the bitter tears coursed their way down her cheeks and fell in the face of the innocent child as it looked smiling up, little conscious of the danger and probable suffering that awaited it. ¹

In this novel, Morrison claims a sombre picture of the brutal effects of slavery, especially from the point of view of the characters. The novel examines both the mental and physical trauma caused by slavery as well as its effect on survivors. The book follows the story of Sethe and her daughter Denver as they try to rebuilt their lives after having escaped from slavery. All though the novel begins as Sethe's story, it evolves into a story about those people who don't know they are in an era of historical interest. The novel deals with not only reconstructed memory, but also deconstructed history. Set in post-civil war, Ohio this haunting narrative of slavery and its aftermath, traces the life of a young woman, Sethe who has kept a terrible memory at bay only by shutting down part of her mind. The novel deals with Sethe's

formal life as a slave on Sweet Home Farm, her escape with her children to what seems a safe heaven, and the tragic events that follow. Although Sethe physically survives, she remains emotionally subjugated, and her desire to give and receive love becomes a destructive force. The novel hinges on the death of Sethe's infant daughter, beloved, who mysteriously reappears as a sensuous young woman. Beloved's spirit comes back to claim Sethe's love. Sethe is a survivor of slavery. She is brought to Sweet Home Farm, at the age of thirteen. Sweet Home is an idyllic Kentucky plantation owned by the kindly Garners. Within a year she has chosen Halle as her husband and by age of eighteen, has borne three children. When a brutal overseer takes charge Halle and the rest of the Sweet Home men attempt to escape and Sethe sends her children to Ohio on the underground rail road, planning to follow them later. When the overseer comes to reclaim her and her children under the Fugitive Slave Law, Sethe cuts the throat of her oldest daughter and attempts to kill others and is condemned to hang. She gains release and returns to house at 124, Blue Stone Road. After the death of Baby Soggs, she lives in solitude with Denver and the ghost of her murdered infant daughter *Beloved*. The novel is the story of Sethe Soggs' quest for social freedom and psychological emancipation. She struggles with the haunting memory of her slave-past and the retribution of *Beloved*, the ghost of the infant daughter whom she has killed in order to save her from the living death of slavery. Set in Post-Civil war Cincinnati, *Beloved* is a womanist neo-slave narrative of double consciousness, a post-modern romance that speaks in many compelling voices and on several time levels of the historical rape of black African woman and of the resilient spirit of Blacks in surviving as a people. Sethe's memory is full of terrible and horrible events and eventualities. The heart-touching situation is that she survives only physically but on the level of emotionally she is subdued and here yearning for exchanging of love has become simply a destructive force. The novelist also goes into the historical details of the slaves who are torn and tormented because of unbearable trauma and tragedy. Consequently even their psyche and subconscious stage have been fractured and broken. Ann Swito observes:

Morrison "twist and tortures and fractures events until they are little silvers that cut. She moves the lurid material

of melodrama into the minds of her people, where it gets sifted and sorted, lived and re-lived, until it acquires the enlarging outlines of myth and trauma, dream and obsession.”²

There is a turning point in the story when Sethe’s infant daughter *Beloved* dies but she mysteriously comes back as a sensuous young woman. *Beloved*’s spirit seeks and claims Sethe’s love, later on Sethe makes an endeavour to make *Beloved* get full command of her present and casts aside the long, dark legacy of her past. Sethe’s personality emerges to be a combination of paradox and complexities and she has a craving for liberty. After the death of Baby Soggs, Sethe and Denver tried to negotiate peace with the ghost, but got no answer. The abrupt arrival of Paul D. Garner, a Sweet Home Man interrupts the solitude of Sethe and Denver. He is a compassionate and empathetic lover who helps Sethe to survive the demands of *Beloved* and to live with the memories of slavery. The novel focuses on Sethe’s life after Paul D arrives at her home. It is difficult for Sethe to separate the present from the past. It is even harder for her to make plans for the future in a house that is haunted first by her baby ghost and then by the arrival of the child’s grown up ‘avatar’ in the flesh. By the end of the novel, Sethe is debilitated from her war fare with *Beloved*, but the steady support of Paul D and her daughter Denver will enable Sethe to overcome her past and forge a future. Sethe tells Paul D about the events that caused her to run from Sweet Home, about sending her sons and daughters without her; about the white boys who stole her breast milk and then whipped her back raw, about the white girl who helped her survive and birth Denver and about the death of her baby girl, *Beloved*. They talk about their life in slavery under the kindly Garners, the childless owners of Sweet Home, and the coming of cruel overseer, known as ‘school teacher,’ after the death of Mr. Garner. Sethe asks Paul D to stay. However, the ghostly light and the sense of sorrow he feels from their house convince Paul D that Sethe and Denver should move out. Sethe says:

“I got a tree on my back and a haunt in my house, and nothing in between but the daughter I am holding in my arms. No more running-from nothing. I will never run from an-other thing on this earth. I took one journey and I

paid for the ticket, but let me tell you something, Paul D Garner: it cost too much! Do you hear me? It cost too much. Now sit down and eat with us or leave us be” (p.18)

Beloved is presented as an allegorical figure whether she is Sethe’s daughter, Sethe’s mother or representative of slavery’s victims. *Beloved* represents the past returned to haunt the present. Her elusive, complex identity is central to our understanding of the novel. *Beloved* is the embodied spirit of Sethe’s dead daughter. She knows a pair of ear-rings Sethe possessed long ago, she hums a song Sethe made up for her children, she has a long scar under her chin where her death-wound have been dealt and her breath smells like milk. The characters confront with *Beloved* and consequently their pasts are complex. Sethe devotes all her attention to making *Beloved* understand why she reacted to school teacher’s arrival the way she did. Paradoxically *Beloved*’s presence is enabling at the same time that it is destructive. 124 Blue Stone, the house they inhabit, is apparently haunted, Pottergeist events occur there with an alarming regularity. Denver, the youngest daughter of Sethe and Halle, has no friends and is extremely shy. Howard and Buglar, Sethe’s sons run away from home by the time they are thirteen. Their primary reason was the fear of the ghost in the house. Halle Soggs, Sethe’s husband works for five years to purchase freedom for his mother. He disappears after the escape from Sweet Home, broken by the sight of Sethe’s degradation by the school teacher and his nephews. On one hand, Morrison bestows dignity to blacks who were all called men by the plantation owner Mr. Garner who prided himself in doing so, when majority of plantation owners considered their slaves as property. All men are named alike, Paul with the variation the last initial, eg: Paul D Garner, Paul A Garner, Paul F Garner, Mister, Halle Soggs, and six, the tough man. Morrison is deeply interested in the strength of Blacks in surviving not only surviving but in the wholeness of the entire race. Halle had bought freedom for his mother Baby Soggs after five long years of hard-work. She lived:

sixty years as a slave and ten years free (p.104). These were the last words of before she died. But when she was freed she reached the outskirts of Cincinnati. Baby Soggs had been a beacon light to the entire community. In Cincinnati she becomes a spiritual leader in the Black community, ministering to men, women and children, urging them to

recognise themselves as loving beings, not brutalised slaves. She dies twenty eight days after Sethe's arrival with Denver at 124 Blue Stone. She is a source of emotional and spiritual inspiration for the city's Black residents. She holds religious gathering at a place called The Clearing, where she teaches her followers to love their voices, bodies and minds. However, after Sethe's act of infanticide, Baby Soggs stops preaching and retreats to a sick bed to die. Even so Baby Soggs continues to be a source of inspiration long after her death: in part three her memory motivates Denver to leave 124 and find help. It is partially out of respect for Baby Soggs that the community responds to Denver's request for support. It is after eighteen years Paul D Garner visits Sethe and learns about Baby Soggs's death. The baby ghost of Sethe's daughter, *Beloved*, haunted the house. After Sweet Home plantation was taken over by school teacher and his two nephews, Sethe's life is annihilated. After eighteen years when the last of the Sweet Home man Paul D visits Sethe, she recalls her past. She had planned to join her children soon after they were shot:

“Anybody could smell me long before he saw me. And when he saw me he'd see the drops of it on the front of my dress. Nothing I could do about that. All I knew was I had to get any milk to my baby girl. Nobody was going to nurse her like me. Nobody was going to get it to her fast enough, or take it away when she had enough and didn't know it. Nobody knew that she couldn't pass her air if you held her up on your shoulder, only if she was lying on my knees. Nobody knew that but me and nobody had her milk but me. I told that to the women in the wagon. Told them to put sugar water in cloth to suck from so when I got there in a few days she wouldn't have forgot me. The milk would be there and I would be there with it.”
(P.19)

After his failed attempt to escape from Sweet Home, Paul D suffers in a chain gang labouring down in Alfred, Georgia. After escaping from the chain gang, Paul D stalks his way up and down the eastern seaboard, stopping at Delaware only to be recaptured and re-emancipated. It is 1873 when Paul D arrives in Cincinnati, Ohio and he tracks down Baby Soggs house only to find Sethe and her daughter

Denver. Paul D's memories of Alfred and Sweet Home trouble him the same way that Sethe's memories trouble her Paul tries to bring a sense of reality into the house. He also tries to make the family move forward in time and leave the past behind. In doing so, he forces out the ghost of *Beloved*. At first, he seems to be successful, because he leads the family to a carnival out of the house for the first time in years. However, on their way back they encounter a young woman sitting in front of the house. She had distinct features of a baby and calls herself *Beloved*. Denver recognises right away that she must be a re-incarnation of her sister *Beloved* right. Paul D suspicious of her, wants Sethe but charmed by the young woman, Sethe ignores him Paul D finds himself being gradually forced out of Sethe's house by a super natural presence. When he is made to sleep in a shed outside, he is cornered by *Beloved*, who has put a spell on him for this purpose. *Beloved* seduces Paul, he sleeps with her as if in a spell. *Beloved* and Sethe have switched places, with *Beloved* acting as the mother and Sethe as the child. Their role reversal may simply mark more explicitly what had been *Beloved*'s role all along. Though Paul D's hatred for *Beloved* never ceases their strange dream like sexual encounters open the lid of 'tobacco tin' heart allowing him to remember, feel and love again. *Beloved* enters into his mind and his heart. She forced him to have sex with her, while flooding his consciousness with horrific memories from his past. Paul overwhelmed with guilt after the incident, attempts to tell Sethe, but cannot and instead tells her he wants her pregnant. It is his presence at 124 Blue Stone Road that forces the necessary purgative confrontation between Sethe, the community, and *Beloved*. Paul D is in fact, the only major male protagonist in the Morrisonian canon who has a positive relationship with a female and furthermore, who struggles with a female to forge this positive relationship. Sethe is a typical African woman who is satisfied with the real happiness love brings, not with the artificial contentment brought by status and wealth:

Perhaps it was the smile, or may be the ever-ready love she saw in his eyes-easy and upfront, the way colts, evangelists and children look at you; with love you don't have to deserve-that made her go ahead and tell him what she had not told Baby Suggs, the only person she felt obliged to explain anything to. (p.161)

Paul finds power to resist *Beloved* and her influence over him. Stamp Paid reveals to Paul D the reason for the community's rejection of Sethe. When Paul asks Sethe about it she tells him what happened all those years ago. In the novel Stamp Paid first appears as an operator in the underground rail road ferrying Sethe to the free side of the Ohio River. He is considered in the community to be a figure of salvation, and he is welcome at every door in town. An agent of the underground rail road, he helps Sethe to freedom and later saves Denver's life. A grave sacrifice he made during his enslavement has caused him to consider his emotional and moral debts to be paid off for the rest of his wife, which is why he decided to rename himself Stamp Paid. Yet by the end of the book he realises that he may still owe protection and care to the residents of 124. Stamp Paid shows Paul D, the clipping of the paper reporting about Sethe killing her baby. This breaks the relationship between Paul D and Sethe. Now Sethe realises that *Beloved* in the ghost of her dead daughter exists. *Beloved* starts taking advantage of Sethe and Denver. They become completely impoverished. The town's people come to Sethe's help. They join forces and force the ghost out of Sethe's house by singing spiritual songs. Mean while Mr. Bodwin, who owns Sethe's house comes riding a horse. Siblings Mr. And Miss Bodwin are the white abolitionists who have played an active role in winning Sethe's freedom. The distasteful figurine, Denver sees in Bodwin's house, portraying a slave and displaying the message "At your service" marks the limits and ironies of white involvement in the struggle for racial equality. Nevertheless, the siblings are motivated by good intentions believing that human life is holy. Remembering the day when she killed *Beloved*, Sethe once again is filled with terror and tries to kill him. She is checked by Denver and other women. This acts absolves her of her guilt. In the climax of the novel, Denver, the youngest daughter reaches out and searches for help from the Black community. People arrive at 124 to exorcise *Beloved*. However, while Sethe is confused and has a re-memory of school teacher coming again, *Beloved* disappears. Paul D wants to start a new life with Sethe. The novels end on a note of freedom. Morrison's novels are inventions in American historiography where the overwhelming presence of the Black people is felt. Morrison is concerned about the psycho-social consequences of racism. Her fifth novel is an attempt to revive the inexhaustible, monstrous memories of

slavery so that it could be commemorated and set aside to allow life to go on. African-American novelist are unique in their creation because of their double consciousness which is best explained by Du Bois.:

After the Egyptian and Indian, the Greek and Roman, the Teutonic and Mongolian, the Negro is a sort of seventh son, born with a veil and gifted with second sight on this American world,-a world which yields him no true self-consciousness but only lets him see himself through the revelation of the other world. It is a peculiar sensation this double consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the type of a world that looks on in amused contempt and pity, one ever feels his two-ness. An American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn as under ³

The Black body of the slave has become a commodity and it is being resurrected in the novels of Toni Morrison for spiritual wholeness. Toni Morrison's experiment in *Beloved*

is one such example. These stories are told through the view point of slaves and their rebelliousness and survival struggle. These are shown as positive qualities. The novel is the story of Sethe Suggs quest for social freedom and psychological wholeness. She struggles with the haunting memory of her slave past and the retribution of *Beloved*, the ghost of the infant daughter that she killed in order to save her from the living death of slavery. On a legendary and mythic level, the novel is a ghost story that frames embedded narratives of the impact of slavery, racism and sexism on the capacity of love, faith and communities of Black families, especially of Black women, during the Reconstruction period. In the perspectives of legend and myth, the novel comes up as a ghost story which is imbued with numerous influences like class, race and sex. Above all, the thematic design of the novel evolves as a new slave narrative. *Beloved* bears a comparison with Alice Walker's approach, *In Search of Our Mother's Gardens*, where she talks about:

A woman who, among other things is audaciously

committed to the survival and wholeness of entire people,
male and female ⁴

Morrison's novel may be interpreted as a novel to seek the solution of the African people who suffer from class exploitation and racial oppression. Morrison is chiefly indebted to Toni Cade Bambara for the concept of the African spirit. She agrees with the idea of Dumas:

I am very much concerned about what is happening to my
people and what we are doing with our precious tradition⁵

Morrison's *Beloved* received the Pulitzer prize, the event simultaneously marked Toni Morrison's prominence within contemporary American letters and a turning point in her friction. Beyond the importance of the subject matter the significance of the novel lies in its fusion of oral folk tradition with modern techniques of magic realism and post-modern ontological ambiguity. A significance condition of White supremacy is that Blacks can direct their anger, rage and aggression only inwardly, in acts of self destruction. Of all the members of outraged Blackened community, only Stamp Paid in the novel realises, finally the significance of Sethe's action and how it demonstrates the extent of white power over Black lives. This realisation makes him understand that the ghost haunting 124 Blue Stone Road is not singular but plural, that the voices of not personal but political and that of the people who speak are all those who have been tortured, lynched and murdered. In *Beloved*, Morrison creates that grand picture as a corrective to the history of slavery and Reconstruction seen through the eyes of whites. First, she focuses upon the experience of slavery for women, emphasizing the ways in which the experience of marriage, childbirth, and motherhood is unique for enslaved black women. In a sense she is writing against a masculine view of slavery. Second, she presents this history as a legacy to the 20th century, particularly in the failure of the black family. For instance, Baby Suggs has no way to trace her husband or children who have been sold; Sethe has no effective model of motherhood to follow, as Baby Suggs lost all her children except Halle, and Sethe's mother (whose offspring were almost exclusively the results of rape) remains a shadowy figure in her recollection. Thus, racial, personal, and national history coincide-reluctantly but necessarily-as the future that must be claimed by blacks who take possession of their own selves in order to

become truly free. Toni Morrison is the first African-American to win the Nobel Prize in literature. Being an imaginative writer that she is, with firm roots in the Afro-American tradition, intensity of feeling and probing mind to examine socio-economic, political, cultural problems during and after slavery, Morrison disturbs and enhances our understanding of African-American life during as well as after the Declaration of Emancipation in *Beloved*. The terrible ordeals born by mothers during slavery come alive through the narrative in *Beloved*. Among all her works, *Beloved* stands out as an unforgettable creation which celebrates the life of Afro-Americans through slavery with women at the centre.

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Achebe's Technique of Narration in *Arrow of God*

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Albert Chinualumogu Achebe was a Nigerian Novelist, poet, journalist, Professor and Short story writer. He was born and brought up in Ogidi, a small town in South-Eastern Nigeria. Chinua Achebe who was until his death the David and Marianna Fisher University Professor and Professor of Africana Studies at Brown University in Providence, Rhode Island, has produced so many other towering works. To mention a few: *No Longer at Ease*, *Arrow of God*, *A Man of the People*, *Anthills of the Savannah*, *Girls at War*, and essays like 'The Novelist as Teacher', 'The Truth of Fiction' 'An Image of Africa: Racism in Conrad's *Heart of Darkness*', 'Colonialist Criticism etc.. As a Novelist Achebe's intent was to make this world know the traditions, cults of his land and tribe Igbo and the transformation phase. His works mainly project life of an African before, during and after colonial period, things that influenced the change; it clearly mirrors the clash of western influences with the native practices and people.

Chinua Achebe as a novelist differs from the rest in aspects, such as plot construction, use of Pidgin English, themes of his works and the Narrative Devices which he uses in his works.

"Narrative means describing a story and technique is the skill and command in doing something". So, 'Narrative Technique' can be defined as "the skill or special talent in telling a story to a person or group". Narrative Technique as a device is seen in literature, music, movies and theatre as well. The devices which are employed by writers

in writing novels, dramas, emulate things to the eyes of the reader, thus the use of narrative devices bind the reader to the work, which he/she is going through. Achebe is adept in doing it.

Chinua Achebe employed various Narrative devices to captivate the interest of the readers. Achebe's work 'Arrow of the god' is rich in its narratives devices rather made rich by him. Achebe made an excellent use of narrative devices such as storytelling, irony and satire, in his works, particularly in "Arrow of God".

'Arrow of God' is all about Ezeulu the chief priest of Umuaro, (a bigger unit of place which is formulated by amalgamation of 6 small villages) whose word and decision is important in doing trivial things like acknowledgement of pass of time by watching the waxing and waning of moon, to important occasions such as announcement of dates for the celebration of important festivals like New Yam. Achebe on one hand described the factors for growing missionaries in Igbo land and at the same time common man's life, societal divisions, the native tribes' beliefs in the existence of spirits, deities; it is about intersection of European administration into Igbo life where in the climax Ezeulu, High priest is bewildered by the dominance of new religion and his vulnerable situation.

Among the writers of English from his country, it is not an exaggeration to say that it is ACHEBE who set a bench mark with the variety of narrative techniques that he incorporated in his work. Achebe has used quite a few things to make things clear and interesting in his work. To mention a few, the uses of proverbs, poetry, and folklore.

Poetry as a Narrative Device:

Poetry is a form of literature that uses aesthetic and rhythmic qualities of language—it is mostly musical and easy to sing or recite for its use of rhythm. This poetry may vary from one generation to another and from one region to the other. Such as phone, aesthetics, sound symbolism, and meter—to evoke meanings in addition to or in place of, the prosaic ostensible meaning.

With the above definition it is believed that poetry is a genre of writing where importance is given to rhythm and its melody when it is either sung or recited or even when written.

The son of Ugoyee (younger wife of Ezeulu), and Ezeulu, Obika's marriage episode in chapter 11 witnessed the strange customs that ibo people follow to acknowledge marriage. Okuata the bride from neighboring village is approved to be obika's better half by both sides. Okuata's mother who was recovering from some illness accompanied the bride along with a few other women from the same village. Most of the women carried small head loads of the bride's dowry to which they all have contributed. This includes cooking pots, ladles, pots of palm oil, baskets of cocoyam, smoked fish, fermented cassava, locust beans, heads of salt and pepper.(Arrow of God:115-116)

It is this way, that Igbo marriages are celebrated with pomp and happiness. This practice of giving away things that make newly wedded couple comfortable in instituting their family is in practice since so long and with this, one can know that this practice has universal appeal or this makes one know how people of different places think alike.

In the banquet that got arranged as part of the marriage was also so lavish in terms of food that they arranged for the invitees and guests. The menu consists of yam pottage, foofoo, bitter leaf soup, and egusi soup, two boiled legs of goat, two large bowls of cooked asa fish taken out whole from the soup and kegs of sweet wine tapped from raffia palm, a sort of palm tree which is believed in producing fine palm wine.

It is here in this banquet when ever impressive food is served women from bride's side sang in praise in the following manner:

“kwo-kwo-kwo-kwo-kwo!

Kwo-o—o-oh!

we are going to eat again as we are won't to do!

who provides?

who is it?

Who provides?

Who is it?

Obika Ezeulu he provides Ayo-o-o-oh!”

(Arrow of God:117)

The use of 'Kwo' and 'ayo', 'ooh' all these signify the

importance of local tradition and kept the reader unmoved.

Satire as a Narrative Device:

Satire is the use of humour, irony, to exaggerate, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

Achebe is best known for employing this device of ridiculing others with his poignant remarks in writing.

In 'Arrow of god' the following scene is an instance for the use of irony and satirical remarks.

Umunneora, Umuagu, Umuezeani, Umuogwugwu, Umuisiuzo, and Umuachala are formed as Umuaro to protect the people of these six villages from Abam bandits. These six villages had their individual deities and priests to worship. After conglomeration of villages took place and Umuachala's priest was chosen as head priest by then elders of all the clans and deities. This made Umuachala's deity Ulu to be regarded as The Main deity besides worshipping their individual deities. After formulation of Umuaro unit, Ezeulu, who was the priest of Umuachala was to take responsibility and cater his duties as head priest. There were a few noble men in the community of Ibo who had won titles for them.

The ascent of Umuachala's priest as head priest of Umuaro is not welcomed by few completely so they grew jealousy in their hearts silently and they are waiting for an opportunity to dethrone Ezeulu from his position. Ezedimili, the priest of Idemili in umunneora poisoned the mind of Nwaka a noble man in his village against Ezeulu.

According to the custom of Umuaro, when ever any important decision is to be taken all the priests and noble men and elders assemble at a market place called 'Nkwo' and decide their plan of action on the issue. In chapter 13, 'Nwaka's satirical remarks on Ezeulu' was presented.

Winter Bottom the white District Officer, of that place was asked by his higher-ups to appoint a native person from each village as chieftain so that he can be an eye of white administrator. Mr. Winter Bottom who was considered as destroyer of guns in the circles of Umuaro and Okperi, sent the message through a messenger to meet

him in his office.

Head priest by rank, leaving or crossing borders is a big issue and Obika's fight with Mr. Wade, who has been appointed to look after the new road being laid in between Umuaro and Okperi, was in the mind of Ezeulu. He could not figure out what to say to the court's messenger and how to comprehend the issue.

Ezeulu, felt he was being treated a bit low and resisted to follow the advice given by the messenger. Besides various issues like Obika's marriage, Oduke's act of imprisoning a Python in a box, Matefi & Ugoyi's rivalry, Akueke's return to her husband's place added to his listlessness and indecision.

Sometime back it is the same Ezeulu who said the truth about a piece of land between Okperi and Umuaro and was crucial in settling the dispute and bring the war to an end by taking sides with white man winter-bottom and even helped them to run their missionaries in the native land. This irked many of Ezeulu's contemporaries. Nwaka was the first in the list

And now after being called by Winter Bottom and rejecting to leave his place made him confused and it propelled him to call for all the priests and nobles by beating iroko an instrument which is blown or beaten to pass the message of some importance across the six villages.

It's after all the people are made aware on what happened in the Ezeulu's compound, Nwaka said the following words

"You tied the knot; you should know how to undo it. You passed the shit that is smelling, you should carry it away"
(Arrow of God: 144)

These satirical remarks clearly indicate Nwaka's contempt over Ezeulu's action at the land's dispute between Okperi and Umuaro and in allowing White missionaries to establish their churches in the villages. Nwaka remarks that It is Ezeulu who brought the problem (By being the side of winter Bottom and bringing the missionaries). So it is he, Ezeulu again who is to take care of the meeting and with the consequences of the present issue as well.

Symbolism and Imagery as a Narrative Device:

Symbolism is an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind.

Imagery is the exercising of visually descriptive or figurative language, especially in a literary work. Either symbolism or Imagery Is the act of employing symbols to describe some attitudes or behavior patterns of the people. It is after Nwaka's sarcastic views on the issue which got depicted above; Ezeulu silently said to himself the following sentence.

“They looked like rats gnawing away at the sole of a sleeper's foot, biting and then blowing air on the wound to soothe it, and lull the victim back to sleep.” (Arrow of God: 145)

Here Achebe explained beautifully how Nwaka and his supporters are making the problem more intricate and then giving an impression that they were by the side of the head priest. It is so brilliantly explained by wielding symbols like rat and its gnawing (People who detracted Ezeulu by choosing the opposite path than what he suggested symbolized by rat and its gnawing), then, blowing the air in the wound is (for describing how Ezeulu was made an object of satire and was woven stories on, afterwards to make his problem even bigger), and then trying to lull. This lull indicates their hypocrisy at Ezeulu's presence.

Folklore as a Narrative Device:

Other important device that Achebe has used as part of containing the interest of the reader is largely depending on folklore, where the use of prayer has a special significance. One does not come across these peculiar ways of telling a story in any other works of the novelists of his time.

Watching the waxing and waning of the moon and announcing the beginning of a new moon is the duty of a Head priest which Ezeulu had been known for after he assumed the position of the Head Priest of Umuaro. He did his duty very sincerely. It is in 1st chapter when he notices the crimson moon in the sky; he took his Ikenga, an instrument with which he beats the earth to produce sound to announce and acknowledge the new moon. It is basing on this new moon they note

the passing of the days.

Ezeulu offered prayers to his deity and almighty by singing in the following manner.

“Ulu, I thank you for making me see another new moon. May I see it again and again. This household may it be healthy and prosperous. As this is the moon of planting may the six villages plant with profit. May we escape danger in the farm- the bite of a snake or the sting of the scorpion, the mighty one of the scrubland. May we not cut our shinbone with the matchet or the hoe. And let our wives bear male children. May we increase in number at the next counting of the villages so that we shall sacrifice to you a cow, not a chicken as we did after the last new yam feast. May children put their fathers into the earth and not fathers their children. May good meet the face of every man and every woman. Let it come to the land of the riverain folk and to the land of the forest peoples” (Arrow of God: 6)

The head of the family thinks for the well being of his members of the family. In the above act of invoking by Ezeulu, he thanked his personal deity and proceeded asking his wishes to keep his clan healthy and wealthy just as a responsible head of the Clan.

On the whole it is proven that by the use of devices such as satire, symbolism, folklore and poetry, the novels of Achebe are characterized with rareness and at the same time universal appeal as all these things are common practices in many of the tribal communities and agencies irrespective of the country. Some even are in cult of civilized communities as well. Long live Chinua for the good work to establish a platform for African English writers.

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Amitav Ghosh's *The Glass Palace* as a travelogue

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Amitav Shosh's *The Glass Palace* (2000), an epic novel, has powerful narrative that covers the lift of three generations, and the novel is also a testimony of the kind of research that Ghosh has done in order to write the novel. He extensively travelled through Malaysia, Myanmar and Singapore before writing the novel.

His cast literally includes kings (Thebaw, Queen Supalayay, the Burmese princess) and commoners (Dolly, Rajkumar, Saya John, Uma). The inescapable narrative of colonial displacement unities them all. Due to the national and political turmoil, these characters are driven from Burma to India, Malaysia, Singapore and back again, repeating each time a pattern of action that Ghosh writes about in his first few pages:

Panic struck the market. People began to run and Jostle. Rajkumar managed to push his way through the crowd. He could not see far, a cloud of dust hung over the road, drumped up by thousands of racing feet... Raju kumar was swept along in the direction of river. As he ran, he became aware of a ripple in the ground beneath him. A kind of drumbeat in the earth, a rhythmic tremor that traveled up his spine through the soles of his feet. The people in front of him scattered and parted... suddenly, he was in front rank of the crowd, looking.²

The little *The Glass Palace* indicated both the magnificent hall of mirror which forms the center piece of the Mandalay residence of

Burmese kings and the name of a small photo studio. The entire story of the novel revolves round the character of Rajkumar, a young orphan of eleven. His being orphan, Symbolizes the creation of the family where none exist.

He has build up a lasting bond of trust with strangers. Structurally, that is the unfolding of this novel associated with the enfolding of family and friends around the central Character. With the loyal help of his friends Doh say, Saya John and others, Rajkumar gradually succeeds in becoming a rich and respected member the Indian community in Burma. He falls in love with Dolly, a devoted maid of Queen sapalayay, at the first sight as a boy during the British takeover of Mandalay. While living in the distant Indian city of Ratnagiri, She has made a lifelong friend of Uma, the unruly wife of the indian District commissioner assigned to look after king thebaw and his family. Through Uma's good help Rajkumar finally gets to marry Dolly.

As a Child, Rajkumar is remarkable for his exploring spirit, Keen perception and his ability to take risk. He works in a tea stall of a Matronly lady Macho. Ghosh presentation of minute details makes the characters and narrative real. Rajkumar develops his sense of belonging to the new place.

At Macho's shop, Rajkumar meets saya John. Saya acts like a father to Rajkumar. He matures fast and life teaches him all lessons. He is confident about his success in life. Saya John is compelled to offer him a job due to his integrity and personality. But, he is not a short sighted person. When the palace of king thebaw is evacuated, everyone goes to loot as much as they can. Rajkumar also goes in but he gets his future wife Dolly. She also, like Rajkumar, is an orphan. She is a maid who looks after the princesses. At that tender age, Rajkumar is struck by this girl. He offers her some sweets, soon, she shares those sweets with a soldier. Rajkumar feels angry but soon learns a lesson that she is right. He learns from experiences. He cultivates friendship that will endure for generations. His attitude towards life leaves out loyalties related to place, nationhood, culture, race, or religion. He is completely free.

Rajkumar comes to India as a practical businessman. He brings wish him a letter for the collector Ratnagiri from a relative of the

collector's wife Uma Dey. Nobody is allowed to see the disposed king and Queen or staff from Burma, Uma, who is a good friend of Dolly, arranges the meeting between Dolly and Rajkumar. He stands for the whole migrated community. After many problems, they are married at Ratnagiri. Uma is their benefactor, and protector. Both get two sons Neel and Dinu. But, in old age, he falls prey to the turbulent political conditions and his world is torn apart. Dinu moves away from him, Neel dies and Dolly goes to a monastery. He remains, despite his achievements, and uneducated orphan.

It is a pre-colonial situation. The enigma of human nature is such that this cruelest person goes on to live in exile, suffers captivity and humiliation for love, for her husband. Ghosh presents all the complexities of human nature.

There are relevant ideas on the process of civilization, Journey, hybridity, rootlessness, childhood, wars and their futility, the concepts of boundaries and nationalism, colonization etc. As we know, the novel begins with a web of journey, chance, uncertainty and Orphan hood. All these are inter-related. The roadside food stall (dhaba) is well-recognized symbol of Journey, a place of current news, cheap food, cheap sex and the temporary connections. The novel symbolizes many places, wars, displacement, exile and rootlessness. It also depicts human helplessness.

The novel offers us the actual process of aggression, capture and colonization. It also shows how Burmese people are robbed of all grace with guns and artillery. The British are only giving Commands. The soldiers who are invading Burma are Indians. Instead of fighting against their common enemy – The British – they are fighting among themselves.

Ghosh even presents the analogy of the last Indian emperor, Bahadur Shah Zafar who was taken to Rangoon in exile. Both emperors were distanced from reality, from their own subjects and land to a shocking extent. When king thebaw is taken out of his palace, he sees his land for the first time. Another key incident of colonization is really note – worthy. Supayalant are supposed to do so on all their fours i.e. both hands and legs on floor. When an English midwife comes, she refuses to crawl. Supayalant fails to make her cruel because

she was an English woman.

Ghosh also tries to expose how Europe satisfies its greed on the basis of national superior power. They tried to exploit everything such as wood, water, mines, people, just everything and everyone.

Accordingly, Ghosh makes Neel, The elder son of Dolly and Rajkumar appear as if by magic in a Calcutta film studio all the way from Burma at the exact moment. When Manju, she daughter of Uma's brother, is caught in an embarrassing situation. Naturally, Neel rescues Manju and they fall conveniently in love. The most important coincidence is that Dolly and Uma's families are united by marriage.

Manju's twin brother's army is stationed in the precise location in Malaysia near Morning side estate is another coincidence. There, he encounters Saya John's niece Alison and Rajkumar's son Dinu is another coincidence. Ghosh brings together one member from each of Ghosh's triad of families together. After leaving British Army and joining the Indian National Army, the emancipated and almost broken Arjun finds himself face to face once again with Dinu.

Ghosh has used his strategic' placement to advantage here. Without being heavy-handed about the matter, he has demonstrated with élan how prejudicially the norms of civilized behaviour' apply under certain historical conditions.³

The novel is an in – depth narrative of the Burma of 20th century. The novel attempts to cover the massively complex issues of the British Empire, The modernization of Indian society, world war – II and numerous political theories. It has none of cultural and political insights of eastern culture that a book line Red Dust offers. According to Burmese point of view, Rajkumar and Dolly, Orphaned children who are working as servants in the beginning of the novel, becomes the founders of a family whose members, in succeeding generations, reflect the economic and political realities in Burma, Malaya, and India and show devastating effect of colonialism which ravaged these countries for 150 years.

The description of the Glass Palace in Burma before the arrival of colonizers is the most fascinating one. The Glass Palace in Mandalay's walls of shinning crystal and mirrored ceiling, which was shimmering with, sparks of golden light when the lamps were lit.

Situated in the spacious garden of the fort where the Burmese royal family lived. It clearly shows that the colonial power demolished the entire structure of the Burmese nationalism and shattered into pieces.

Ghosh deals with the issue of parents, the Issue of conflicting nationalism by presenting different national identities like Burmese, Indians, Chinese, Malay and American. Ghosh shows how national identities clash when he shows the rioting that takes place between the Burmese and Indians.

Dolly Says:

If I went to Burma how I would be a foreigner they would call me a kalaa like they do Indians - a strespasser, and outsider from across the sea. I'd find that very hard I think. I'd never be able to rid myself of the idea that would have to leave again one day, just as I had to leave before. You would understand if you knew what it was like when we left.⁴

Dinu's intense love for Alison defies the compulsion of history geography and race. This relationship between Rajkumar's son and Saya John's granddaughter is curiously symbolic of exiles coming together. Dinu's Intense but suppressed protest against imperial rule is once again witnessed in the dramatic events and reversal of Burma's long history of colonial struggle. General Aung san, his Rangoon acquaintance and leader of the large student movement, is able to drive the Japanese out of Burmese territory, but leaves Dinu, a democrat, a disillusioned man. He believes that resistance is an indirect act of complicity with the colonizer. Even Dinu and Arjun also differ in their stands. Dinu's compassionate concern for his Burmese fellowmen is not fired by rebellion.

Rajkumar for the rest of his lives the life of a refugee in Uma's Calcutta home. All his wanderings die with the conviction that Ganges could never be the same as the Irrawady of Burma. Dolly's final mission in Burma, brings her life to full circle from her beginning as a slave girl in the palace walls of Mandalay to her voluntary submission to the cloistered life in nunnery at sagaing. She quietly passes away there.

The novel is woven in this clear lucid narrative, vividly

concretized characters, their desires, longings and ambitions are constantly swayed and disrupted by the side of history and nationality. The end of the novel is something quite surprising to the readers. One would have expected a sense of dejection that deals with so much human tragedy, wars, deaths, devastation.

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The Struggle between Generations in terms of Values in Arthur Miller's *All My Sons*

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The relationship between father and son is one of the most important aspects of the functioning of the institution called family. Guided always by certain norms, values, and rules of behaviour, it has always imparted a special meaning to the interaction of the members of the family among themselves and with the society around. Though this ideal is not always followed in modern times, in traditional families, the relationship is considered to be sacred, and not to be violated, if the institution of the family is not to disintegrate. In this scheme of things, the father is the patriarch, the centre, the unifying force of the family, to be respected and obeyed.

In modern times, this ideal has undergone change; it is due to factors like industrialization, urban living and consumer-culture besides the new emphasis on the individuals freedom and happiness in the modern value system. The modern son is more demanding, and perhaps, a little more selfish. But what must be noted here is, that this phenomenon is not so sudden; nor is it exclusively feature of modern age. The modern son who quarrels with his father or brothers over his share of ancestral property has his models in some of the princes of the bygone ages who fought with their brothers or imprisoned their father over legal succession.

When we speak of the working of the struggle between generations in terms of values-or, of any such familial relationship for

that matter. We do it with reference to the functioning of the institution called family. In India, family is the centre of a man's or woman's life. An individual's feelings, desires, attitudes, behaviour and achievements are defined with reference to the situation of that individual's family. One of the factors which contribute to make this institution a close-knit unit is the father-son relationship.

But the picture is different in the west, especially in America, when the family is almost a dying institution. Like most social institutions, the modern American family is beset by numerous internal contradictions engendered by the conflict between the father-son relationships. This seems to be resulting in the emergence of the new version of the family, in which the former relations of authority and respect have become relations of distance, suspicion and hatred.

In *All My Sons*, Miller presents a conflict of values in terms of the struggle between generations. Here, Joe Keller, the father and Chris the son are separated by what, in present-day terminology, might be called the communication gap between two generations. Miller has chosen to explore the conflict created by this gap indirect and explicit terms.

Joe Keller is a successful small manufacturer. Like many uneducated man, Joe Keller has based his life on the conviction that nothing is bigger the family especially his sons. This is what has made him stoop to the level of deciding to dispatch defective cylinder heads during the war. At the moment of the decision, the question for him is not one of personal profit or loss, but one of his responsibility to his family, particularly to his sons to whom he intends to pass on the bridge of honour. This sense of responsibility is, of course, combined in him with an instinctive business sense.

The father-son relationship takes on different hues in the play. Miller here presents a "Conflict of values interms of a struggle between generations"¹. Larry and Chris are extremely devoted to Joe and Kate. The parents live only for the two sons. When the play opens Larry is already dead, but his presence broods upon the vision which animates the play. This is clear when Chris invites Ann, the fiancée of his dead brother to his home. But Kate Keller cannot think of the possibility of the marriage between Chris and Ann, because that would be a public

confirmation of Larry's death. Her refusal to accept brings an immediate conflict with her son Chris.

In this lecture, given before the New Dramatists committee, Miller pointed to the moment of revolt against the parents as the starting point of the individual development –

“We are formed in this world when we
are sons and daughters and the first
truth we know throw us in to conflict
with our fathers and mothers”²

We find a dramatic representation of this in the play. When Joe pleads with his son not marry Ann, as that would amount to pronouncing Larry's death, Chris says that he had given it three years of thought, but found it futile. Here the focus is on the clash of desires among the brothers on one hand, and the clash of attitudes between fathers and sons.

It is ironical that Chris utters the so called sacred term ‘family’ in his altercation with his father, who has protected his business with a single lie only for the sake of his sons. He asks his son not fix the guilt on him. He says:

“Because what the hell did I work
for ? That's only for you, Chris,
the whole shooting match is for
you!”³

But Chris has his own struggle, for he asks his father just to help stay there. Here he is not only struggling with himself in order to be a good son but also struggling with others.

In the first Act the father-son relationship is on smooth track, inspite of certain disturbances when George, the son of imprisoned Steeve arrives from Columbus, we have indications of the fraud committed by Joe Keller. Here one can observe the passionate father-son relationship when George Deever tell Ann that, “They knew he was a liar the first time, but in the appeal they believed that rotten lie and Joe is a big shot and your father is the patsy”⁴.

It is obvious, in the exchange between Chris and George, that Chris had all the while respected his father but concealed his suspicions because he could not face the consequences. He does not have the courage to make a clean break with the values accepted by his people. He is almost yellowed by the love of his parents.

As we find George bursting out, we understand his affection for his father. He asks whether Chris knows his father, what he ought to be; when he gets the reply from Chris that he knew him well, George wants to put forth his father's innocence. When Ann is supporting Chris, George pathetically pleads with Chris. When George storms out of the house demanding his sister Ann to follow, the dramatic emphasis shifts. The confrontation between the guilty father and the prosecuting son quickly explodes in to the central conflict of the play with the remarks made of Kate Keller. After a prolonged conversation about the marriage bond between Chris and Ann, Kate says that "your brother's alive, darling because if he is dead, you father killed him. Do you understand me now? As long as you live, that boy is alive. God does not let a son be killed by his father".

It is here that the actual conflict between the son and the father begins. Chris goes on demanding clear explanation for his father's involvement in the deal. When Joe says that he didn't killed anybody. Chris forced him for clear explanation. Joe is forced to admit his responsibility for sending out the defective cylinder heads, he begs his son to understand his reasons.

Joe desperately tries to justify his actions, but Chris relentlessly and agonizingly refutes his arguments. Joe is myopic. He is preoccupied with the notion that the outer world is a blur. Joe views his involvement in the deal as an accident. He is an engaged man, but not to man or to men, but only to his family, and more precisely to his sons, not to all the sons of the title but to the two sons (Larry and Chris) he had fathered.

Joe has committed the crime because of his excessive love for his sons and because of the terrible pressures of a success-oriented society. Joe's arguments in self-defense are most evasive and he tries to shift the blame to the capitalist system.

One can be aware of the fact that Joe has a knack of ignoring

inconvenient realities. Keller is called upon to play his role both as a father and citizen. But his family loyalty makes him ignore his role as a citizen.

Chris is his father's antagonist, the individual who offers idealism as a possible antidote to Joe's expediency. Keller says that if Larry was alive he would not do what Chris did. He understood that the way the world is mad.

But, on the other hand, through his letter to Ann, the affectionate son Larry lacerates.

"I can't been to alive any more

I tell you, Ann, if I had him

There now I could kill him"⁶

This statement sounds quite contradictory to Joe's usual modes of thinking. The bond between father and son is detected in this context almost as a mystery.

We find father-son relationship slowly weakening when Chris returns home. The bitterness of his hatred is reinforced by self-contempt. In the case of Chris the relationship works the other way. He bursts out and says:

"I could jail him! I could Jail

him, if I were human anymore."⁷

But he cannot do that because Chris is an individual caught in a human conflict. A great gulf looms between Chris's ideals and actions. Though he is emotional, the familial relationships made him practical.

When Chris wants his father to put behind bars Joe almost bursts and admits that the money which he had earned is not his. He advises his son to give it to charity. If his son thinks that it is dirty he could burn it. One can assess the agonizing situation of a parent in such position. Joe admits that he already is an old dead man. What the plea ultimately suggests is that Chris should not kill a dead man. When Joe says "Jail? You want me to go to Jail?"⁸ it will move any son, irrespective of his relations with his father. But Chris remains silent spectator.

Though Chris is too good, too right, he has no right, to be the prosecutor on three grounds. He personifies his father as God. Chris

cannot shatter the confidence reposed in him by his father, because whatever his father did, he did it for the sake of his son, Chris. Chris's feeling of insult gets intensified because he has been working with his father.

Chris' idealism is tinged with hollowness. Towards the end of the Act II, Chris with burning fury questions his father about the business scandal. Chris wants to be different from his father. In many of his utterances, Chris attacks his father. Like Ibsen's *Wild Duck*, this play also ends with a pistol shot. This suggests a situation in which parental authority is pushed to the breaking point and sons are disillusioned with the value system practiced by their fathers.

Thus, Miller wants family relationships to endure and he believes in the patriarchal values of the Jewish community. But he finds these values disappearing in the American society, owing to the failure of the father or children or the clash of interests and values, or the conflicts between education and family loyalty. It is through a presentation of these failures or clashes, that Miller achieves traffic effect in his plays. For him, the problem is not merely one of enduring relationships among members of a family, but among human beings in general.

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Black Mother! Reminiscence of a Mother's Ghastly Experiences

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Human beings are fond of company for their happiness and tranquility a sense of stability, security, belongingness is needed. They must have association at home or somewhere with the affection of family members and other relatives. For any reason if this sense of belongingness is lost they suffer from alienation that is loss of identity. Such beings feel lonely, isolated and unhappy by their immediate environment. 'Black Mother' is such a poem that deals with theme of alienation, loss of identity, sense of belongingness etc.

The poem *Black Mother* in English is a translation of Telugu Poem 'Nala Talli' written by Yendluri Sundhakar. It is translated into English by 'Mo' pen name of V. Mohan Prasad. The poem is included in a collection of poems titled 'Darky'. The book is bilingual in which Yendluru's Telugu poems and translations are available.

As the title suggests, son records observations of his mother's bitter experiences as an outcast Dalit Christian woman. She is a victim to the cruel social order especially in the hands of upper caste women. The victim is alienated, rejected and humiliated but still there is no resistance. In the poem he questions his mother, aren't the following reasons cause her deprivation.

Being dark is the root cause of victimization of the mother. The poet brings out the events one by one. First and foremost reason of mother's victimization is to have dark chap 'Being Black' which deprived her from associations. She is deprived to attend formal

celebration. He says,

Isn't it black colour
That came in the way of your attending
Marriages and married women's ceremonies?
A look at your black feet,
White eyes used to vomit
Offerings of betel nut with fruit
Sounded to you like sad violins. (Black Mother, 71-76)

The neighboring women looking at mother's coarse feet felt nausea, a strange feeling the women develop being in the fellowship of Dalit woman. It is a sort of physiological change takes place that results vomit, scientifically termed as Anorexia nervosa, a disorder. Unwillingly they offer offerings to mother. The way the women present the offerings on attending celebrations disturbs her. She feels insulted. But for her there is no alternative. Perhaps the mother believes the second position of Atwood's' victim – victimizer positions that it is her fate.

The poet is unable to forget her mother's ghastly experiences. He reminds her a bliss she felt knowing that a neighbouring other girl attained puberty. How she trumpeted and spread the news joyfully. But when it is the time of invitation for celebration no woman cared to invite her. He says:

Remember mother
When the girls of the terraced house
Opposite ours attained puberty
You felt elated as if your own daughter matured
You tomtomed the news with your mouth,
Not a single soul touched our threshold.' Distance ran like
dirty water on faces all over
Caskets of auspicious red powder vomited blood looking
at your pitch black forehead sans the red dot
Think mother, I've forgotten

(B.M, 71-76)

Mother's presence is intolerable to the other women. Her plain forehead without kumkum or tilakam made them to keep her aside. As they treat their fellow widowed women which is considered as ominous a bad custom prevailing in Indian society. Honour and respects follows automatically whoever puts on red dot on their foreheads. Sense of owing or disowning depends upon putting on red dot. Absence of red dot on women's faces makes the other women feel bad. Hatred and bloodiness is clear on their faces and attitude. Mother's faith in other religion is another cause of victimization. Hatred about Dalit people reflects on hatred of religion also.

Being innocent of food politics mother used to offer food items prepared on festival with lots of love and affection. However hygienically tastily they are prepared, the women hesitate to reject, accepts them. Later they throw them out into the dustbin just as unwanted babies are thrown out secretly. They find fault of ingredients used, shape, aroma, flavor appeal of the food etc. They consider Dalits food as inferior and have unexpressive reasons for the same.

When we used to offer our festival sweets
On plates of love to them
The sweets used to surface on dustbin the next morning.
As if they were bloody babes thrown out
Stealthily at midnights.

When the mother goes to fetch water with an empty black pitcher the other women filled her pot and heart with abuse. The other women are ready to interiorize the mother, pounce at her to ill-treat. Many times their paws of fattened arrogance stuck her innocence like tigers on deer. They recognize the mother by caste rather than by her name. He says:

When as thirst you stood waiting
At some public tap or well
When outcaste winds filled your black pot
How many fattened arrogances, how many times they

rose like stuck like tigers at night

Your deer like innocence with their paws?

She is thwarted even to take water the basic need essential to live. The arrogant women never like Dalit women to benefit even small things. They go to any extent to deprive privileges to Dalits.

However much close the mother wants to be with the other women using butter coated black words they moved far away as angry birds. They alienate mother by distancing themselves. The women are scared about their own human race appreciation and praises for what the other women, have possess, does and so on becomes mere waste. All the words become mere waste. The poet says:

However much you wished to mix with them

Putting butter on your black words

Coining familial relationships with fondness

Some looks used to move away like ostriches. (B.M)

Occasionally, mother used to prepare mutton curry the other women are curious to know which meat is being cooked. They gave ratings for meat of different animals. They consider one as superior and the other is inferior. Believing blind beliefs, the other burn mother's menstrual cloth to see her suffering from acute pain. They sought pleasure in mother's suffering.

They tried to make out it in low voices which meat is was of

Having burnt your menses cloth secretly

Evil eyes waited eagerly to see.

How you would reel with pain in the stomach.

The other women ill-treats and manhandle the mother for no reason. Mother being inferior is enough for them to overtake. She could not resist intolerable actions of the other women. They hold her hair pulling, dragging, beating, spitting beetle nut juice and tearing sarees as 'Dussasini' i.e. an evil character. She is meek like woman Christ unlike the contrasting character Kalika, goddess of revenge or turn as weapon used to punish by the goodness. The other women never hesitate physical abuse of fellow dalit women.

For no reason and quite unjustly
They pulled at your bun and bear you up
When they spat on you the juice of beetle and leaf
When women Dussassinis tore your saree to pieces.
You stood helpless
Like lady Christ
But not becoming a sickle or a kalika.

The poet put forth that due to lack of maturity in his boyhood he could not record atrocities on his mother. He could not depict his mother's pain, agony and her bitter experiences. The record of physical and psychological atrocities on mother would have been surpassed great epics.

If only my childhood had a language
Your pain and the pain as that of yours
Would have run into another Maha Bharatham.

Mother's whole life is sacrificed in production by making cakes of cow dung, frying rotis, pounding paddy. Her weather beaten body is disfigured and turned its color into nut black ink. This is an evidence of participation in production. But her part in development went unrecognized. The poet wishes to hoist his mother related banner on his head and on his mother land i.e. at high pedestal not just temporarily but for all time. He intends the color of the banner and mother's color must be the same. The poet says:

Making cakes of dung
Frying Rotis, Pounding paddy
Slaving all along
Your fingers became nut black ink
Now with same fingers as witness
I'm becoming Head of a New Nation
On my mother's land
My mother flag will rise high

Not only now
But forever
The color of my flag and
The color of my mother are one.

Conclusion:

The poem '*Black Mother*' presents ghastly experiences of a Dalit woman. The mother is a representative of all dalit women. The poet concentrates much on the form of discrimination. There is no open sign of discrimination. The other women's treatment of Dalit women and their attitude is invisible. Outwardly the prevailed class people talk about oneness of all but their inner conscious is totally against it. Physical and psychological conditions of Dalits are barriers to equality. The invisible alienation, isolation, discrimination, ill-treatment, abuse, negligence etc. are carefully woven as events one after the other. The poem showcases the problems of Dalits in general Dalit and particularly Christian Dalit women in particular. Dalits, in spite of their innocence, suffering are victimized. Such unbearable condition strives struggle to find solution to free themselves to witness a world sans discrimination.

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Soul's Journey in Confusion

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Is Life a sojourn of the soul?
Grandma says it is a divine tool.
Grandpa says it is a god's gift
Father says there is something
Mother says she knows nothing
Philosopher says "yes" there is a journey
Scientist says that is nonsense.

To whom can I believe in?
Is increasing knowledge leads to a more confusion?
Am I in the 21st century or in the 12th century?
Someone said Socrates and Aristotle were born 2000 years ago.
They explored knowledge and wisdom a very long back.
Is that modern age?

John Gutenberg invented Printing Press 500 years ago
How many books are published so far?
Books say that the opposite word of science is religion
One book said that the Victorians were compromised between
Science and Religion.
Though there are elaborate discussions on the topic, where is the
conclusion?

Computer says I can't create anything of my own
Space shuttle says I view the whole world, but I can't find even
one soul.
Google says the search is in progress

Institute says it is needed to start research
What a confusion!

With this puzzled mind one day I requested god as where is the
soul.
He kept mum.
I asked Him again.
He was unwilling to answer.
I prayed.
He opened the mouth
And convinced me that he can't reveal the truth
Because, he says "I shall lose my reputation"
O God what as confusion!

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