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01

ANALYSIS OF THE SYNTACTIC ERRORS ARABIC-SPEAKING LEARNERS OF ENGLISH MADE IN THE APPLICATION OF A MAIN VERB COMPLEMENT-CLAUSE: A CASE STUDY OF SECOND COLLEGE STUDENTS AT ADEN UNIVERSITY, YEMEN

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Abstract:

The study was conducted in order to identify, classify, describe and explain the syntactic errors 50 second year college students at college of education-Yafea, University of Aden, Yemen made in their application of English verb-complement clause. The students were asked to answer the seven test items related to the area of analysis. Both the students' correct/incorrect responses for each item were illustrated. The resulted students' errors were classified into six error categories. Each error category was described and accounted for the possible cause motivated the student to commit error. The most frequent error category was realized in the use of the non-finite 'to' clause as complements of verbs required the relative 'ing' clause and vice versa. The total number of errors caused by the interference of the students' mother tongue (Arabic) was less than those errors due to the interference of the target language itself (English).

1. Introduction

1.1. Statement of the Problem

While acquiring a foreign or a second language, learners pass through some challenges standing in their own way and causing them a type of hindrance against obtaining the intended linguistic goal uncomplicatedly. Douglas Brown in his book “principles of Language Learning and Teaching” stated that acquisition of a foreign or a second language is a challenging process which needs a lot of efforts. (56). Arabic-speaking learners of English are prospective or likely to encounter the same difficulties and obstacles any other learners face while learning English. These difficulties induce them to commit various types of linguistic errors form the norms of the target language; some are syntactic, some lexical some semantic and so on. This study is intended to investigate a category of these syntactic errors the students made when they write in English. For the large area of syntactic errors, the researchers selected the verb complement clause structure to be the essential focus of analysis in this study. This study, in particular, aimed to test the existence/nonexistence of the students' familiarity with the various categories of English verbs on the basis of their complement clauses. Therefore, this study has to answer these questions:

- What are the common syntactic errors the students made in the application of verb complement clause?
- With reference to the result of the first question, what is the most frequent error and the least frequent error found in this study?

1.2. Objective of the study:

To achieve the main purpose of the study, the researcher followed the procedures of error analysis Pit Corder (1974) used. Therefore, this study investigated the students' errors through:

- 1- Identifying the students' errors
- 2- Classifying the students' errors linguistically on the basis of the type of error
- 3- Describing the errors with reference to students' collected data
- 4- Suggesting the possible causes of students' errors.

1.3. Hypotheses of the study

It is hypothesized that:

- 1- The number of errors the students made due to the influence of MT is less than the number of errors due to the interference of the target language itself.
- 2- The number of errors in the application of the finite 'that' clause as complements of verbs need the non-finite clauses ('to' & 'ing') is the most frequent error category.

1.3. Structure of the study

This study composes two sections: one theoretical and one practical. In the first section, some light is shed on the review of literature concerned with topic of this study. It provides: a brief survey about the factual vale of language errors ingeneral and brief information about error analysis approach. In the second section, the focus is to describe the methodologies the current study used in the achievement of its intended aim. For example, describing the data collection, data analysis, participated subjects and findings of the study are included in this section.

2.0 Literature Review

2.1. The Notion of Language Errors

No one can learn a language without making errors, so to make errors is regarded as the most natural part of a learning process. That means, errors are indispensable for the learners themselves, since they unconsciously adopt the notion of errors as a device for the sake of learning a language. Researchers and linguists are interested in learners' errors, for errors are described as valuable indications to the strategies used by the learners to obtain a language. There are several ways to define the notion of errors. These errors are defined as “the flawed side of learner's speech or writing. They are those parts of conversation or compositions that deviate from some selected norm of a native language performance” (Dually, “Language Two” 138). Language errors the learners made are deviant language items or forms with reference to the system of the target language, but they form essential part in relation to IL system or the learners' system. In defining errors, Brown states:

.... Errors are noticeable deviations from adult grammar of a native speaker; they reflect the interlanguage competence of the learner. For example, if learners ask: 'does Jhon can sing' they are probably reflecting a competence level in which all verbs require a pre-posed do auxiliary for question formation; so he has committed an error. (“Principle of Language” 217)

Gass, Susan M. and Larry Selinkerviewed that errors seem as “red flags” which hint to what the learners have gained in terms of the second language and they also direct to the system the learners exploit in their attempt to learn the second language. (78)

Error analysis defines errors as deviations from the norms of the target language. EA considers these deviations as errors when they come up as a result of the lack of knowledge in the target language and as mistakes when they are resulted from the learner's failure to perform his linguistic competence.

2.2. Errors and Mistakes

In the range of error analysis, S.P. Corder differentiated between errors and mistakes. Mistakes refer to the performance errors maintaining the term errors to refer to the competence errors. In the same way, mistakes are the learner's deviant language items or forms impacting on the speaker's performance rather than competence caused by failure to utilize a known knowledge of the target language, tongue slips, and some psychological conditions such as tiredness, fatigue emotional strain etc. They do not reflect the deficiency in our knowledge about the target language (competence) but reflect some sorts of temporary breakdown in the process of production speech. They are unsystematic, random and unpredictable as well as they are self-corrected when attention is called to them. On the other hand, errors are the erroneous linguistic items or forms that deviate from the target language equivalent norms, reflecting the learner's

underlying competence in the target language. They are noticeable deviations from the grammar of a native speaker due to the incomplete knowledge of the target language rules. They are systematic, classifiable, and predictable as well as they can not be self-corrected, according to James (1989:83), in spite of capturing the learner's attention to them. (Corder, "Applied Linguistics", 24-25) (77)

Gass and Selinker in their book "Second Language Acquisition," made a distinction between an error and a mistake, reporting:

"mistakes are akin to slip of the tongue. That is, they are generally one-time-only event. The speaker who makes a mistake is able to recognize it as a mistake and correct it if necessary. An error, on the other hand, is systematic. That is, it is likely to occur repeatedly and is not recognized by the learner as an error." (67).

Errors are systematic and they can not be realized or corrected by the learner himself. Teachers and linguists can locate errors and work on them to discover to which extent the learner arrives in language development. Mistakes generally are slips of the tongue which can easily be realized and corrected by the learner himself if he is attentive. Dually and Burt in their article "You Cannot Learn without Goofing," prefer to use the term "goofs" instead of "errors" or "mistakes". They define these goofs as "deviations from syntactic structures which native adult speakers consider grammatically correct." (95).

2.3. Error Analysis

The development of research in linguistic analysis has been observed for the last thirty years, because there has been a growing interest in the describing the learners' performance data. This may open the door of hoping that such descriptions will reveal the learners' problematic area for teachers, syllabus designers, and textbook writers to create remedial materials and pay more concentration on the difficulties hindering foreign /second language learning.

One very useful research technique has been Error Analysis is described as one of the useful research technique adopted in such researches, for it mainly focuses on the language errors learners commit in their attempt to perform the target language. Detecting the nature of learners' errors opens the eyes of the researchers to find out which linguistic area of the target language constitutes the most difficulty for the learners while trying to write effectively. In this regard,

G. Erin's book "Error Analysis and Remedial Work in a Composition Course", confirmed on two main concerns. The former was related to the applied aspect of Error Analysis because it would provide the teacher with some hints to the effectiveness of his techniques and teaching material. The latter concern of the study was related to the students whom they needed the remedial exercises. (qtd. in Abushihab; El-Omari; Tobat: "sec." 1).

3.0. Data Collection

3.1. Instrument

The objective test-type is the main instrument used for collecting the data of this study. This test is composed of seven items. All the items are sentences of two clauses, each. The first part, in each, consists of the main clause ending with its main verb. Each main verb, according to its category, requires an appropriate clause as its complement. The second part consists of three complement clauses given as multiple-choices under each item. One of these clauses is the correct choice; others are incorrect. The participants were asked to underline the correct complement clause for the main verb in the verb phrase structure of the main clause. These items were purposely designed to test whether the participants have established in their interlanguage system the distinctions among various verbs on the basis of their complement clause or not.

3.2 Participants

The subjects participated in this study are second-year college students learning English in the

department of English, college of education-Yafea, Aden University, Yemen. The subjects are Arabic-speaking learners of English as a second/foreign language. 70 students sat for answering the seven items of the test. Only 50 students' answer scripts were selected randomly, bearing in mind the completeness of response, as the corpus for analysis.

4.0. Analysis and Discussion

This concern of this study is to analyze the syntactic errors the participants made in the use of a main verb complement-clause. It has mainly focused on investigating the development of English rules relating to the categorization of English verbs on the background of their clause complements. In response to the first question of the study, the researcher, following the procedures of EA, did the following:

- 1- Identified the number of correct and incorrect answers for each item in the test.
- 2- Describing the deviation the participants made with each item in comparison with the correct choice.
- 3- Classifying the errors linguistically into categories on the basis of the similarity of nature of those errors.
- 4- Explaining the possible sources for each error category.

4.1. Identification of Errors:

In this section, the researcher presents the purpose of each item first. The correct and incorrect answers of the students for each item of the test are presented at the tail of each item three choices between round brackets. The correct answer for each item is marked by an underline. Finally, a brief description of the incorrect answers with reference to the correct one is given, as follows:

The purpose of the items (1,2,3&4) was to test if the participants were familiar with whether the correct clause complement the main verb given at the end of the first part of the whole sentence required is finite 'that' clause or non-finite clause, if non-finite clause, which kind 'ing' or 'to' clause.

Item (1) The teacher forced _____.

- a- that the student have a test on Friday (16)
- b- the students to have a test on Friday. (20)
- c- the students having a test on Friday. (14)

In response to this item, it was found that 30 students deviated from the correct choice of the clause complement for the verb 'force'. 14 of them chose the non-finite clause ('ing' clause) whereas 16 chose 'that' clause where the 'to' infinitive clause was correctly required. Knowing that the verb category to which 'force' belongs requires its complement clause to be in the form of non-finite ('to') clause preceded by NP object.

Item (2) She found _____.

- a- him smoking cigarette at night (30)
- b- him to smoke cigarette at night. (9)
- c- that he smokes cigarette at night. (11)

In this item (2), the main verb 'found' is one of the verbs required the non finite ('ing') clause preceded by the NP object, as(him), to follow as its complement. In response to item this item, only 9 students selected the non-finite 'to' clause and 11 students selected the finite 'that' clause where the non-finite 'ing' were required. The total number of incorrect answers was 20 out of 50 answers.

Item (3) I heard _____.

- a- that they got married. (21)
- b- to get married. (22)
- c- getting married. (7)

In this item (3), the sense verb 'heard' in its past form required the finite 'that' clause to be its complement clause. In response to this item, 29 students made deviations when they chose the nonfinite clause form- 22 'to' clause and 2 'ing clause'- where the finite 'that' clause was required.

Item (4) The criminal could manage _____.

- a- for escaping from the jail(20)
- b- that he escaped from the jail (10)
- c- to escape from the jail (20)

In this item(4), the main verb 'manage' belongs the verb category needs its complement clause to appear in the non-finite 'to' clause without any intervening between them. In response to this item, 10 students chose incorrectly the finite 'that' clause in place of the non-finite 'to' clause' and 20 students chose the non-finite 'ing' clause where the 'to' clause was needed.

Item (5) She stopped _____.

- a- smoking cigarette at night (22)
- b- to smoke cigarette at night (20)
- c- that she smokes cigarette at night(8)

In response to this item(3), 29 students deviated from the choice of the non-finite 'ing' clause which was correctly chosen by 32 students. These deviations were accounted for the choice of the nonfinite 'to' clause made by 16 students and the finite 'that' clause by only 7 students.

The purpose of items (6&7) was to test if the students were familiar with the basic changes occurred to the interrogative sentences both (Yes/no, or w-h) when they operate as complement clause of the main verb in the structure of the verb phrase in the main clause of the whole sentence.

Item (6) Why has she left ? Tell me _____.

- a- why she has left(18)
- b- why has she left (12)
- d- that she has left(20)

In this item(6), the interrogative sentence word order in which subject-auxiliary verb inversion is changed into a declarative sentence word order that is without subject auxiliary verb inversion when this clause operates as a complement clause of the main verb in the main clause of the whole sentence. In response to this item, only 18 students have established the English rule concerned with this mentioned regard whereas 12 students overgeneralized the rule of building the interrogative sentence in a context where it was not required and 20 students used the finite 'that' clause instead of the finite 'w-h' clause.

Item (7) Does he like ice-cream? Ask him _____.

- a- whether does he like ice-cream (8)
- b- whether he likes ice-cream (14)
- c- does he like ice-cream (28)

The last item (7), aims to test the students with what type of complement clause derived from the yes/no interrogative sentence and which word order it follows. In response to this item, 36 students answered erroneously when 8 of them first succeeded in the choice of 'whether' clause but they still had failure relating to the word order a complement clause deeds and 28 students transferred the same form of the yes/no interrogative sentence as it was and placed in a main verb complement position. The number of errors under this item represents the most frequent error among the participants.

Table No. (1) Statistical representation of the correct/incorrect responses of the students

No. of Item	Correct Responses		Incorrect Responses	
Item (1)	2	0	3	0
Item (2)	3	0	2	0
Item (3)	2	1	2	9
Item (4)	2	0	3	0
Item (5)	2	2	2	8
Item (6)	1	8	3	2
Item (7)	1	4	3	9
Total	1	4	5	2
			0	5

This table shows that the total number of the correct responses of the students for the seven items of the test, which is 145 responses, is lower than the total number of the incorrect responses which is 205 responses. This mean the students encountered a syntactic problem concerning with the lack of distinction between English verbs based on their complement clause.

4.2. Classification of Errors

205 errors the participants made in the application of a verb complement clause. These errors have been classified linguistically on the basis of the type of error each item response contains under appropriate categorizations. The table below illustrates the classification of these with each category error frequency, as follows:

Table No.(2): Categories of errors in the application of a verb complement clause

Category of error	No .	Per .
1 – verb + ‘that’ clause, for ‘to’ or ‘ing’ clause	4	5
2 – Verb + ‘to’ or ‘ing’ clause, for ‘that’ clause	2	9
3 –Verb + ‘to’ clause, for ‘ing’ clause and vice versa	6	3
4 – verb + ‘that’ clause used for ‘w - h’ claus	2	0
5 –verb + ‘w-h or yes/no’ question order, for ‘w -h or whether’ clause	2	0
6 – Verb + ‘yes/no’ question form used for whether/if clause	2	8
Total	20	5
		100 %

4.3. Description and Explanation of Errors

As stated in tableNo. (2), these error categories are more described and explained below, category after category, in descend order, according the highest number of errors found in each category.

4.3.1. Verb + 'to' clause, for 'ing' clause and vice versa

The most frequent error the participant made is in the misapplication of the non-finite 'to' clause after a verb required the 'ing' clause and vice versa. The total number of errors found under this category is 63 errors which represent 30.73% of the overall total of errors. This error category indicates the inability of the students to distinguish between which verbs needs to be followed by the non-finite 'to infinitive clause' which other needs the '-ing clause'. In other words, the students did not adequately know that English verbs are categorized according the form of the following complement, for instance a certain set of verbs needs to be complemented by the non- finite 'to infinitive clause', whereas others require the '-ing clause' as their complements. Due to the lack of such distinction, the students replaced the '-ing clause' after the verbs 'force', in item(1) and 'manage', in item (4) above, where the relevant 'to infinitive clause' should have been used and the adverse was done in items (2&4) where incorrectly the verbs 'found' and 'stopped', respectively were complemented by the 'to infinitive clause' in place of the '-ing clause'. Such deviations can be taken as the outcome of inadequate knowledge concerning with the determination of whether a certain verb belongs to the verb set requiring 'to infinitive clause' or '-ing clause' as its complement. Such

errors can be taken an example of intralingual errors which, in particular, Richard describes them as the result of “incomplete application of the target language rules”. (174)

4.3.2. Verb + 'that' clause, for 'to' or 'ing' clause

The stated errors found under this category were 45 errors which constitute 21.95% of the total number of errors. This indicates that some students failed when they could not distinguish between the verb complement clauses: 'to infinitive or ing' clauses which are of nonfinite verb, from one hand and the finite verb 'that clause, from the other hand. It is noticed from the responses of the students stated in (4.1.) that they provided the finite 'that clause' in place of both the non-finite 'to infinitive clause' in items (2&3) and '-ing clause' in items (4&5). Such errors might be attributed to the interference of the mother tongue structure since in Arabic, there are no corresponding constructions for the non- finite clauses in both forms ('to' and 'ing') found in English. Thus, the students placed the finite 'that' clause which has an identical structure in their first language (L1) instead of both the non-finite clauses.

4.3.3. Verb + 'to' or 'ing' clause, for 'that' clause

29 errors found under this category which comprises 14.14% of the total number of errors. Some students used the nonfinite clauses: 'to' clause and 'ing' clause, as stated in item (3) in (4.1.) after the sense verb 'heard' where the finite 'that' clause was required. On the opposite of errors in category (...), these errors can not be traced back to the transfer of the students' mother tongue for the nonexistence of such provided structures in Arabic. Thus, these errors are classified as intralingual errors due to the “incomplete learning of the target language rules”. (Richard, 174)

4.3.4. Verb + 'yes/no' question form, used for whether/if clause

The total number of errors found under this category is 28 errors which were rated by 13.65% of the total number of errors. Some students selected the choice represented by 'yes/no question form' as a complement clause for the main verb 'ask' in item (7) where the corresponding derived choice represented by 'whether clause' was required. The deviation can be traced back to the influence of MT, because the student relied on the literal translation of the identical Arabic structure leading him to commit such an error, consider the following illustration:

أسئله هل هو يحب الأيس كريم
 Asalah haalyaheb al aeeskream
 Ask him does he like ice cream.
 Ask him whether he likes ice cream

The Arabic version displays the same order of words the student relied on in the production of the above erroneous sentence. Thus, such an error was categorized as interlingual error caused by the word to word translation of the similar Arabic structure to English.

4.3.5. Verb + 'w-h or yes/no' question order, for 'w-h or whether' clause

The total number of errors found under this category is 20 errors which were rated by 9.75% of the total number of errors. These errors are recognized in the responses of some students for items (6&7) when they provided the question word order in place of the relevant clause word order. Such errors did not reflect the similar structure of MT, so it was classified as an intralingual error resulted from what is called 'false analogy'. Since the student previously have internalized the rule of building an interrogative sentence in their ILs, in which there should be subject-auxiliary inversion (the subject and auxiliary permuted in position), they used the same word order of the interrogative sentence even when this sentence is operated as a complement clause of another clause in the same sentence.

4.3.6. Verb + 'that' clause used for 'w-h' clause

Similarly with the previous error category, this category with same number of errors represents the least frequent error categories the participants made in this study. This error category was identified by the use of the non-finite 'that' clause instead of the relative 'w-h' clause. This indicates the lack of distinction

between the two types of the finite clauses: 'that' clause and 'w-h' clause and their application in an appropriate context. Such an error can not be attributed to the influence of MT, because this deviation did not reflect the similar Arabic structure. Therefore, this error was classified as intralanguag error resulted from the 'overgeneralization of the target language rule'.(Richard, 175), because the teaching materials the students exposed to show that the structure of the finite 'that' clause is taught first rather than the finite 'w-h' clause. In this case, the students have internalized the rule and form of 'that clause first and provided it in context where it was not used.

5.0. Conclusion and Recommendations

The subjects participated in this study are 50 students from the department of English at college of education- Yafea, Aden University, Yemen. They are second year students in the first semester of the academic year 2014/2015. In the light of the students' responses, it can be concluded that:

- 1- As a result of the analysis of the students' errors, 205 syntactic errors were found. These errors were linguistically classified according the similarity some errors shared into six categories. These error categories are shown in table No. (2).
- 2- The highest error category in the number of errors was the application of the non-finite 'to' clause as complement of verbs required 'ing' clause and vice versa. This error category constitutes 30.73% of the total number of errors. Thus, this does not verify the first hypothesis of the study.
- 3- There are two lowest error categories in the number of errors. The first is the application of the finite 'that' clause in place of the finite 'w-h' clause. The second is in the use of W-h or Yes/No question form in place of 'W-h' or 'if' clause form.
- 4- The students errors have been traced back to the two factors, as follows:
 - Interlanguag transfer: whereby the students made some errors when the depended on the rule of their first language (Arabic) the resulted number of errors due to this, was 73errors which constitute 35.60 % of the total errors.
 - Intralanguag transfer: whereby the students used their prior knowledge in the target language (English). These intralanguag errors constitute 64.40% of the total number of errors.
- 5- The correct responses of the students for the seven test items were 145 which constitutes 41% of the total number of responses which were 350 answers, whereas the incorrect answers were 205 which comprise 59% of the total responses. This refers to the complexity Arabic- speaking learners of English in the distinction between English verb- categories on the basis of their complement clause.

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THE EFFECT OF MIXED APPROACH IN DEVELOPING THE WRITING SKILLS OF ESL LEARNERS AT TERTIARY LEVEL

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Introduction

English as a language has great reach and influence; it is taught all over the world. But, teaching English in India still remains a challenge, especially in rural areas. English is taught just to secure marks or to pass out. So, the language ability of the students is something one needs to focus on and improve. While teachers of the conventional textbooks say that teaching has become a frustrating experience, they have done precious little to change the system because the existing power structure in the class and a non-conventional approach will have to look beyond the classroom, beyond the textbook, and beyond the examination. Education has been the primary factor in the more ceremonial communication of English around the world and hence English is said to be the world's most important language having communicative and educative values. But, teaching English to a grown up student without having a proper knowledge of the language is a kind of challenge in a rural/semi urban perspective.

New Trends in Teaching

Teaching English as a second or foreign language can no more be accomplished by a typical chalk and talk method. In the age of digital technology, language teaching has also adopted new trends and pedagogies. Every now and then there have been additions to language teaching resources both, through printed references books or in the form ICT. Online learning resources open a brand new chapter in what is referred to as 'Edutainment'.

The real challenge for educators today is getting learners to carry over their classroom learning from controlled practice to spontaneous real-life use of it. Digitalisation has made it possible as it connects learners with the outside world. On the other hand, teachers need to put in extra time to find, select and prepare materials themselves which can be off-putting.

Nowadays many of the teachers began to use downloaded materials and guide the students to browse and get prepared for their future life. Teaching is blended with Science to excel the subjects in more clear regarding this fact Thirumalai M.S rightly says *to study the processes that help or hamper the use of languages in the expression of sciences, to study how the concepts of sciences mould and influence the modes of language uses and to indentify the mechanisms of language that are constantly resorted to in refining and enriching the language use* (Language in Science, 1979. p. 2). Besides, many projects and surveys have been undertaken to strengthen the teaching pedagogy, and to find innovative methods with regards to the current trend and scenario.

In the earlier phase, subjects have been taught through either traditional or a single method/ approach. So, those methods might be monotonous or tedious. But, in the current setting, teachers have to follow more than one method or approach to teach the subjects necessary, and especially language teaching. This paper tries to make an attempt to use a few successful approaches for second language teaching and learning. The investigator took five approaches selectively and purposely to develop the writing abilities at college level.

Writing Skill

To learn any language, the four fundamental skills (Listening-Speaking, Reading- Writing) are mandatory in teaching and learning of a second/ foreign language. Among Writing is the most creative language skill. With speaking it is identified as the productive skill. *Writing is a powerful instrument of thinking because it provides students with a way of gaining control over their thoughts. It aids in their...the student comes to understand how language is used* (Greenberg and Rath, 1985, p. 12). To understand the depth and need of the importance of language, the investigator made an attempt to scrutinize over the imparting of the English language to the rural and semi-urban students and to evaluate their improvement after using the selected approaches (mixed approaches) in their regular classroom in learning of a second/ foreign language.

Mixed Approaches in Teaching English

Mixed approach is seen as a significant evolution in the field of language teaching, both in terms of language in use and in the development of language classroom methodology.

Language appears in several forms in spoken word, in listening, in writing and reading. Each of these aspects is based on the extent of understanding. Learning a language is mainly focused on four important skills. Writing occupies a special status as, *“When you sit down to write a letter or a composition, you have more time to think about the words you will use. In fact, when you are writing, you may use some words that you would not use when you are speaking. You may not feel as sure of these words as you do of the words in your speaking vocabulary”*. (Green Level 1984:1), Oral communication can be managed in many situations, in the case of written communication; it is not possible, because it is evident and possible to find the changes, if the same is done.

Teaching writing skills requires both the vocabulary and the grammar rules. To develop in a learner's vocabulary for second language learning, Task-Based Language Teaching is highly useful and will be an effective approach. TBLT refers to an approach based on the use of tasks as the core unit of planning and instructions in language teaching. (Jack C. Richards 2001:223). The present paper aims to use both the Structural- Oral Approach and the Task-Based Language Teaching in a language classroom to develop writing skills; grammar and vocabulary are important for developing communications skills, especially for writing and speaking. Here, the investigator makes an attempt to educate grammar rules, functions along with its uses through adapting Structural Oral Approach in language teaching. Similarly the TBLT is used to develop vocabulary power. So, having a good knowledge in vocabulary and grammar rules, L2 learners can develop their writing skills easily rather than following all the existing approaches and methods.

Every subject is to be taught, but teaching a Language is different from the teaching of subjects like Botany, Physics, and History etc. In learning those subjects, the students are only expected to have knowledge on their main content, in the case of teaching a language, the students are expected to have the knowledge and application of grammatical rules, word meanings, structure of sentences, etc., which need to be clearly assimilated through teaching. Language is the medium of teaching and learning and both students and teachers are expected to acquire sound language abilities, without which, proper teaching learning process is a mirage and it is not possible to realise the goal. The teachers may have problems in explaining the concerned subject, and the students may also find problems in grasping the subject matters. To puke this barrier between the teachers and the pupil, language is the main bridge and source for better teaching and learning progression. According to Julia Myers and Cathy Burne *“Language provides the means of accessing, developing and recording information in all subjects and other subjects provide meaningful contexts for developing knowledge”* (Julia Myers and Cathy Burne 2004:127)

The researcher mainly focuses on his study by using more than one approach in the teaching of communication skills, the above mentioned factors clearly make difference between language teaching and subject excelling. Based on the facts, the researcher has used the five approaches selectively, to

enhance writing skills for L2 students. Using Cooperative Language Learning approach with the Lexical Approach, a foreign language can be taught and learned in a better way. Cooperative Language Learning (CLL) is a part of a more general instructional approach also known as Collaborative Learning (CL), is an approach to teaching which makes more use of cooperative activities involving pairs and small groups of learners in a class room (Jack C. Richards 2001:192). The Lexical Approach gives importance to structure and the use of proper word semantically and syntactically. In this paper the researcher tries to mix together the five approaches mentioned earlier to develop writing skills. The Lexical Approach and Structural Oral Approach can be used to teach grammar rules and structure, and the TBLT and CLL can be used to develop vocabulary power, moreover, all the above four methods will be enhanced through Computer Assisted Language Learning.

At higher college level, using the above mentioned approaches will pave the way for group learning and team activities. The other approach like Direct Method, Situational Language Teaching etc., may not help L2 learners much in development of writing skill. English writing is thought to be an essential skill for success in the modern educational industry. Many experts would go as far to say that without having certain knowledge of English reading skills and writing skills, a successful career is a mirage.

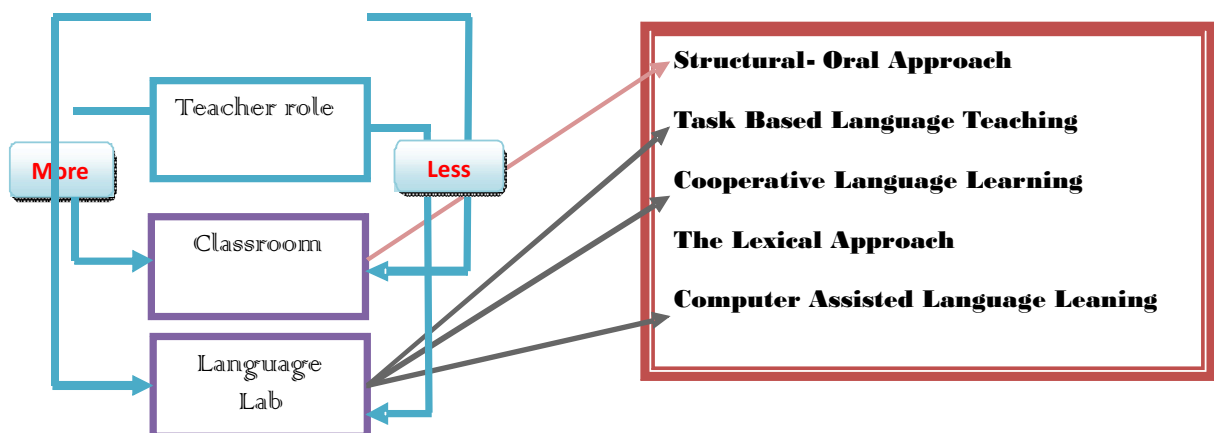
Teaching a language needs more innovation and techniques, which would be a basic platform to use the modern approaches in well-equipped language lab as well as in the classroom. For this Shivendra K. Verma rightly said *language teaching is a multi-dimensional and interdisciplinary activity, its main dimensions may be said to...The aim of all these activities is to help pupils acquire the basic language skills.* (Aspects of English Language Teaching focus on Functions, 1993. P. 72)

Writing in English is an inevitable tool and that the same cannot be discounted in the learning of any subject. Through writing and rewriting particular passages, words and sentences that make up a work, learners will gradually notice, and understand certain themes that are often used through their writing. Together with a sound English Speaking and Reading programme help in attempting effective writing. All the three can work together to form a basis for a solid knowledge in English language.

Emphasis

This article aims to give a better teaching method by using more than one method in teaching and learning of a language. *Changes in language teaching methods throughout history have reflected recognition of changes in the kind of proficiency learners need, such as a move toward oral proficiency rather than reading comprehension as the goal of language study; they have also reflected changes in theories of the nature of language and language learning* (Jack. C Richards and Theodore S. Rodgers, 2001. P.4) according to their point of view, using more than one approaches (mixed approaches) in teaching language benefits a lot the learners. The fig.1 explains how the blended approaches and methods work out to handle the language classes effectively.

Fig. 1



Conclusion

Language teaching is a challenge in the past, but now it becomes an easy process, since there are some barriers still make teaching language hard. All the existing approaches and methods are really useful individually. In this article, the investigator made an attempt to use more than one approach in a language class to bring a better consequence of the students. *Common to each method is the belief that the teaching practices it supports provide a more effective and theoretically sound basis for teaching than the methods that preceded it* (Jack. C Richards and Theodore S. Rodgers, 2001. P.1). Now-a-days most of the universities in Tamilnadu, India has been providing syllabi only based on the language content, no curriculum is framed based on teaching methods and approaches. On the other hand, the language teachers handle the classes without the right choice of the method/ approach. The fact is all the teachers have been following all the methods knowingly or unknowingly in their language class. This makes barricade between teacher and learner. The researcher hopes that this study may provide certain suggestion for better teaching and leaning of a second/foreign language.

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TREATMENT OF WOMEN IN THE SELECT NOVELS OF MANJU KAPUR

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Abstract:

*Women are never given prime importance in a male-chauvinistic society. The status of women has always been a pathetic one even in this modern era. Right from the evolution of human beings, women are treated very badly just like servants and sometimes cruelly like slaves. They have been disgraced biologically, psychologically, and emotionally. The problems of women had long been unnoticed. Their sufferings and suffocations were hidden to the outer world for a long period of time. Indian women novelists like Gita Hariharan, Shashi Deshpande, Arundhati Roy and Manju Kapur alleged forward to portray the issues of women through their novels and made strenuous efforts to deal with women's physical, psychological and emotional syndrome. This paper throws light on how women are treated badly with reference to Manju Kapur's *Difficult Daughters* and *A Married Woman*.*

Key Words: *Status of women, cruel treatment, sufferings, suffocations.*

Woman is symbolized in Genesis, where Eve is depicted as a supernumerary bone as called by Bossent. It is recorded in the history that during ancient times even great philosophers like Plato thanked God for not being born a woman. Different religious and philosophical opinions firmly establish the idea that a woman has been considered as a secondary creature, a mere appendage, created to satisfy the sexual urges of man, to serve in the family and to give birth to children. The law and religion are used to teach women to accept the secondary and subordinate position next to men. Women are not allowed to take a lead role in a family. They are never given any privilege to take decisions. They are always kept and used as a submissive tool for men. They have to act as dolls as directed by men. Men and their masculinity are always dominant and virile. The existence of a woman has been determined and defined by the male principle. Manju Kapur has clearly depicted this poor and humiliated state of women in all her novels. This paper ventures to exhibit how women are denied freedom and oppressed with reference to the characters in the novels of Manju Kapur. The characters Virmati and Astha prove the mere peripheral existence from the novels *Difficult Daughters* and *A Married Woman* respectively

The traditional patriarchal system, followed in a family, is the root cause of all the women's issues. In *Difficult Daughters*, Virmati who has emerged from an affectionate and well-protected family faces a difficult situation when she wants to pursue higher studies in Lahore. The story is set during the partition immediately after independence in India.

The social and political scenario is not favourable to migrate to Lahore in order to get education. Virmati's father is not willing to send her alone to Lahore, though he is affectionate. Virmati is extremely contrary to her mother Kasturi who is a complete orthodox, a devoted mother of eleven children, and an obedient wife at home. Virmati finds herself trapped in the patriarchal framework of society. She is frustrated for not being able to take decisions individually about her higher studies. She has to get approval from men in the family. Certainly, it is not very easy for her to do anything as she desires to do. She needs to battle all her way to make her dreams come true. The very idea that she is a girl is a barrier that she can't

fulfil all her personal desires and aspirations.

Virmati is fully aware of the fact that women's freedom in the patriarchal set up is really difficult and impossible. Traditionally it is customized that all that women have to do is to get married and nothing else. Virmati's mother emphasized "Still, it is the duty of every girl to get married" (DD.15). Women's birth-right is never recognized and they are strictly restricted to take any important role in the society. Their expectations about life are always confined to marriage. Marriage is common to both genders. Men too have to step into the domains of nuptial and fulfil their responsibilities. But they are not forced to take up the charges of a family life whereas women are treated very badly as if their birth is associated with only for marriage and nothing else. Shakuntala expresses while walking along with Virmati "Here we are fighting for the freedom of the nation, but women are still supposed to marry and nothing else" (DD.17). Virmati feels very awkward about the meaning of her life that while people are conducting political meetings, demonstrating protests and joining rallies her mother's conviction is "marriage is the only choice of life" (DD.17) for girls. It's very obvious from the words of Virmati that women are considered to be not suitable even for possessing the spirit of patriotism and being an active participant against the social issues. They are prohibited to be concerned with the welfare of the nation, the freedom of the nation and the other domestic issues in the society. That's what Virmati's pathetic condition in her big family in which she happens to be the first one. So she has to look after the family as her sister Parvati says "Our mother was always sick, and Virmati, as eldest, had to run the house and look after us" (DD.5). The entire family shows interest only in Virmati's marriage and never on her education. She fights continuously for qualifying herself with BT and M.A.

Women have to be dependent on men in various aspects of life. It is said that women are controlled by men at every stage of life, by her father until she gets married, by her husband during married life, and by her son during her last days. In the case of Virmati also, she is not allowed to choose her life partner according to her wish. Her mother is keen on getting her married as early as possible. But she doesn't bother the likes and dislikes of her daughter. Virmati is denied the freedom to choose her life partner. She falls in love with a professor Harish who is already married. The entire family opposes her proposal of being a co-wife to the professor that drives her commit suicide. She wants to be stronger, she wants to assert and to "forge her identity" (DD.198).

Manju Kapur's novels are continuously looking for freedom from social and moral constraints and cast a look on women's quest for having their identity. Her novels offer a fascinating glimpse into the workings of a woman's mind as she struggles to recognize her own identity in a patriarchal world. *A Married Woman* is a story of an educated, upper middle class, working woman named Astha. She represents the whole woman race who faces problems of adjustment between old and new, tradition and modernity, and idealism and pragmatism.

Astha emerges from a traditional middleclass family and her parents are well aware of the typical life style of a middle class family. Astha's mom expects her to conform to the traditional values even though she is more amiable towards her daughter and protective. In Astha's case also marriage is highlighted as a prime duty of a woman. Astha is conscious, introspective and educated who wants to carve a life for herself. But she is not given any priority in designing her own destiny. Just like Virmati, Astha also is urged to nod for matrimonial commitment. Her mother often tells her that the real meaning and worth of a woman lies in getting married happily and having children and serving husband as a God. They think that *getting their children married* is the most important thing in life. The ultimate idea is that the birth of a woman is only for marriage and not for anything else. They are never allowed to think beyond this small and silly matter which doesn't matter at all. This sense of responsibility drives the parents express "When you are married, our responsibilities will be over. Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?" (AMW.1). Astha is a girl of misfortune that her attempts to choose a lover fail twice. Astha tries to perceive her future in them. But unfortunately,

she steps into arranged marriage with Hemant, an MBA who never understands her feelings and treats her just like a doll which must be dumb. He is a criminal destroying her anticipation, ruining her happiness. He makes her feel cold, dreary and loneliness all her life that she can't explore the real value and happiness of a married life.

Soon after marriage Astha gets disillusioned about human nature in general and politics of the country in particular. She sacrifices her own identity while striving to satisfy the traditional duties and family values. "Her subservient position struck her. She had no business kneeling, taking off his shoes, pulling off his socks, feeling ecstatic about the smell of his feet" (AMW.50). Astha is not able to identify the real meaning of a married life. In course of time, she realizes that she keeps missing her individual freedom. "Between her marriage and the birth of her children, she too had changed from being a woman who only wanted love, to a woman who valued independence" (AMW.71-72).

Astha feels very bad about her married and family life. She wants to be treated equally by her husband. But she is always slapped down and wounded vigorously. She is not given any freedom and individual rights to take decisions. She has to be subjugated like a traditional Indian married wife. However, she renders all the household duties; she is seen as a pathetic creature in her husband's house. She realizes her position as "A willing body at night, a willing pair of hands and feet in the day and an obedient mouth..." (AMW.231). This is what the privilege she is supposed to enjoy in her married life. She has to play her role as an obedient wife to satisfy sensual pleasures of her husband at night and a willing pair of hands and feet in the day to serve children and in-laws leaving behind all her delights and pleasures. Life becomes hellish that the real purpose of life goes unknown. She is sick of her frequent sacrifice for family and her status of *an unpaid servant*. She struggles for an emotional freedom and she develops psychosomatic symptoms of stress and depression balancing between existing and living. This emotional instability only leads her to take different forms such as teacher, painter and at last a lesbian.

In a patriarchal set up, it is quite inevitable that men are initiative in the process of decision making. Even the basic human rights are plucked from women especially in the matter of money-spending. Although Astha earns for her livelihood, Hemant cruelly restricts her economic independence. Simone de Beauvoir, the pioneer feminist, in her *The Second Sex* reiterates two prerequisites for woman's freedom: "Economic independence and liberation from orthodox traditions of society" (TSS.328).

Hemant doesn't allow Astha to buy an antique silver box while shopping during Goa tour. This incident proves that women are economically dependent on men. Astha's tendency to buy a thing which is favorite to her is destroyed. She doesn't ask Hemant to spend money on it. She is ready to take money from her savings. She doesn't give trouble to Hemant financially beyond his ability. All that she wants is to buy it, using her own money. Hemant doesn't permit her to do so and this situation leads to a cacophonous conversation. Hemant fails to be an amicable and responsible husband to his obedient wife whose only benefit in the family life is, offering a willing body at night and a pair of willing hands and feet in the day to all in the family. She is not in a stand to satisfy her own desire, spending her own money.

In another incident, Hemant donates all the books to a library after the death of Astha's father without consulting her. He doesn't make a word to her or he even doesn't wait for her consent. The books are the memories that her father left for her. It's a matter of sentiment and emotional attachment. She objects to her husband's decision and quarrels with him. These egoistic attitudes of Hemant make their family life an emotionally unhealthy one and spoil the pleasant atmosphere.

Both Virmati and Astha suffer a lot as they are unfortunately supposed to be subjugated in a typical Indian married life. Manju Kapur clearly portrays that tradition in Indian society is very strong that a woman of average capability can't easily break it. Hence the author, being a feminist writer prepares her characters to come out of the shell where they are ill-treated unjustly

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EXPLOITATION OF THE POOR IN ARVIND ADIGA'S *BETWEEN THE ASSASSINATIONS*

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Abstract:

Aravind Adiga's short story collection 'BETWEEN THE ASSASSINATION' is written parallel with his Booker Prize winning novel 'THE WHITE TIGER'. 'Between The Assassination' is a collection of short stories set in the fictitious town of Kittur, which is almost certainly Mangalore. But the plight of the Poor and exploitation of the poor can be found everywhere even in their houses also. In Adiga's short story collection, 'In Between the Assassination' we can hear the unsaid voice of the people from Darkness. Each of the stories in 'Between the Assassination' begins with a short touristy description of some section of the town, replete with anthropological detail; the anodyne blandness of the travel guide throws into relief the clutter and chaos of small town life, where "a subaltern army of semen, blood and flesh" jostles to survive. Mostly poor's are exploited. Exploitation of the poor begins from their house itself and it is continued by this society throughout their life. Most of the Child labors are produced by their family members and give shoulders to their families. The parent doesn't know their duties and they think children are money earning machines, they should earn money and they have to rescue their family. Thus they create child labors. In working place, this society exploits them through giving over work, cheating and vulgarity. Adiga clearly portrays how poor are being exploited by their own family members and by this society.

Key Words: *Child Labour, Darkness, Multidimensional, Exploitation.*

Introduction

Aravind Adiga is a realistic writer. His writings are real portrayal of this society. Aravind Adiga's 2008 Man-Booker Prize winning novel, '*The White Tiger*' and his second book, '*Between the Assassinations*' (2008) both give multidimensional views. But they mainly focus exploitation of the poor. If a child is born in a poor's family, their first exploitation is, the child is pushed to give up his/her education which is a basic need of a human being. In this society they lose their dignity, self-respect and self-esteem. They attain stress and frustration as a result they become mentally sick persons and get into violence and become criminals. Adiga clearly portrays the real life accidents which happened in poor's life. They are pushed to work at very young age and they become child labors. If the child is a girl their life is worse than a boy. Marriage is a forbiddable one for them. Throughout their life, they have been longing for marriage and for children like Jayamma in 'Day Five: Valencia'.

If a person born in Darkness, the exploitation would begin from their house itself. In the very first story 'Day One: The Train Station', readers can come across the boy Ziauddin. He was nearly twelve. He was the sixth of eleven children in a farm labouring family. Because of poverty, they had sent him to Kittur. He walked around the market until someone took him to work, their family packed him off without even one paisa. He was left entirely to his own wits. "They packed him off without even one paisa" (B.T.A. 5). Ziauddin is one of the victims of Darkness. Like Balram, Ziauddin also half packed, whenever a word was said in English, he stopped all his works, he would turn around and repeat the word at the top of his voice. They have the curiosity to learn but poverty restricted education, and banned everything and makes them half packed. Having pushed them into unbearable workload and they become a child labors. Here

exploitation begins.

In *Darkness*, proper education is not given to them. Exploitation begins from their house itself. Their parents fail to do their duties and responsibilities but they expect more from them as they expect from Ziauddin. Ziauddin was not an exception. Before the rains were due to start, he collected all his bundles and went to his house to do his duty for his family, even though the family members failed to do their duties, children had done their duties. Ziauddin had to work alongside his father and mother and brother for Weeding or sowing or harvesting some rich man's fields for a few rupees a day.

When Ziauddin came back, he had picked up Vitis. He had returned lean, and sunburnt and with wildness in his eyes. Baby fat which was there in his face had evaporated over one summer. In *Dark*, parents think, children are money earning machines; most of them don't think about the future of the children. Instead of that, they put the family's burden on their shoulders.

Ziauddin was informed to all the customers, 'Didn't they feed you anything at all back home?' (B.T.A 7) He got humiliation through this. One day he was grabbed by his master Rammana for stealing samosas. But Ziauddin said that he didn't touch even one samosa. Rammana beat him brutally. Ziauddin bit one of Rammana's fingers. Stealing one or two samosas is not a blunder but for that this society gives very cruel punishment. Already they live in over burden, without understanding, realizing their situation people handle them hardly and vigorously. So they burst in violence. Here Ziauddin bit his fingers. If the society, treats him with dignity and warmth, he might have changed his attitude.

In the second story titled 'Day Two: The Bunder' a factory owner, Muslim felt terrible that the seamstresses he employed were going blind but he won't shutter the factory. The women workers at the factory had to sit on the floor of the dim room, pale florescent lights were flickering overhead. It would make them blind. They had clearly known about their work and the consequences of that stitching work but couldn't drop it out because they are the bread winners of the family. Their family depends on them.

"Their stitching fingers kept talking to him:

We are going blind: look at us!". (B.T.A. 40).

Here also, the workers are in Rooster Coop, that means their family, though they want to come out of that dangerous work, they can't do that. Their family trap, leads them to pathetic condition. They can't come out from that family trap.

In 'Day Two (Light House Hill)', an illiterate bootleg bookseller called Xerox who inadvertently spreads 'The Satanic Verses' banned by the authorities, across the city. For that Police arrested him. But just he changed his place but didn't withdraw his illegal work because there was no other way to live and feed his daughter. So they continued their illegal work. Society doesn't understand the plight of the poor, and give the alternate path to them. He indulged his eleven year old daughter, Ritu to sell books with him thus they indulge their children into mean works and created dark generation.

Exploitation of children begins from their house, Children are mostly exploited by their parents. It is clearly portrayed in 'Day Four: The cool water junction'. Raju and a girl, Sowmya's father, who was a drug addict, working in a construction site. He smoked drug that smack, at seven o'clock morning and lied in the corner with his tongue drooping out. Sowmya, a small girl had many responsibilities, like all the other children, who are in *Darkness*. Her father without giving her any money, asked her to buy 'smack'. Sowmya wanted Raju alongside with her. She didn't want him along with her but once she had left him alone and he swallowed a piece of glass. So she had him with her.

Indirectly, Sowmya's father insisted her to beg. They went to the place, where rich people were live and they tried to find out five rupees on the ground. When she reached the main road, began begging. Sowmya began to say 'Mother, I'm hungry' give me food' (W.T.145). She closed her fingers and bringing it to her mouth rapidly. She followed the solid technique. At the same time, Raju the small boy sat on the ground and whimpered. Sowmya went to an auto rickshaw driver and asked about the port. The driver didn't listen to her, said continually but he wouldn't reply anything. So he spat at his face and ran away.

Because of Sowmya's over burden and confusion, she was pushed to show her anger in a violent way.

If they brought up in a proper manner and in proper way if education was given to them, if their parents satisfied their childhood needs, they would not get into violence. There was no need to spit and use bad words. But here, the children had to satisfy their father's need. At last they got ganja for their father. This is the dark side of India and the Darkness of India.

In our India, marriage is considered as a social status. Money is the only deciding factor for everything. Without money woman can't get marry. They will remain spinster in their whole life. They father other's children not their own children. They lose their self-esteem. Here poverty is a child's only inheritance. They live with the stress of poverty, their myriad neuroses about their faith, social faith, and social status sex lives.

The portrayal of Jayme's life in 'Between the Assassination' shows how marriage is a very difficult task to them. Without marriage how days scroll them. They don't run the days but days only push them. Jayamma, the advocate's cook, was the eighth of the ninth children. Her father saved enough gold for only six daughters to be married off; so the last three including Jayamma had to stay barren virgins of their life. For forty years, she was shifting from one town to next to cook and clean in some one's house. Jayamma was exploited by this society.

Jayamma was in his late fifties, commemorating about why she was virgin. In her house Ambika, the sixth daughter and the last to get married. She was considered as family beauty. A rich doctor wanted Ambika for his son. The groom was affected with advanced tuberculosis. On the wedding night, he coughed all night, in the morning she saw blood on the sheets. He had wanted to be honest, but his mother would not let him to convey. The groom's mother tortured that someone had put black magic on their family. She scolded her as wretched girl. A month later, he died in a hospital. His mother spread the news that Ambika and all her sisters were cursed. Then no one would agree to marry the other children. In Adiga's words

'Ambika, the sixth daughter and the last to get married, was the family beauty. A rich doctor wanted her for his son. Excellent news! When the groom came to see Ambika, he left for the bathroom repeatedly. 'See how shy he is,' the women all giggled. On the wedding night, he lay with his back turned to Ambika's face. He coughed all night. In the morning she saw blood on the sheets. He notified her that she had married a man with advanced tuberculosis. He had wanted to be honest, but his mother would not allow that. (B.T.A 175).

Here the grooms mother, who was from Light exploited and totally damaged the family's reputation and even the life of other sister's also.

They think they have the authority to spoil the poor's life. For several years, Jayamma was working in advocate's house. When she was going to leave the house, she wanted to take a ball, just a ball. Even that was denied and restricted by a small boy, to whom she fed and fattened. So she stole that ball.

In White Tiger, Balram was a male, and his surroundings were different from Jayamma. The way he was brought up in his life and everything was different. So he had enough courage to murder his boss and escaped from the clutches of Law. Jayamma barely had any courage to kill someone. So he had a vision to kill that boy. In White Tiger, Balram was from Halwai and Jayamma was from Brahmin but both are from Darkness. To light the lamp in their life, they moved to work in Light's house. They met and got only exploitation after exploitations. At last the exploitation pushed them into commit murder and vision of murderer.

Conclusion

People from Darkness, don't have enough knowledge, education, sufficient money to run their life but they get only exploitation from this society. Over exploitation paves way to frustration, anger, emptiness and feel of insecurity the result is they get wrath. In that condition, they commit blunders in their

life. So this society should take responsibility for change the White Tiger into murderer and a good Brahmin woman into thief. This should treat the Small Bellies as Human beings. They expect nothing but some, some respect and correct coolie for their work. The people in this society should do their duty. The people should take steps to abolish the exploitation of poor.

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A STUDY OF HISTORY AND HISTORIOGRAPHY AS PARALLEL NARRATIVES: METAHISTORICAL ANALYSIS OF AMITAV GHOSH'S *IN AN ANTIQUE LAND*

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When you want to ask the question . . . “what is man?,” all you have got is history!

-Hayden White

The disciplines of Arts and Science represent two different facets of man's accumulated knowledge. Art symbolizes man's instinct to create and science denotes his urge to understand. According to the studies of psychologists like Jerre Levy, our left hemisphere is purported to control the logical or scientific endeavors while the right hemisphere controls our creative pursuits (Britanica Encyclopedia). It means an artistic man is more of a left brain person than a mathematician. As per this argument, an Albert Einstein who could play Bach in violin and switch over to solving a Quantum Physics problem gracefully is certainly an exception rather than a rule. If at all this psychological division hypothesis is true, it would point towards a conditioning of human brain from pre-historic times to neurologically equip different areas of brain to support art and science. While exclusivity of a particular hemisphere in carrying out artistic or scientific activity is questioned in more recent researches, the distinctive division between art and science is largely undebated. Furthermore the methodology of both the disciplines are distinctly different. 'Carry over value' of results between these two disciplines is negligible. Scientific truths need not be artistic truths, in the same way artistic truths may not stand scientific scrutiny. This distinction of arts and science is to highlight that both appeal to human brain in two different ways even if we accept or reject hemi-sphere distinction. Scientific truth and artistic truth may not have inter-disciplinary applications, but nevertheless make sense to human brain as two distinct ways of approaching truth (even if we do not accept the proposed neurological divisions).

The problem of human-sciences or humanities may be deliberated along the same neurological lines. Sadly we don't have a third hemisphere which can exclusively cater to our humanities endeavors. We will have to draw from existing scientific and artistic faculties. Along with this deficiency we are handicapped by the indeterminate nature of the subject. Human sciences study human behaviors over time; they are neither predictable nor follows a particular pattern. Science observes, makes generalizations out of observations, and finally proposes a theory. Any such theory is verifiable by existing methodological apparatus set for such a scrutiny. Newer ideas that conform to the existing standards are adopted and constantly rechecked in the light of new findings. Irrespective of the evolving nature of scientific truth it can pin point a scientific truth at any given historical period. Such an inspection and validation is possible because of the presence of an established universal methodology. The problem with humanities and especially with its branch of history is that it does not have such a methodology. History suffers with the handicap of the unavailability of a universally accepted methodology even as it tries to associate itself with other sciences. A third concept of truth- 'historical truth' as against 'scientific truth' and 'artistic truth' will have to be considered here. Any deliberation on historical truth which considers history as a scientific pursuit will be problematic. Since we do not have a system that can determine the 'true history' any such attempt should consider the intrinsic dualistic nature of the discipline.

A narrative historian treads the ground between art and history. His pre-writing process of collection of materials and evaluation of sources follows a systematic methodology reminiscent of scientific endeavors. In contrast to this, the actual writing part has more in common with creative literary process than the matter-of-fact recording followed by a scientific treatise. Historian depicts his findings using the tools of a creative writer. Like a scientist he endeavors to present the material free of prejudices and biases. This is in accordance with the principles of the discipline which demands him to produce a 'true account' of the past events. On the other hand in the manner of a creative writer he strives to present his material in the form of a narrative which can appeal to the aesthetic senses of the readers as well. Greatest narrative historians are those who were able to enliven scientific methodology with literary flair and temper literary flair with scientific spirit. Since the discipline is a cross-over between science and art, 'historical truth' will also have to accommodate both these sensibilities.

It would be worthwhile to look at the 'quadruple tetrad' formulated by American historiographer Hayden White with this idea.

Mode of Emplotment	Mode of Argument	Mode of Ideological Implication
Romantic	Formist	Anarchist
Tragic	Mechanistic	Radical
Comic	Organicist	Conservative
Satirical	Contextualist	Liberal

(White 29)

White argued that a narrative historian *cannot but choose* an option from each of the columns of this table. Though there exists what White calls as 'elective affinity' between elements coming in the same row, nothing prevents a historian from adopting a combination that over rules this general tendency. A Historian who arranges chronicles of history into a aesthetically rewarding narrative will have to plot his version using the same devices used by a creative writer. Furthermore, White argues that no selection from the table is superior to another selection. In other words no version of history is closer to historical truth than the other. The limited choices available to historians within a quadruple tetrad seems to limit the scope of narrative history. But as Herman Paul argues in his work Hayden White 'existence of conventions does not exclude the possibility of rebellion'(241). Infact White seems to endorse such efforts of transcending existing limits when he insist that such traditions rest on "aesthetic and moral rather than epistemological" grounds. He has stated that certain "elective affinities" exist between elements in each horizontal row of the table. For example a Romantic Emplotment is most likely to have a Formalistic Argument and Anarchist Ideology. Interestingly enough, none of the great figures discussed in the book went along with this general tendency. White believed that their ability to challenge the conventional patterns and create unique blends are hallmarks of their craftsmanship. They were able to create a level of freedom that enabled them to fully explore the existing possibilities within the available modes. Mathematically the probable blends of a quadruple tetrad are fixed and not all of them may be conducive in logically emplotting historical narrative. Historian's freedom that Metahistory so eloquently praised was not an adolescent sort of freedom to do whatever one pleases, but a responsible exercise of freedom stemming from deep insight into the modes of realism that human language offers. As Herman Paul argues in his work *Hayden White : Key Contemporary Thinkers*

He only wanted historians to realize that there are no obvious reasons why a history book needs to resemble a Sir Walter Scott novel more closely than a modernist work by Virginia Woolf. Whatever the genre they prefer, historians always adopt a mode of representation. They always construct a version of the past and cannot help but impose their own assumptions upon the reality of the past. In that respect, they resemble authors of fictional literature (262).

This is in strict opposition to the Rankean School of Historiography which aspires to present the past “as it really was.” (Doran 251). In other words 'Linguistic turn of history' in the 1970s inaugurated with the publication of *Metahistory* (1973) refuted the 'objective history' put forward by previous historians.

Ranke's objectivism was in fact an implicit “philosophy of history”. That is to say, the “objective” view of historical practice was not neutral or commonsensical but presupposed a particular- and rather dubious- ontological view, namely the idea of an absolute, mind-independent “historical reality” that could be conjured, judged and communicated as such in its immediacy (Doran 251).

Such a liberty would only be possible. *Antique Land* by Amitav Ghosh would be worth mentioning here. In the work Ghosh has used two parallel narratives. The first describe the life of an Indian born slave in Egypt. The second narrative focuses on the journey of the writer himself as he traces the footsteps of his central character. The Work promoted by the publishers as “History disguised as a Traveller's Tale” blends the boundaries of history and historiography. It enables the reader to read history in relation to the actual process of constructing history. Ghosh describes his hunting of archives, how he made connections and adopted narrative techniques. Such attempts are rare and far in between and are not considered as 'actual academic history'. In fact breaking free from the narrative conventions of 19th century would help history writing to seek out different ways to portray history. Such innovative methods can lead to enrich historiography a lot.

It would be difficult to explain the selections followed by Amitav Ghosh as per the selections available in the quadruple tetrad of White. In a broad way we can consider it as a 'tragic' tale in the 'formist' mode seeking to explain its selection and arrangement of elements using a 'radical' ideology. Such an analysis becomes difficult as Amitav Ghosh does not follow nineteenth century modes of employment. Hayden White has primarily focused on nineteenth century historians (Michelet, Tocqueville, Ranke, Burckhardt) and philosophers (Nietzsche, Marx, Hegel, Croce). Moreover White's effort in writing history was primarily aimed at capturing spirit of existing tradition while offering a way out. He tried to capture the tendencies of his work is subtitled *The Historical Imagination in Nineteenth-century Europe*. White's approach works fine for a large part of existing narrative histories, as they continue to follow the archetypes conceived by nineteenth century literature. While *Metahistory* stood for freedom, it did not propose a freedom from selection, rather it stood for a freedom to choose. Much like a democracy in which you are bound by law to cast your vote. You are free to select your favorite candidate from the existing list. But you cannot but exercise your liberty. As Hayden White sums up in his work “The Burden of History”

In choosing our past, we choose a present; and vice versa. We use the one to justify the other. By constructing our present, we assert our freedom; by seeking retroactive justification for it in our past, we silently strip ourselves of the freedom that has allowed us to become what we are. (Doran 471)

Herman Paul, in his work *'Hayden White'* terms it as “negative freedom” (1486). He goes on to associate this freedom with a “positive affirmation of freedom in an existentialist sense: a freedom to shape one's own life, to realize one's potentials(1486). Amitav Ghosh exercises his freedom as a historian in a different way. Most evident display of his freedom of depiction does not stem from the uniqueness of selection from the famed 'quadruple tetrad' of White. Instead Ghosh employs radical narrative strategies that break away from the existing methods.

As stated above this essay considers the mode of employment followed by *Antique Land* as tragedy. But no character of the story can be categorized as a 'tragic hero'. Ben Yiju was helped by his faithful slave in his last days and presumably died peacefully. Bomma on the other hand is depicted to be a Zorba like character. His end is uncertain as the trail goes cold. Instead of speculating on the last days of the man Ghosh finds inspiration in the preservation of the annals of a common man among the ruins of time..

Nabeel, the young boy of modern Egypt with whom the author strikes a friendship with is no more a tragic hero than Bomma. The last sentence in the book goes like this. 'There was nothing to be seen except crowds; Nabeel had vanished in to the anonymity of History (Ghosh 296).' The Romantic notion associated with his disappearance is unmistakable. In this way the last picture of Nabeel presented to the reader associates him with the mystery surrounding the death of twelfth century slave. The arch of tragedy concerns not with characters but rather with the landscape they inhabit. *Antique Land* depicts how the land of simple pleasures wherein a slave and his master shared a great friendship changed into a land of brutal colonizer and exploited colonized. The same land which welcomed Ghosh smiling had turned hostile during his second visit after unfortunate political incidents. Tragedy depicted in *Antique Land* is not the kind Hayden White has found in nineteenth century narratives. It is a lamentation on the down ward journey of a rich culture. White defines a formalist history as "any historiography in which the depiction of the variety, color, and vividness of the historical field is taken as the central aim of the work" (White 14). By constantly shifting his focus between the life story of the twelfth century slave and nineteenth century historian, Ghosh is able to bring out the richness of the land and its culture. Radical ideology employed by Ghosh can be identified in relation to the innovative narrative strategy he has adopted. His reason for assembling his material in this particular way derives from his conviction to break from the existing narrative tradition.

The primary aspect of *In An Antique Land* that strikes the reader as distinctive would be its unique narrative strategy. Ghosh employs two narrative strands. The first narrative is an account of Amitav Ghosh's search for the life-story of a twelfth century Indian born Egyptian slave Bomma. Ghosh chanced upon certain historical records containing details about Bomma and his Jewish master Abraham Ben Yiju. It inspired him to trace the story of the non-descript slave. The first narrative strand chronicles the two visits made by Ghosh to Egypt in search of materials. He visited the land in 1980 and then again in 1988. The story of Bomma forms the second narrative. These two narrative strands are separated by seven centuries. By moving between these two historical periods Ghosh is able to present a unique analysis of Egyptian history. Moreover, by depicting history and the process of writing history side-by-side Ghosh is able to transcend a certain limitation a historian confronts while presenting his version of history- the inability to provide context to his version. By chronicling his research Ghosh is able to lay his prejudices and biases bare before the readers. Readers are not presented a mere version of history, but an account of the process followed by the author to arrive at that particular version.

The second remarkable aspect of *Antique Land* is its selection of central characters. Ghosh has used hitherto marginalized characters to tell the history of Egypt. Ghosh has chosen an Indian Slave and his Jewish master as the central characters in his history of twelfth century Egypt. Ghosh provides an alternate history of Egypt devoid of Pharaohs and their resting places. By selecting unconventional characters to narrate the history of a land Ghosh breaks from the traditional historiography. Historical truth is lost once it attains its narrative form. As a historian lacks a universally accepted methodology to prove the superiority of a version over another. This argument however doesn't undermine the effort of a historian to produce a truthful account of the past, however lofty and elusive such a dream may be. Such an effort in fact elevates the level of a historian for he can no longer be considered a chronicler of events but rather an active constructor of the past. As he becomes more aware of the pitfalls and implications of his craft, he would be more careful in its construction. As Hayden White remarks in the Introduction to *Metahistory* "History remains in the state of conceptual anarchy in which the natural sciences existed during the sixteenth century". The writing of history today is more like the writing of Science in the 16th century. Science spoke in the language of the religion. But in two centuries it was able to construct a methodology of its own. The break of western science from the clutches of spirituality has contributed much to its growth and independent status as a discipline. While for arguments sake we can accept that the validity and objectivity of sources can be examined if enough historical records exist, we still do not have a narrative technique

which guarantees a 'truthful transmission' from story to narrative. Once we are able to accept that there is no 'better account' of history we would be able to depict history using a wide variety of techniques. It would indeed be interesting to read a narrative history which employs the techniques of Joyce's *Waves* or T.S. Eliot's 'heap of broken images'.

Amitav Ghosh has adopted a unique narrative strategy which takes into account the dualistic nature of history in writing *In an Antique Land*. The construction of the book as a narrative which depicts history and historiography as parallel narratives enables it to highlight both the objective and subjective aspects of history. It enables the narration of history in relation to the context of its creation. By selecting hitherto marginalized figures as his central characters he is able to transcend the limitations of nineteenth century conventions of writing history as theorized by Hayden White. Such innovations in narrative modes are in fact a fulfillment of the liberative ideology for historians put forward by White as early as 1970s.

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KARUKKU: A DALIT WOMEN'S PERSPECTIVE

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Bama is one of those few Indian Dalit women writers who tried to understand closely the predicament of dalit women and their struggle in the patriarchal society. She represents the creative release of dalit perspective which began to emerge at its supreme on the literary field after the publication of *Karukku*. She believes that women empowerment is the best tool for women upliftment. This is clearly seen in her "Memories of Childhood". As an exponent of Dalit woman writer, Bama has found in *Karukku* the right way to explore the sufferings of Dalit women.

Bama as Faustina Fatima Rani born in Roman Catholic family from Puthupatti village in Viruthunagar district in Tamil Nadu. Her grandparents had converted from Hinduism to Christianity. Bama's ancestors were from dalit community and worked as agricultural laborers. Her father was employed with the Indian Army. On graduation Bama served as a nun for seven years. After seven years service as a nun she left the convent and began writing. With the encouragement of her friends, she wrote on her childhood experiences and these experiences formed the basis for first novel *Karukku* (1992). When the novel was published Bama was ostracized from her village for portraying it in a poor light and debarred to enter the village for the next seven months. But on the other side *Karukku* brought a wave and shook the literary world with its unique autobiographical element. *Karukku* won the Crossword Book Award in 2000. Bama followed it by *Sangti* and *Kusumbukkaran*.

Karukku means sharp edged palmyra leaves. By a felicitous pun, the Tamil word *Karukku*, containing the word hare, embryo or seed, also means freshness, newness. This is the first Tamil autobiography of dalit woman writer, Bama, who goes through personal crisis which makes her reflect on her life. She tells not only the story of herself but also of thousands of dalit children who are oppressed on the basis of class, gender and caste. But now days due to education they have started raising voice against the discrimination, oppression and injustice imposed upon them and trying to create a space for themselves. In this context the readers will get an insight into the lives of dalits in *karukku*. Bama in her book *Karukku* describes about her own life from childhood to adulthood. Many Tamil authors, both men and women, use the convention of writing under a pseudonym. In this case, though, this convention adds to the work's strange paradox of reticence and familiarity. It eschews the conventional mode, leaving out many personal details. *Karukku* translated into English by Lakshmi Homstrom.

Karukku is both fiction and autobiography in a couple of ways. To begin with *karukku* is a reaction of much of the life of Bama when she lived in her village. She was struggling to find her own identity when she left seminary. Bama writes-

"I had lost everything. I was a stranger to the society. I kept lamenting about life and harked back to my happy childhood days in the village".

The recollection back to her life in the village ended up forming the basis of *karukku*. The central theme in her works is the condition of dalit women and it is portrayed through the protagonists struggle against patriarchy. *Karukku* is radical, fearless and self questioning. Moreover it was well received by the readers and critics. The work is a semi-fictional account of growing awareness of a dalit. It contains the elements of autobiography because Bama recalls her own background of the life in the village. It begins with the first person narration and the language used is realistic, syntax that is reflective of how she and

others spoke in her village. She articulates the traumatic experience of caste discrimination from the angle of dalit women. The story moves from past to present narrating various events happened in her life and that of a dalit in a caste based society. Some critics pointed out that a woman should not have used such coarse words. The narratives that are explored in the village were ones that she experienced. Bama's work is autobiographical because it speaks to the predicament of the dalit, of the oppressed, of the untouchable and how caste marginalization in the village setting serves to silence voice. The plight of dalit women is far more horrible in the Indian society as they are oppressed on the basis of caste, class and sex. They have to be submissive in all areas. They have been sexually exploited, denied of education and within her own family she is been alienated by the dominant male and are considered as mere objects for sexual satisfaction.

For dalits church and its activities play an important role in the community of Dalits in Modern India, especially in Tamil Nadu. Dalit life is excruciatingly painful, charred by experience. Experiences that did not manage to find room in literary creations. *Karukku* discusses Bama's various forms of violent oppression upon Dalits. A significant aspect of the work is the oppression of Dalit Christians at the hands of the church. The argument of the book is to do with the arc of the narrator's spiritual development both through the nurturing of her belief as a catholic, and her gradual realization of herself as a Dalit. We are given a very clear picture of the way in which the Church ordered and influenced the lives of the Dalit Catholics. Every aspect of the child's life is imbued with the Christian religion. The religion discriminates dalits which directly opposes to what they believe and preaches. While Christianity unlike Hinduism does not recognize caste divisions, church in India is casteist in its dealings. *Karukku* depicts how dalits are not allowed to sing in the church choir. They are forced to sit separately away from the upper caste Christians, further they are not allowed to bury their dead in the cemetery within the village, but are made to use a graveyard beyond the outskirts. Bama in one of her interview says-

When foreign missionaries came to India they treated us equally. Things took an ugly turn after the Indians took over.

Bama expresses her grief over the pathetic and helpless condition of dalits. Conversion to Christianity has not reduced the pathetic state of dalits. The non-dalit Christians never mingle with dalit Christians. *Karukku*, among other things depicts the practices of a Christian priest who shows preconceived notions about dalit Christians. The tension throughout *karukku* is between the self and community. In *Karukku* we are given a clear picture of the way in which the Church ordered and influenced the lives of the dalit catholics. Lack of education is the major problem for all dalit women. In this regard Bama's sheer hard work and inspiration from her brother helped her to raise her high in society and gain recognition. Bama broke the shackles of unemployment and poverty by educating herself and her community. Life as a Paraya is hard to live from the very childhood. So she asked her people to stop working as slaves to the upper caste people i.e. doing the work like digging wells, carrying loads of earth, gravel and stone. As each paraya family was attached to a Naicker family as bonded labour and Bama tried break all this practice and took dalit identity to glorious height and thus celebrates Dalit life and its culture. Along with this she deliberately raises her voice against the oppression faced by dalits. The dalit world finds their voice proclaimed, in Bama.

In *Karukku* serving the upper caste is a historically validated pre-condition to normal existence. Dalits like Patti have internalized silent acquiescence which, for Bama is extremely humiliating of the speaker's complicity with upper-caste meta narratives. The entire text is a resounding negation of the question which Patti poses. Bama's re-reading and interpretation of the Christian scriptures as an adult enables her to carve out both a social vision and a message of hope for Dalits. Her own life experience urge her towards actively engaging in alleviating the sufferings of the oppressed. While serving in the convent as a nun she thought that she can change the situation but later discovers, however, that the perspectives of

the convent and the church are different from hers. Thus the story of that conflict and its resolution form the core of *Karukku*.

Writers like Mary Wellstone Craft, Simone de Beauvoir speak out about the representation of women literature. Dalit women writers focused upon attacking male version of the world to exploring the nature of female experiences. Dalit women writers point out repeatedly that Dalit struggle has tended to forget a gender perspective. In Dalit society every women live under the double power of caste and patriarchy. They are double oppressed. More recently, Raj Gautaman points to the different functions of Tamil Dalit writing, and the different readerships it addresses. He says that it is the function of Dalit women writer to awaken the reader. In this regard *Karukku* is a master piece with its informal speech, style which addresses the reader intimately, shares with the reader the author's predicament as Dalit. Bama's work is not only breaking the mainstream aesthetic, but also proposing a new one which is integral to her politics. As readers of her work we are asked for nothing less than an imaginative entry into that different world of experience and its political struggle.

Nguagi Wa Thiang'O says in his preface to *Home Coming*-“Literature does not grow in a vacuum, it is given impetus, shape, direction and even areas of concern by social, political and economic forces in a particular society”. Bama got the inspiration or motivation for writing from the social and the political atmosphere. *Karukku* begins with the villagers and passes through describing the geography of the village and the place where the Dalits live and how they are denied of their identity and history. *Karukku* also describes how the Dalit' are identified by their street name.

Karukku is a powerful critique of the Indian civil society, the educational system, the church and the bureaucracy and highlights the complicity between class and caste in post-independence India. Bama refers to the toils of the Dalits in the fields, the spatial organization of the village and country's rituals and superstitions. Numerous descriptions of the corporeal occur in Bama's text and each bodily image is located within the social structure of caste. The caste it seems is inscribed on the Dalit body.

The life portrayed in *Karukku* throws light on the most agonizing and hopeless lives of Dalits. Bama's portrayal needs to be understood as representative of the experience. The unpleasant experience and an oppressed soul have to compulsorily undergo a traumatic change. That change had occurred through Bama's narrative of resistance, *Karukku*. She introduced new genera, testimonial literature, through which she make others aware of the situation that is faced by Dalits, especially in Tamil Nadu. She presents her autobiography in a unique way that it might change the condition of her fellow-beings and might create a revolution of change.

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07

BONDS AND BURDENS IN MAN-WOMAN RELATIONSHIP IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*

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Since the evolution of Indian English Literature a number of writers focused on the relationship between man and woman in the spotlight of historical, political, and social context. But for the first time relationship between conjugal couples arises only through the novels of Anita Desai. Though there came a number of novelists with the same theme Sashi Deshpande emerged by focusing deep into the female psyche. By acting so she concentrates on various angles, the relationship between them. She portrays different kinds of characters depicted in the world and also the link between their souls. She not only tells simply about relationships, but also speaks about the relational struggles and the vicious circle in relationships. This particular paper aims to analyze the vicious circle in a man - woman relationship who appears as conjugal pairs in the select novels of Shashi Deshpande. In the novel taken up for study, readers witness the relational conflict between male and female. This conflict arises not because of misunderstanding, but because of the difference between the desires of man and woman.

Although every individual wants to be enjoyed and valued by others, women need more love than men, whereas men prefers being respected by others, especially women. When there is a dilemma in this, both men and women automatically get them within the vicious circle in their relationship. Until any one of them embraces a compromising approach, they are unlikely to issue from their plight. The compositions of these sources provide a tighter survey of the relationship between human being and woman by theorizing the dominitisation of men over women and strongly despise the diminutive nature of adult females. In the introduction of *The Second Sex*, Simone de Beauvoir writes:

Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being.... For him she is sex absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute she is the Other.'

So the first and foremost limitation which the society provides for women is that they are physically weaker than men, and he has the power to satisfy his prominence through this action. So women feel caged and become men's reliant than being independent. Due to the technical and industrialisation men are forced to open the gates for women to enter into the outer world without bothering the consequences. When he comes to realise that she is overcoming him the superior-inferior relationship collapse and results in developing a harsh cycle around them.

The women characters of SDP travel in the trodden way of unhappy married life and fail miserably as a sound companion to their husbands, but finally more or less major characters reach the untrodden path of attaining individuality through self-assertion and assurance. So the adult male - woman relationship seems to be one of the key ideas in the novels of SDP. The women characters in most of the novels of are consciously aware of their condition prevailing inside and outside the family circle which forces them to look for an autonomous individuality.

Relationships are governed not only by physical and emotional factors, it includes economical factors also. The relation between husband and wife is governed by the above mentioned factors. Apart

from these three, culture also plays a predominant role in shaping the relationship between man and woman particularly in the Indian context. The greatness of SDP lies in the presentation of psychological behaviour of her characters with minuscule details. The other characteristic feature is the spirit and authentic portrayal. They both get the hang of the minds of people around them and by diving deep into the inner motives; they are able to structure them as characters in their works.

The SDP's fictional world possesses conjugal couples trapped in the vicious circle. Though the women give respect and love to their partner, men refuse or do not care for the love which they are supposed to offer for women. When women lack the emotional connection which they anticipate from their husbands, or when they feel that they seem to be less important person, there begins the conflict. When a father is dissatisfied with the relationship with mother, he is less involved with their child and because of this the mother feels unsupported and started criticizing father which results in dispute. This concept aptly adjusts in the novel *The Dark Holds No Terrors*.

Every girl in society has to play the role of a wife. But Saru, the protagonist right from her childhood days forget or regret to accept that she is a girl. Her mother's remark of treating Saru as a burden makes her to start a hatred towards the tradition which in the name of marriage constraints the future of women like Saru. In order not to yield to these barriers she adamantly marries Manu without considering his meagre income that he gets from the lecture job and difference between their castes. Saru balanced it by considering him as a traditionally superior minded husband. But ironically the society is not ready accepting the participation of wife because they fear that this conscious participation will undermine the presence of husbands to a great extent.

Manu feels heavenly when they both are together, whereas Saru feels that the happy things which happens to her could only happen in movies. She feels hard to believe all this because Manu cared for Saru's pain which a girl undergoes when she is separated from her parents. He said with compassion "It is going to be painful for you"... "Cutting yourself off from your parents." (*TDHNT*39) To Saru. But the scientific and philosophical reply of Saru shows how she has been neglected by her family.

'Have you seen a baby being born? Do you know, Manu, how easy it is to cut the umbilical cord and separate the baby from the mother? Legate, cut and it's done. There's scarcely any bleeding either. It's as if nature knows the child must be detached from the parent. No. Manu for me there will be no trauma, no bleeding.' (39)

The healthy Manu Saru relationship seems pleasing in a small dingy one room apartment as long as Manu has been the breadwinner of the family. Peace prevails around them as long as Saru was a student. But slowly the virtuous circle gets affected or diseased when Manu realises that Saru is getting the recognition as a doctor. The explosion in the nearby factory brings Saru's home the shades of jealousy and sticks in the mind of Manu. He has no inkling of what he is doing. Because after attending the burnt bodies from the factory, people come to know that she is a doctor. Manu's attitude tends to change and he was irritated by the knock at the door by the visitors of Saru demanding her medical attention.

Out of their room both Manu and Saru received smiles and greetings but later they came to know that the smiles and greetings were only for Saru and not for Manu. "there was nothing for him. He was almost totally ignored." (42) Saru knows that Manu had noticed it but he doesn't reveal anything to her. The breakable statement " 'I'm sick of this place. Let's get out of here soon.' " (42) of Manu makes Saru feel that the fault is with her. She questions herself "Why is happiness always so unreal? Why does it always seem are illusion?" (40).

At the earliest stage of their marriage, she thought that marriage will be the magic formula to enter into the world of zest. She liked being loved and she felt that the sexual experience which she got from Manu after marriage was the joyous affirmation of their love. But now, Saru being tired of after her work at the hospital refused him from his love- making she says "I found myself shrinking from his love-making. I thought then, that the fault was mine. It was because I have been tired, always too tired after my long day at

the hospital. But Manu who still eagerly loves her, feels disappointed when she refuses him. If they get time he behaves like an animal which Saru takes an act of enthusiasm. She recalls the harsh words of her mother which made to act in opposite to her mother's thought of marrying Manohar. Now she envisages that there must be some truth that lay behind the words of her mother. She finds difficult to differentiate the two different Manus, one who used to be docile in the morning impudent in night.

So she needed the help of someone who will show the path to make her come out of the cage. Saru's revulsion against her husband's behaviour seems odd because this marriage life is the one which was selected by her own wish. She goes to her parents home to find out the solutions for her problems. This shows that she is not able to recognize the perfect place to get solace. The haphazard movement of Saru tries to tell that this turmoil of Saru is because of the societal setup which trained the girlchild to accept the harsh realities which happens around them. The traditional stereotypical words which have been taught to both men and women since they were children create a halo around them that men are supposed to be the authoritarian figure whose will and desires should dominate the life of women. Marriage which was considered as a process of procreation has now changed and took a new form, in which marriage as a sacrament and sex the taboo lost is importance and has become one of the basic needs of human beings.

In Saru's case her mother's rejection of Saru leaves deep wounds and scars in the heart of Saru. Her mother believes that Saru is the whole responsible for the accidental death of Dhuruva, so she hated Saru and showed no interest in giving Saru good education. In spite of that Saru has developed psychological insecurity. This insecurity surrounds her when she finds difficulty in differentiating the two different shades of Manohar. Saru's marriage life, which she considers as the blissful part of her lifetime turns into an illusion. The individuality of Saru disturbs Manu and the patulous between them extends to the level of considering Manu as a sadist, and she also had the thought of getting divorced from him. But the only thing for which she hesitates is her children.

The space between them widens when he encounters the question from the reporter "How does it feel when your wife earns not only the best, but most of the bread as well" (200) and it makes him even more conscious of the reversed positions held by Manu and Saru. That night he behaved like an animal and physically assaults her in a rude way in bed. The horrid situation continued whenever he had the reminiscence of his low economic status. She even plans and talks to Manu to cure his frustrations about quitting her job, but Manu stops it by telling the consequences which they would face after Saru's quitting.

Saru's serious effort to convince Manu's mind ends in failure and those results in making Saru dislike him and grows to loathe sex. So many critics like Charu Chandra Misra in negatively portrayed her relationship with Padma and Boozie. It is not so because for Saru both love and romance were illusions and is irrelevant to her life and the word sex has become a dirty one. So, in this novel Saru's two different facets of life- one which is her relationship with Manohar and another one, the relationship with her brother and parents. Saru becomes sick to get admiration, social recognition and professional success to seek a space equal to her brother because the whole family lives in the shades of sorrow and are not ready to forgive Saru for the carelessness which leads to the death of Dhuruva. She even thinks, if she would have died instead of Dhuruva, it could not have created any serious impact in the minds of their parents and they could have enjoyed the success of their son as a doctor. Her marriage with Manu also not a consolation for her because as observed by Joshi in Sashi Deshpande's Fiction:

The Saru-Manohar relationship has an ironic dimension as well.... Outwardly, he has to pretend to be a man of progressive ideas and egalitarian ... his hostility becomes worse and takes the form of sexual aggression. (Joshi 80)

Whenever Saru gets bitterness in her relationship with Manu, the echoes of her mother's curse surround her. The words that came out of her mother's mouth as social realities has become the integral part of her psyche. The failures in satisfying the needs of Manu make her realize that she is going to be rejected by him and the fear of being rejected is rooted in her self-consciousness, as rejected by her parents. There is

yet another incident which throws her into the dark which provides her with nightmarish experiences. Prior to the vacation to Ooty, Manu and Saru happen to meet their collegiate and his wife. While talking Manu tells his friend about the trip to Ooty. This makes his friend to express his low income status by which he is not able to afford such tours. But his wife with an artificial and ironical mode replies that his husband also could have afforded if he had married a wife with doctor profession. Manu feels humiliated and sheds a dead smile and turns to a black mood which expresses that Saru is going to be the victim.

The circumstance which prevails around Saru made her a victim in the hands of Manu and thus causes a break in their relationship. But notwithstanding all this things she with a hope returns to Bombay to reunite with her husband Manohar to make their relationship a happy one.

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FEMINISTIC CONCERNS IN LITERATURE

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The present article traces the development of feminism through different stages. It throws light on different concepts of feminism in brief. Kaye Stearman writes,

Feminism can refer both to ideas about women's role, status and history, and to actions, such as campaigns for women's rights. Feminist ideas have been developed by individuals and small groups. A feminist movement occurs when large numbers of people try to put ideas into action. (Kaye 4)

Both Alice Jardine and David Bouchier regard feminism as a movement for women. Feminism acts as a catalyst for woman to fight for equality. It helps her to raise voice against discrimination on the basis of sex. Feminism helps women to be aware of her rights. It makes her stand up and fight for her rights.

Feminism showcases one important aspect of discrimination of women. i.e., gender difference. It is because of gender difference that women lack opportunities and gender difference plays a key role in man gaining upper hand over women.

Even the so called intellectuals who shaped ideals regarding polity, economics, and philosophy approved the unjust behavior of patriarchal set-up towards women. For instance, in Aristotle's view women do not possess certain qualities. On the other hand, St. Thomas Aquinas believed that man is the embodiment of perfection. He states that woman is the imperfect version of man. Hence, it could be argued that for Aquinas woman does not exist at all. She has no identity as she is the embodiment of imperfection of man. Even for Plato woman has no distinct identity for herself. In Plato's view, woman is created out of most wicked souls of men.

J.J. Rousseau championed the cause of liberty which ultimately led to French revolution. But when it comes to liberty for women, Rousseau showcased his true color. In his view, a woman must exhibit certain characteristics. She has to be docile and at the same time sweeter. Rousseau stressed that women have no business with becoming shrewd or courageous. Hence, it could be argued that from the beginning itself women were relegated to lower position in society.

Woman is judged to be less reasonable than man, more ruled by emotion, and thus incapable of higher and tougher decisions. Even biologists attest this. Robert Wights is of the opinion that "women lack men's genes for competitiveness and risk-taking behaviour." (Wights 13)

But the wave of change arrived in the 17th century. The puritan social set-up viewed sympathetically towards women's fight for equal rights. Suffrage movement proved to be the first step for women to move towards the sphere of equality. Mary Wollstonecraft strongly argued for equality in *A Vindication of the Rights of Women*. In her view, men have reason, virtue, and knowledge. But on the other hand women were not allowed to sharpen their skills at reasoning, which is crucial element in the process of nation-building. Wollstonecraft out rightly rejected the notions of female virtue. Wollstonecraft asked women to come out from their houses. So they can gain knowledge and experience. For Wollstonecraft education is a key weapon for women to achieve equality.

J.S. Mill demanded equality for women. He focused on education and economic freedom as two aspects which could lead to emancipation of women in the patriarchal society. Mill stressed that women

must be a part of policy-making machinery. Harriet Taylor argued that women must have the right to remain spinster. In her view, the inequality between men and women is due to the traditional outlook of patriarchal society. Taylor argued that women must earn on their own in order to support themselves. Hence, it could be said that both Mill and Taylor have similar views. In fact, both are very good friends.

Virginia Woolf provided a road map for feminist thinkers with "A Room of One's Own". In this seminal work, Woolf comes up with a fictional sister of Shakespeare in order to highlight the plight of female writers in Elizabethan era. It was impossible for a woman writer to survive in those times. As she is deprived of liberty she could not attend lectures.

Woolf paints British museum as a symbol of patriarchal set-up. Here one could find books written on women. But the irony is that, all those books on women were written by men. These male writers expressed prejudice against women. They termed women as weak, feeble and unimaginative creatures who are good for nothing. Hence, these male writers stated that women would always be inferior to men.

Woolf predicted a bright future for fair sex. In her view a woman could be termed as equal to men only when she gains financial autonomy. On the writing front, Woolf opined that only a female writer could write about woman's emotions, feelings and so forth as she has the firsthand experience. Hence, it could be said that Woolf is the first feminist to recognize gender as a social construct. Hence, it could be argued that the First Wave of feminism is tended towards reforms. Reforms could improve the lives and women. The concept of equality for women gained currency in the First Wave of feminism. For the first time in centuries, women were aware of their rights.

Simon Beauvoir is undoubtedly the torch-bearer of the Second Wave feminism. 'One is not born but rather one becomes a woman' this most often quoted sentence from *The Second Sex* forms the crux of Beauvoir's argument. Beauvoir focuses on the task of liberating women from the clutches of patriarchy in *The Second Sex*. The book is divided into two parts. The first part looks for answer as to why women are being oppressed in the male dominated society. On the other hand, the second part presents certain stiff situation where women had to put up with male dominance. Here Beauvoir comes up with three principles and equates those principles with woman's situation.

Beauvoir traces the cultural myths about women. She talks about different theories of motherhood and sexuality. Beauvoir with evidence states that in the earlier time women were free and not subjected to oppressive behavior of patriarchal order of the present.

Beauvoir believed that women are free just like men are. But she states that women are subjected to nature. On the one hand, men fear nature. Hence, Beauvoir argued that feminine traits have been attributed to nature. Beauvoir comes up with the concepts of immanence to show how the woman is being trapped in patriarchal set-up. Immanence is a process of repetition. Household chores like washing and cleaning are repeated again and again. Hence, women have to confine to the four walls of the house. On the other hand, Transcendence is a process which could lead to new opportunities finally paving way for freedom. Beauvoir comes up with four-point agenda to save women from oppression.

Women must become the integral part of workforce.

Women must strive for intellectual workforce.

Women must have the freedom to assert their sexuality.

There should be economic parity between men and women.

Betty Friedan looks at the problem faced by a number of house wives in America. She comes up with an interesting name for the problem i.e., *The Feminine Mystique*. Friedan explains how housewives dragged themselves towards unhappiness, dissatisfaction and loneliness by performing the duties of mother, wife, daughter and so forth. In Friedan's view it is the non-appreciation from the family members, specially from the males of the family for doing all these duties. Hence, Friedan urges the other members of the family to acknowledge the priceless service rendered by women.

In *Sexual Politics* Millet highlights the cruelty of patriarchal order. Millet examines the patriarchal

norms exhibited in the fields of literature, sociology and psychology. According to Millet patriarchy acts a catalyst for male dominance. She believes that family is the root structure of patriarchy.

In *Sexual Politics* Millet showcases the portrayal of women in the novels of D.H. Lawrence, Henry Miller and Gean Genet. She exposes the hollowness of these writers as they sketched women characters as lusty animals craving for sexual pleasure in their novels.

Elaine Showalter traces the literary history of female writers in *A Literature of Their Own*. Showalter looks to explore British women novelists from the feminist angle. The term female sexuality or female imagination does not exist at all. At the same, time Showalter laments for negligence shown towards the novels written by women. Showalter says that even literary critics turned a blind eye towards these novels. Showalter declares that the purpose of writing *A Literature of Their Own* is to throw light on the women novelists who were not the part of literary tradition explored by male historians. Showalter divides literary history into three distinct parts.

Feminine

Feminist

Female

George Eliot and Elizabeth Gaskell fall in the bracket of feminine writers. For, they followed the dominant male aesthetic standards. On the other hand, writers like Elizabeth Robins and Olive Schreiner could be termed as feminist writers. These writers are deeply influenced by suffrage movement. They demanded separate utopias for women. For Showalter it is the third phase which holds much significance. It is in the 'female' phase where a new and distinct style of writing emerged which is in every sense woman-oriented. It could be called as the phase of self-discovery. It is the trio of Rebecca West, Katherine Mansfield and Dorothy Richardson who exhibit the essence of female writing for Showalter in a perfect way.

During the Second Wave of feminism a common platform was created for women to share their oppressive experience with each other. A strong bond was created among them. This bonding between women is created on the basis of shared experience termed as sisterhood.

The Second Wave paved way for debate over sex and gender. In Beauvoir's opinion sex is biological and on the other hand, gender is a social category. Hence, distinction between sex and gender helped. It could be argued that male and female indicate biological phenomenon which play definite role in reproduction. On the other hand, the concepts of masculine and feminine are more social categories. The distinction between sex and gender helps to understand oppressive situation women go through in society.

The Third Wave of feminism looks to bring out the patriarchal nature of language. The trio of Julia Kristeva, Helen Cixous and Luce Irigaray want to ascribe feministic values to language. These French feminists are deeply influenced by psychoanalysis. It could be said that the theories of Lacan shaped the view of these third wave feminists.

Lacan believes that language plays a key role in shaping the behavioral pattern of each individual. For, society is governed by certain rituals and customs. Lacan states that both rituals and customs have common actions and goal to regulate society. This common actions and goals of customs and rituals constitute symbolic order. He adds that symbolic order formulates itself through language.

But Luce Irigaray does not approve the views of Lacan. In her opinion, symbolic order represents the dominant ideologies of patriarchal set-up. Irigaray argues that symbolic order is essentially phallogocentric in nature. She further opines that symbolic order establishes man or the patriarchal set-up as the master. Hence, the character of women is shaped according to standards of male-oriented set-up. Hence, Irigaray calls to do away with patriarchal set-up and to create female language which could aptly describe sexual pleasure of women. Irigaray uses the term 'sexual pleasure' in a metaphorical sense to denote multiplicity of sexual organs to dethrone the singularity of phallogocentrism.

Julia Kristeva looked at the feminist tradition from a different angle. For her, the first two phases of

feminism do not hold good. The first claimed equality for women. The second one explored the possibility of unique female identity. But in Kristeva's opinion such female identity does not exist at all. She believes that the third one and the current phase is a promising one. For, it focuses on multiple identities rather than single identity.

The Third Wave feminists stand apart from the Second Wave counterparts with regards to debate over sex and gender. In *Gender Trouble* Judith Butler claims that gender is a social myth and goes on to say that gender does not exist at all. The Third Wave feminists went a step further and rejected the categorization of man and woman. In *Bodies that Matter* Butler rejects the categorization of man and woman. She believes that 'sex' itself is a construct shaped on the lines to support patriarchal thinking. Even Monique Wittig believes that 'sex' is a construct which is in fact nonexistent.

The Third Wave feminists believed that sexual identities are being shaped by the cultural specific norms. Hence, it could be argued that either heterosexual or homosexual orientation is not a natural phenomenon. In fact, such behavior or orientation is naturalized. Hence, it could be said all the three waves of feminism played a crucial role in improving the status of women. The First Wave strived for equality. The Second Wave looks to explore different modes of oppression and seeks to find solutions for it. The Third Wave stands apart from the other two ways to replace the theoretical approach with new narrative techniques with regards to feminism.

Women then started forming their own associations, groups, clubs, forums, press etc. The Women's Liberation groups, believed in revolution. Women began to think of overthrowing capitalism and joined left wing groups. As Elaine Showalter advocates gynocritics, they thought of woman's complete privacy.

Feminists have hotly thought over sexuality. In 1918, a US feminist Crystal Eastman wrote, Feminist are not nuns. That should be established. We want love and to be loved, and most of us want children, one or two at least. but we want our love to be joyous and free not clouded with ignorance and fear. And we want our children to be deliberately, eagerly called into being, when we are at our best, not crowded upon us in times of poverty and weakness. We want this precious sex knowledge not just for ourselves, the conscious feminists; we want it for all the millions of unconscious feminists that swarm the earth, - we want it for women.”

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FANTASY WORLD OF FANATIC WOMEN

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This paper is a sort of experiment to prove how Kamala Markandaya intends and speaks of the predicament of women in this vast society. In the wide spectrum of her novels, Kamala Markandaya has been successfully lights out, almost all the important aspects of human life like a luminous lantern.

Being a woman writer, she touches many women characters and their tragic vision of life. In *Two Virgins* she depicts rootlessness which is caused by lust and avarice for modernism and letting fail to follow one's own culture for opportunities. The existences of characters in all her novels are well portrayed and have been brought alive as Elena J. Kalinnikova rightly remarks:

Kamala Markandaya is undoubtedly an outstanding creative artist. It is not accidental that her works have been translated into many languages and each new work of the writer calls for a wide response in the literary circles. The recognition has been brought to her by the books which portray the true Indian world perception and which have been written in a realistic style. (*Indian English Literature* 163)

The novel *Two Virgins* is well showcased, the contrasting features and behaviors between the two sisters Lalitha and Saroja. The present paper objects the life of two girls' right from their desired dream to deceitful life. Lalitha is more beautiful and attractive than her sister Saroja. . Especially her eyelashes are quite phenomenal, which is long and lustrous whereas Saroja is little pity for having insignificant fringe since she does try a lot to get showy lashes. But secretly she hopes that one day she would become a beautiful figure like her sister Lalitha. Lalitha has been always conscious of her beauty and her beauty drags her father too without having any bit dubious.

Lalitha had status, she had no husband yet, but everybody could see when she did. She would have more than her fair proportion. The young men's mothers sent them, and the women came and spoke to Amma and pinched Lalitha's cheek, and Lalitha was demure, pressed her delicate feet together and cast down her eyes to show off her lashes, which were long and lustrous. (*TV* 8)

Appa uses to say in his boastful mood that "A prettier newborn babe I never set eyes upon before or since" ... (*TV* 9) but Amma is not concerned with his words. She says that "our babies were beautiful, not a flaw or blemish on any of them, why do you have to make difference between them?" (*TV* 9) Her mother is very simple lady who convinces her husband when he sees discrimination at times. But without considering her words, Appa always shower his side on Lalitha. For instance, Lalitha has got her schooling in state school at where fee is very low, but as per Mendoza's notion Appa has transferred his daughter to Three Kings School, where she is able to learn moral science and develops her artistic opportunities than from state schools.

She learns dance around a bamboo pole soon after her entering into the new school. There is a fee to pay for these events, whereas the state school is free. Gradually a day passes on; her aspiration drifts more and more towards for becoming a film star. It fulfills when she is introduced to a film maker, Mr. Gupta by her headmistress Miss Mendoza. Lalitha confines into the luxurious things and once she is even fascinated by a refrigerator in the residence of Miss Mendoza. About this she confides to her Amma in a casual

manner that not having a fridge at home is a barbaric one. Now a day's fridge is not only considered a luxury but also a necessity one. Since Lalitha's mind incubates with this modern thought, Miss Mendoza the one who is a symbol of modernity for her, praises her beauty plus certifies and enables her talent, suitability for a film career.

When she puts her leg into this industry, her life style resumes, getting change one by one. Lalitha is commanded her presence to the city by Mr.Gupta. On seeing the city life she is extremely rejoicing and starts to build a castle in the air. When she returns to her village, she expresses her unlike and disgust at the boiling heat in the village. Her mouth brims with uncountable words of praising the feel of city life. She expresses to Saroja that “there were electric fans in all the rooms with regulators marked from 1 to 5, 5 was full on. I always had them on 5, I loved the blades whirling around at top speed, though it created havoc with his papers”. (TV 163)

But her luxurious life fails to last and shattered terribly when she is exploited by Mr.Gupta for his lusty purpose. She is impregnated as well. Not able to digest this bitter experience, she tries to attempt suicide, but fortunately safeguards by her sister Saroja. At this point only she comes to realize that her sister Saroja is correct because she keeps her limit from this sort of colourful temptation.

When a girl with her dreams steps in a modern society, her wings are fettered by fastidious men like Gupta and simultaneously her dreams also shatter into pieces. This is what reflects in films and novels. The impact of modernity which refuses to come out of Lalitha again seduces her mind to enter into city's modern life. Thus Kamala Markandaya portrays the life of two girls commonly and exemplified one girl who has encircled her dream for modernism from clasp to hem.

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HENRY JAMES'S *RODERICK HUDSON*

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Henry James wrote his first novel *Watch and Ward* earlier than *Roderick Hudson* (1876). *Watch and Ward* got serialized in *Atlantic Monthly* in 1874 though it was published much later in 1878 that is two years later than *Roderick Hudson* (1875). James was not happy about *Watch and Ward*, however and he never included the novel in any of his future project involving the publication of his complete or select works. According to M. K. Bhatnagar, James's first novel "tells a story of a bachelor who adopts a twelve-year-old girl and then plans to marry her." (Bhatnagar 927)

The story of *Roderick Hudson* begins in Northampton, Massachusetts, introducing us to Roderick and his fiancée, Mary Garland, and soon to Rowland Mallet. Roderick is an aspiring young headstrong sculptor, frustrated both by the stifling cultural poverty of his environment and by the need to devote most of his energy to earning a living. An offer to remove these frustrations from Roderick's life is made by art admirer Rowland Mallett, a young man of means and taste and no responsibilities, who sees promise in what little Roderick has been able to create. He offers his patronage and removal to Europe. Here the role of hero is divided between Hudson, the head-strong sculptor of inspired tightness of touch, and his older friend Mallet who transplants him from a New England town-ship, barren to his genius, to the richer artistic climate of Italy.

The central problem of the novel is *thus* introduced by Rowland's offer: it raises the question of what is the right line of action for a young American artist to pursue. Is it a job in America and Europe or should he change his job altogether. The worse of the two is that he is heady and split. Although Roderick's statue of the youth drinking attests clearly enough to his talent, there still remains the question of the sufficiency of the American scene especially in Northampton for an artist's needs. Is America not yet ready to provide to an artist or should he go to Europe. Rowland's cousin Cecilia, who seems sophisticated and shrewd, doubts the wisdom of the plan for Roderick's expatriation; the modest young painter Singleton marvels at the ability of Northampton to inspire the creation of the drinking statue thereby casting further doubt on the proposed move to Europe. They sense that Roderick's double nature may lead to a problem. The true Northamptonian the solid and severely practical Mr. Striker, who is Roderick's employer; the timid and ineffectual mother Mrs. Hudson; and the quiet and plainly pleasant Mary Garland, Roderick's sweetheart are all opposed to Rowland's plan. The resistance is legitimate. Their opposition is based on timidity, or understandable possessiveness, or provincialism and mere mercenary practicality. The statue itself "Thirst" seems clearly enough, however, to symbolize the yearning and the sense of deprivation of the artist himself. Roderick *is* eager to go; Rowland urges persuasively.

It is at once clear that Rowland's avuncular affection renders him liable to unlimited hurt at the hands of his *protege*. James allows him the one protective fibre of his type - an ironic familiar awareness of his own nature:

It often seemed to Mallet that he wholly lacked the prime requisite of a graceful *flaneur* - the simple, sensuous, confident relish of pleasure.... His was neither an irresponsibly contemplative nature nor a sturdily practical one, and he was forever looking in vain for the use of the things that please and the charm of the things that sustain.... Oftenest perhaps he wished he were a vigorous young man of genius without a penny. (RH 15)

A superficial inference drawn from the great mass of James's fiction might lead to the view that the Roderick in him was stifled and patted out of existence by the Rowland. Dr Edell comments that 'James was sufficiently a Rowland to realize that he could never be a Roderick'. Recalling the unflagging creative power behind his writing life of half a century, one must also admit that there is at least one sense in which it takes something of a Roderick to *create* even a Rowland. The impression of *Roderick Hudson*, at any rate, lingers strangely as one reads Henry James's other novels.

Once in the rich and fertile ambience of Rome, Roderick initially flourishes: his huge accomplishment of the "Adam and Eve" is acclaimed, and the rightness of his decision to leave America seems confirmed. Further confirmation is apparently added by the introduction of the beautiful and fascinating Christina Light the hope for the future. As Christina seems to beand to promiseeverything that the simple Mary Garland is not, so Europe seems to Roderick everything that America is not: the one represents satisfaction at every point that the other frustrates him. Both as artist and simply as man, Roderick is delighted by the possibilities dangling before him. Inevitably, however, he begins to show his true New England colors as he feels pangs of guilt over his European enjoyment. He is reminded of his responsibilities to his mother, to Mary, and particularly to Rowland who is, after all, footing the bill. Rowland in a sense represents Roderick's conscience, reminding him that he must work hard, reminding him of the hope and trust invested in him by the people back home, and reminding him if only tacitly by his very presence of the other, more material investment made in him. Both Roderick and Rowland seem to be good friends helping each other and helping the people back home.

Rowland's *generosity* continues, however, and Roderick is both grateful and resentful. For he wants to succeed artistically, not just commercially. He feels properly indebted to Rowland but cannot force himself to produce works of sculpture merely to answer that debt. And while he is mindful of the hope and trust of those at home, he feels that he cannot deny himself the rich experience, for both man and artist, that Europe offers him. He cannot accept the easy compromise achieved by Gloriani, the popular and successful artist who rejoices in his lionization yet manages to continue producing regularly what people like. There is a clash between the ideal and the real. If Roderick is an idealist Gloriani is a realist. The dilemma of Roderick's conflicting desires and affinities plagues him severely and grows particularly acute when his artistic inspiration fails. His tendency then is to plunge himself into the rather frantic pursuit of the rich social experience available to him, a pursuit including that of the fascinating Christina, with whom he believes himself in love. But he is in love with Mary Garland already. Neither part of the pursuit satisfies him as a man or revives his inspiration as an artist; both tend rather to aggravate his complex feelings of guilt. Because he is heady and personally split. His problem seems finally to be that while the American atmosphere was too thin to sustain him, the European is richer than he can stand. This is the artist's dilemma.

The question of Roderick's behavior is to be understood both in terms of art and in terms of social sophistication. Of course, it is a moral question. Gloriani's rather skeptical attitude toward Roderick's early achievement and his pessimistic prognosis seem to be confirmed. Roderick has aimed too high, has shot his bolt and burned himself out early. He was bound to falter through careless prodigality of his artistic talents, for he simply would not husband his creative fire, would not school himself in a conserving discipline. The mere presence of Singleton-with his modest and indeed inferior but nonetheless persistent and enduring practice and achievement seems to substantiate Gloriani's evaluation of Roderick's career. Roderick's indulgence and prodigality in his holidays at the fashionable resorts are the complement of his artistic recklessness. In neither area of his life has Roderick learnedhas had neither the occasion nor the opportunity to learn to manage himself prudently. He has failed, fundamentally, to learn those manners that are essential to make life possible in civilized society. He remains, too often, an eccentric, selfishly and self-indulgently boorish and mannerless as an artist, finally, as much as a man. The clear waste, **the** failure of his pursuits outside the studio to function successfully as recreation or even as restorative diversion,

reflects Roderick's moral weakness. Surely he would be better off to attend more zealously to the counsel of his true friends Rowland, who understands very well the words of Wordsworth's "stern daughter of the voice of God," named Duty, and understands the value of workunattractive as that often seems to be. Surely he would: but our sympathy remains with him, nevertheless, and we can hardly bring ourselves to condone the dutiful capitulation.

When it comes to Rodrick's relationship with Rowland it is again not an easy thing. Christina Light is the vexing complication in Roderick's life. She is obviously the kind of lovely creature who would upset any impressionable man, especially a thirsty one from Northampton, America. She inspires both the artist and the man in Roderick. She is beauty's very self, of course, and any artist would rightly desire her. The trouble comes when the man himself desires herdesires to possess her for herself alone. It is thus that Christina assumes the aspect and role of Faust's Marguerite, and Roderick's headlong pursuit of herfor her personal selfproves to be his undoing. It is his killing the artist in her.

That pursuit may also represent the frantic and instantaneous explosion of all his artistic energyagainst which Gloriani had warned. The two are not contradictory, for both suggest insufficient control, either of man or of artist. The Mephistophelian figure who employs Christina as Marguerite is her mother, Mrs. Lighta Europeanized American (a figure with which we shall become increasingly familiar). On the literal level, the wretched use to which Christina is put makes her as lethal a poisonous dose as Rappaccini's daughter in Hawthorne's tale. She is not herself bad: she is maleficent but not malevolentand maleficent as a result of her mother's evil manipulations. Figuratively, the distinction is not so easy to make: in any case she is a bad goal to seek. She is, whether she will or not, the undoing of Roderick. On the other hand, that undoing points up the personal and moral weakness of Roderick, his malleability. The woman spoils Rodrick.

Poor Roderick's dilemma is further complicated by the arrival of Mary Garland, and the contrast between Christina and Mary is sharply underlined. Mary is still the faultless, dutiful, pretty, housewifely, loyal New England girl; she is to Christina what Thackeray's Amelia is to Becky Sharp. Yet she is more than that, for if she is innocent and ignorant of the ways of the great world, she is sensitive and intelligent and will learn more. Miss Garland blossoms in the European soil and will return to Americaeven without Roderickricher and wiser than him. Of course, Rowland is in love with her! But how can Roderick possibly return to her? How can he see what she has become when his eye is dazzled by the brilliant Christina Light of Europe. Roderick cannot be satisfied with what he left behind; he cannot grasp the wonderful things he has discovered in Europefor they are corrupt and corrupting, poisoned by the cupidity, the inhuman manipulation and coercion of which Christina is the victim. There is no way out for Roderick; his desperate flight ends in suicide. The details even reflect the author's regret about his having lived in Europe.

The novel presents us with a nice balance of the conflicting values that plague Roderick and fix him in frustrating inability to choose. The thinness and insufficiency of the life he left behind is balanced by its unmistakable goodness, simplicity, and homely virtue. The rich and stimulating variety of the new life he finds in Europe is balanced by its corruption, its carelessness of human integrity, and its mercenary view of the individual. The unhappy career of Roderick expresses a cautionary word about the dangers that lie in wait in the great wide world to ensnare the unprepared and the unwary; but it also faceswith a touch of reluctancethe necessity of leaving the nest and bravely venturing into that world, as a condition of maturity. And in those very terms it also speaks to the beginning artistespecially the American artist, like Henry James himselfwho must sally forth into the world where rich experience awaits, into the great old world of Europe, in fact, as a risk to be run for the sake of his artistic development. Life is an adventure that must be met, fraught though it is with dreadful difficulties.

The story of *Roderick Hudson* ends as if a tragi-comedy. The first book publication was in late 1875, and a second edition was published in 1879. In 1907 James revised the book extensively for the New York Edition of his fiction. His preface to the revised version harshly criticized some aspects of the novel.

James felt that the time-scheme of the book was too short and that certain plot elements strained credulity. Despite these strictures James brought back Christina Light as the title character of his 1886 novel, *The Princess Casamassima*. He confessed in the preface that Christina was too fascinating a character to be dropped after only one appearance.

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11

FIRST GENERATION EMIGRANTS' TRANQUILLITY IN *THE NAMESAKE*

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Gogol, the second generation immigrant struggles to survive in two different worlds whose cultures are so different that it is difficult to compare. A Bengali couple Ashoke and Ashima Ganguli shifts to America, soon after their marriage. Ashima encounters many problems in the new place. First, the culture she follows is different from the host culture. Ashima finds India her home country, as she was born and brought up in that country. She has the memories to be cherished in that country. On the other hand, Gogol and Sonia have nothing to do with India. They cherish America as their homeland. However, the culture they practice inside and outside the house, frightens the second generation immigrants. Ashima follows her Bengali tradition in home. She took a great effort in teaching slogans and Bengali language to her children. Yet, the cross-cultural drawbacks are mostly acquaintance to the second generation immigrants. They struggle to understand these two different cultures.

Practicing Bengali customs in home and American customs in school and other places pushed the children in delirium. Gogol and Sonia confused of these two different cultures they encounter every day. Soon they frustrated with the cultural dissimilarity and Ashima has to face some difficulties in pampering her Indian culture. This cultural dilemma shatters the true happiness in Gogol's life. Outing and late night parties were common in their host culture. However, Sonia and Gogol never went for as they bound with their family. This irritates Sonia and she often quarrels with Ashima. Gogol's affairs with an American girl and get married to an Indian-American girl were some examples of cross-cultural consequences. Sonia married an American and in the meantime Ashoke dies. Gogol helps his mother in packing her things to go to India. Soon he will get isolated from his mother and his sister. As he is aimlessly wandering in his room, he finds his father's gift which he has ignored once and for the first time he start reading it.

When Ashoke and Ashima Ganguli shifted to America, the aloofness in the host country troubled them, as they were brought up among their kith and kin in India. However, for Sonia and Gogol, America is everything for them, Americans were their countrymen. They find no emotional feelings towards India. Here, the culture in the host country disturbed the Ganguli family's peace. Gogol had an affair with Ruth the American girl. Ashoke and Ashima were disappointed by his early love as they vaguely know about his love. However, Gogol and Ruth were in high spirits that they did not mind their words. At first it seems to be like, both were in a state of continuing their relationship throughout their life. They rented a house in new havens and started living together. Being together they started quarrelling often and soon their relationship finds its end.

Gogol's parents were right, as they already warned him of his relationship in a young age. They even mentioned some of their Bengali friends who married Americans and ended in divorce. This is how the Indians suffer from being and not being in an alien land. Even Gogol went to the extent of changing his name to Nikhil. Name signifies the first Identity of a person, so the author Lahiri, in her novel, voiced the significance of Name and Identity in an elaborate manner. Indians celebrate a ceremony for naming a baby as the name itself possesses the identity and the origin of a person. In India, naming ceremony is a tradition among Hindus. The Ganguli family waited for Ashima's grandmother to choose a name for their son. However, the letter from her grandmother has never come and Ashoke preferred his favourite writer's

name Gogol for his son. The name Gogol has been kept after a Russian novelist Nikolai Gogol. However, there was another reason behind in keeping this name for his son.

“One day, in the earliest hours of October 20, 1961 this nearly happened. Ashoke was twenty-two, a student at B.E College. He told Gogol the story of the train he'd ridden twenty-eight years ago, in October 1961, on his way to visit his grandfather in Jamshedpur. He told him about the night that had nearly taken his life, and the book that had saved him, and about the year afterward, when he'd been unable to move” (*The Namesake*.120). Once, Gogol was returning home in a crowded train like two years before with Ruth. The train met an accident and he missed his connecting train to Boston. He arrived late and his father was waiting in the station, anxiousness in his face. Gogol was sorry for his father seeing him standing on the darkened platform trenched. He is surprised to see his father agitated much to the train accident. Later Ashoke explain the reason behind it, after reaching home.

Gogol sitting stunned and could not imagine how his father has survived a tragedy. “He struggles to picture the West Bengal countryside he has seen on only a few occasions, his father's mangled body, among hundreds of dead ones, being carried on a stretcher, past a twisted length of maroon compartments”. (123) Paralyzed by the shock, he could not speak properly. He felt sorry for what he has done to his name that his father preferred most. In describing cross-cultural dilemmas, the author insisting that dislocation of migrants is not a temporary matter. She implies it as a permanent human condition, in other words he has no home on his own. If a man leaves his own home and builds a new home in another country, adapting to the cultures, shows he has no home again.

However, soon Gogol stick to Maxine, and tried in vain to imbibe her American culture as his own. Gogol and Sonia were groomed to be bi-cultural and bilingual often face displacements and cultural dilemmas. This took Gogol to the extreme of choosing Anglo-American as his girlfriends. Once again he starts dating a girl named Maxine. He feels satisfied with her relationship, even he feels as if he is a part of her family. His total ignorance to his own family and culture, reflected in his father's death. Though he and his family lives in America, they still tangled to their Indian customs and culture. So it is hard for the immigrant's family to approve their son's love affair with an American girl. They are strictly culture oriented, family based and concerned with their own religion.

Gogol totally dumped his family's happiness by his selfishness. Later he realized what true happiness is and where it lies. After his father's death, he started hanging with his family more. Then, he satisfied his mother's wish by marrying Moushumi Mazoomdar his childhood friend and a girl of Bengali origin. On the other hand, Moushumi's parents too were unhappy about their daughter who went out with boys when she turned fourteen. These two second generation immigrants were intertwined with their host culture which their parents' dislike most. It never bothered the kids as they engrossed to their host culture and it never occurs to them that they are in an alien land and following alien culture.

However, Gogol's married life was not at all happy as his wife had an affair with Dimitri Desjardins. So Moushumi and Gogol get divorced. He longed for a balance between his home and host culture. Finally, he found the true meaning for his name, after all hating it for these many years. He is in a delirium of his own identity of where he belongs and who he is. At the same time, the readers consider that Moushumi also had an identity crisis as well. And the writer inscribed strongly in the readers' mind that, both Gogol and Moushumi are Bengali, it doesn't mean that they should love each other. Particularly Moushumi grew dissatisfied with their marriage and walked out of it. Lahiri took a strong step in comparing the dislocation and displacement with other countrymen as well. Like, Moushumi's ex-fiancé Graham a German had a tough time in India with her. Even it irritated Moushumi so much that it ends up in break-up.

Even Maxine felt alien in Ashoke's funeral ceremony which was attended by Bengalis. That made her think why she has been excluded from his family. She could not survive for a little time among the Bengalis which is new to her. She is dropped out from the plan of taking her to Mumbai, India to scatter

Ashoke's ashes in the Ganges. Gogol's negligence to his family resulted in Ashoke's death. It seems that he is completely involved in his Nikhil role. His new girlfriend, who is rich and white, fails to understand his family's cultural value. Gogol becomes conscious of his family only after his father's death. He made a big mistake of deserting his family totally. The first generation migrants overcome their cultural displacements and form a new hybrid in their host country, like a paper elephant on the Christmas card prepared by Ashima's father for Gogol is the best example for this.

After his father's death, Gogol totally ignored Maxine and her love. Maxine being an American girl, she fails to understand the fondness between the Indian families. At the same time, Ashima being in America for thirty two years retained her culture in dress and values, as well as adapting the American culture for her personal growth and the sake of her children. Dividing her time every year both at Calcutta and in America made her confident and where she had grown to love her husband is the best part in both cultures. Sonia, Moushumi and Gogol were in quest for multi-culturalism. As these second generations of Indian migrants encounters two different cultures in their daily life, they become accustomed to the new culture in their host country. This second generation immigrants going global and becoming multi-cultural, and are exploring new identities too.

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CHARACTERIZATION OF CHILD IN R. K. NARAYAN'S *SWAMI AND FRIENDS*

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Narayan presents a characteristic spectacle of his innocent characters. Although he underlines several faces of innocence, the markedly telescoped type seems to be located in his child characters. One encounters several types of child delineations in Narayan but *Swami and Friends*, Narayan's first novella, may be considered as a full-fledged study of innocence. Swami is an average schoolboy. Narayan has captured all the essence of his own boyhood days. Writer's own childhood experiences reflect in Swami. Narayan wrote *Swami and Friends*, a full novel about a child. Graham Greene, who was suggested to read it took an instant liking for this book and eventually recommended it to British Publisher. "Incidentally Greene knew, as only an insider could, the difficulties inherent in writing about children and greatly admired those, who had successfully written about or ever for-children." It seems logically significant that Narayan, who was to delineate the entire life-span of his characters in his later novels, should begin at the beginning of life itself. The theme of innocence in *Swami and Friends* may also be taken as the suggestively introduced first stage of the ashrama-system, namely, the brahmacharyashrama. Trevor says, "Swami and Friends is a novel of "small boy adventures, the pull of family relations, the rich life of friends, conflicts of school life and Swami's impossible hopes and images."

At the outset, *Swami and Friends* may be read as an episodic story of school-boys, realized through their typical psychology and characteristically dramatized misadventures. The school-boy's 'epic' (Iyengar, 1987:365) has the most striking and all pervasive ring of innocence about it. The novella seems to exude it. It may also be pointed out that although all the boys in the novella seem to be dramatizing innocence, it is basically Swaminathan, the central consciousness in it, probably inspired by the child-God, Balasubramaniam Swami (Murti, 1987:127-28) through whom it is chiefly realized. The human quest runs through Narayan's novels. Walsh points out "Childhood is crucial stage in the evaluation of human life. It is a period of unbounded dream and wonder. The innocence of childhood is both quality and sensibility and mode of insight."

The basic theme of illusion versus reality-one of the installing features of Narayan's later novels-has been deceptively dramatized through the misadventures of Swami and his cronies in *Swami and Friends*. Narayan seems to have employed the strategy of 'two pronged consciousness' (Naik, 1983:5) for the dramatization of the theme. Putting it differently, the entire experience of the school-boys is perceived as their fresh, innocent, untainted and unacquainted awareness, and it is simultaneously filtered through the adult and experienced consciousness.

Swami and Friends unfolds the episodic story-installing yet another structural device in Narayan's later novels-mostly in the third person narration affording the novelist the desirable distancing for the delineation of the characteristic world of Swami and his friends. The novelist also seems to be well-equipped with minutely observant eye and the reportorial gift to underline the pre-adolescent psychology of Swaminathan and his mates. Tolstoy views childhood as a time of sweetness and joy. He says, "Childhood is so happy. So bliss time. It can never be recalled one can not help loving it and cherishing its brightest memories. One's soul is refreshed and elevated by those sweet and pure memories of childhood. This is a source of never ending joy to many."

Although the overall nature of innocence in *Swami and Friends* is realized through the school-boys's psychology, it has been primarily focussed through their ignorance. Narayan utilizes the facts of his

life in his fiction; In Narayan's Lutheran Mission School was also a done thing in Swami's school. In *My Days* Narayan says, "The Scripture classes were mostly devoted to attacking and lampooning the Hindu Gods, and violent abuse were heaped on idol worshippers as a prelude to glorifying Jesus. Among the non-Christians in our class, I was the only Brahmin boy and received special attention, the whole class could turn in my direction when the teacher said that Brahmins claiming to be vegetarians eat fish and meat in secret in a sneaky way and were responsible for the soaring price of those commodities."⁵ One way of reading *Swami and Friends* may be to underline the various stages of dramatization of the inherent ignorance of the school boys's world, to note their unacquaintance of the adult experience, to underline their indulgence in the fantastic imagination, and, more importantly, to focus on their imitative faculty to play the adult roles.

Swami, the young hero in *Swami and Friends*, is the central consciousness of the novella. In other words, what he notices and especially what he does, constitute the stuff of the novel. Although a mere school boy type, Swami stands out remarkably as a bouncing and enlivened character. Narayan projects the boy's innocence through his overall psychology exemplified mostly in his misadventures. This treatment of innocence, on the face of it, may indeed appear plain and straightforward. It is only when one takes a closer look at the young hero's milky innocence with its equally naive shades, that one realizes how convincingly and deftly does Narayan delineate the boy's character, telescoping his imagination at every conceivable instance.

It seems essential to note Swami's different modes of innocence to understand its nature and Narayan's treatment of it as the inherent trait of children's world. It may also be pointed out that through Swami, Narayan seems to install a typically average and ordinary hero, belonging to middle class, realized through a family frame and the overall influence of the (Hindu) cultural ethos. Krishnan remarks; "This is very bare outline but for a first-time novelist, Narayan packs a lot of interesting and lively material into it and crafts beautifully the world seen through the eyes of this lovable small boy. Each character created in this novel is true to life and takes the reader back to his own childhood. Also, the teachers are very true to the types one has known to school."

The basic strategy employed by Narayan to project Swami's (and his cronies's too) innocence seems to playfully expose the ignorance. Narayan's lense captures the scene at the tennis court as Swami is seen marvelling at his father's excellence in the game. The reader, however, notes the fact being just the contrary as he reads: "Swaminathan found that whenever his father hit the ball, his opponents were unable to receive it and so let it go and strike the screen." (90) If this underlines Swami's utter ignorance of the game, his observation, "that the picker's life was one of grave risks," (90) may create a ripple of laughter. But the most charming instance is the one when Swami with the inborn dread of Mathematics, unable to find the right solution through the mazy and bewildering figures, tries desperately to find some clue to the problem, of all the things in the 'ripeness of the mangoes.' (86) He asks: "Father will you tell me if the mangoes were ripe?" (86) Narayan then amusedly catches his young hero at the pooja-room, as the latter entreated and appealed to God to turn the three pebbles (in his box) into six pies enabling him to buy the covetous hoop. But the delightfully high class expose is witnessed when Swami, playing the mythic role of Tate, pleads with Dr. Kesavan to oblige him with a medical certificate and states that he has "delirium": "I have got it, I can't say exactly....But isn't it some, some kind of stomach ache?" (141)

As one considers the character of Swami in its entirety, Narayan's intention of presenting the young hero breathing under the eternal shadow of fear, becomes clear. Swami, as an average, type exemplifies the innocence and is realized predominantly as a coward and mediocre boy. Perhaps less than four feet, the boy has always been scared of his father, secretly fears the class bully, Mani, feels threatened by the coachman's ruffian son, has a perennial fear of the headmaster and, finally, after the breach of promise, shows no guts to face his Captain. Narayan offers three instances as Swaminathan feels cold sweat; as the coachman's son grins 'maliciously' and takes "out of his pocket a penknife," (91) as the police lathi-charge the strikers and

Swaminathan pleads: "Don't kill me. I know nothing," (100) and finally, as he undergoes the nightmarish and nerve-racking experience in the Mempri Forest: "He clearly heard his name whispered. There was no doubt about it. 'Swami... Swami..... Swami... Swami... Swami.....and then the dreadful suggestion of a sacrifice.'" (58) The last instance rings remarkably authentic as Narayan reveals the innocent child's hallucinatory fears. Considering the overall scare-ridden image of Swaminathan and his cowardly behaviour, one may be inclined to think that the young mind always seems to be suffering under, what may be called, fear psychosis. It is one of the rare reflections of Swami's innocence too.

Another significant mode of Swami's innocence seems to be reflected as the young hero plays the role of the egoist or perhaps the egoist in the making. Needless to say, it is the manifestation of Swami's innocent mind that he honestly believes in his mythic stature and feels proud to be called the Tate of M.M.C. It is in this context that the influence of Mani, the boy with the club and his devil may care attitude and, Rajan the super snob, assume great importance. Swami's middle-class psychology may account for his egoist's role. Unknowingly perhaps, he begins to imitate both of them. Suffice it to recall Swami's slighting reference to the infants as he literally manhandles them on the day of the strike, his excitedly breaking of the window-panes and his own contribution to the harassment of the cart man's poor son. It ultimately amounted to Swami's feeling that he was the most reliable and in fact indispensable bowler in the M.C.C. team. Incidentally, it is in Swami that Narayan installs the first rebel hero in the Malgudi novel.

Narayan's young hero is endowed with all the negative attributes unbecoming of a real heroic figure. But he has also been offered the most redeeming quality: the inherent goodness. Among others, the novelist offers three distinct illustrations of Swami's good behaviour: as Swami desperately tries to save the ant after its 'death by water' and prays for the departed soul; as he, after refusing to buy a lemon for his Granny, feeling guilty and ashamed of himself, returns home (thinking her to be dead) with a repenting soul; and as he, unknown to his father, tries to preserve the spider as a pet and stealthily pockets it. It is for the subtle understanding of the school-boy's psychology reflected in the last instance that William Walsh pays a glowing tribute to Narayan. (1982:37).

It is the parting scene in *Swami and Friends*. Swami, feeling guilty and yet anxious to restore the treasured friendship of the most valued Rajam, offers him a present through Mani, the entire scene has come out vividly. But more than the authentic portrayal of the parting and the tearful Swami, what is subtly and unmistakably underlined is the nature of human discrepancy. The innocent Swami believes that the receding figure of Rajam was in fact waving a goodbye to *him* alone. But he was not quite sure whether Rajam had been really given his address by Mani and the author comments: "for once Mani's face had become inscrutable." (179).

Narayan's first ever characterization of pre-adolescent boyhood also happens to be his first ever study of innocence. Considering the portrayal of the boyhood innocence, what stands out is the novelist's unsentimental attitude coupled with his detached view and objective stance. The episodic structure of the novel underlines several instances focussing on different shades of Swami's innocence. Although Narayan does not seem to be interested in delving deep into the boy's mind (nor would the episodic structure of the novel permit him to), he certainly seems to have grasped the school-boy psychology reasonably well. The overall projection of Swami's mind with Narayan's realistic portraiture of the school boy has made Swaminathan a living character.

In the final analysis, it may also be pointed out that Swami's innocence seems to have been viewed through the writer's bifocal vision of comic irony. Narayan also seems to have employed the strategy of the *rite de passage* as the erring boy realizes his folly and returns to the commonplace world of reality. It may be too preposterous to imagine a spiritual growth as such in Swami, but the subtle suggestion of the dawning of his realization may not be altogether waved off. Swami does not seem to be a mere flat character in Narayan. M.K. Naik rightly puts "in many respects Swami's story is typical of the average schoolboy. He loathes homework. Hates examination, loves vacation and feigns illness to miss school and

to escape drill.” He further adds “schoolboy psychology also contains traits which are far or less inviting and Narayan, whose view of boyhood is by no means snobbery intensivity, callousness and cruelty at several palaces.”

Swami's friends may be viewed from two points of view: their individual delineation may be taken as the projecting medium of different shades of innocence and treating them as the psychological projection of Swami's mind. Somu, the Monitor of the class seems to lead the friends. He exemplifies the figure of confidence and is known as the uncle of the class. He has also earned the reputation of being hardly ever questioned by the teachers. Though not a brilliant student, Somu has an easy way of taking things/The reader reads all about these traits through the narrator's *telling*. There seems to be a subtle suggestion of the egoist and a ring of innocence in Somu. Somu, however, ends up as a thumb-nail character.

Mani, the most dynamic of Swami's friends, is the class bully. The boy with the club is a chronic repeater. Although he bullied everybody and it was said that when a teacher tried to prod him he "nearly lost his life," (8) Mani was Swami's confidant. Narayan makes a judicious combination of *telling* and *showing* in Mani's characterization.

Interestingly, Mani's devilry has an inevitable ring of innocence. Many an instance proves that his reputation as the muscle-man remains not more than a myth. Suffice it to recall his confrontation with Rajam, his demythicizing fight with Somu, and his dread of his own uncle. What seems to be important is, despite playing the proverbial bully, Mani is remembered not for the dark colours in his portraiture but for the deep lines of innocence. One may recall how desperately he tries to squeeze the leaked questions out of the school clerk in exchange of the brinjals. The episode underlines the devil's ignorance and naivete and leaves the reader amused. But it is in the parting scene that Mani, the innocent devil exemplifies life's discrepancy and a sense of ambiguity.

Mani, in the final analysis, may be regarded as a psychological projection of Swami's fantasy. In his restoring Rajam's friendship to Swami, he also seems to play a catalyst. One may be tempted to take him as a possible installing figure of Vasu in *The Man-Eater of Malgudi*. He may, however, be taken as a fascinating study of devilish innocence. As for the characterization, Mani, though remains a cardish character, has the potentialities of a round one.

Sankar, reminding us of Narayan's flair for (God's) names, has been realized as a type-cast, a 'Mr. Know All' of the class. He stands out distinctly with his characteristic traits. Once again Narayan resorts to *telling* as he delineates this character. Funnily enough, we are given two diagonally opposite images of Sankar. As a scholar-extraordinary, he is known for the aura of his intelligence. A permanent rank holder, he has been always respected for his scholarship (even by Mani) and is rumoured to have outwitted even the teachers. The other image of Sankar, creating more amusement, may also be regarded as a typecast, conceived by the school boys's innocent imagination. To a section of the students he is known as a psychophant who earns his high percentage of marks by "washing clothes for his master." (8) He remains a one liner flat character.

Samuel, reminiscent of Golding's Piggy in *Lord of the Flies*, is better known as the 'Pea' on account of his size. The 'Pea' as Rajeev Taranath (1968:362) suggests exemplifies the average and the ordinary as the recurring traits of the Narayan heroes: "He was just ordinary, no outstanding virtue of muscle or intellect." (9) Like Mani, Samuel too is Swami's close friend and confidant and "the bond between them was laughter." (9) Although a one liner, Samuel symbolizes the novelist's point of view: "They were able to see together the same absurdities and incongruities in things. The most trivial and unnoticeable thing to others would tickle them to death." (9)

Rajam, the last and a son of foreign friend of Swami, is yet another unique exemplary of innocence. To the average and ordinary Swaminathan Rajam remains an ideal sort. As he, epitomizing the egoistic nature and (he snobbish attitude, lands in the uneventful and quiet life of Swaminathan, the latter's very

existence seems to reverberate with excitement. Thus, although Narayan has given him enough attributes to stand on his own, he may indeed be regarded as the symbolic representation of Swami's psychological yearnings and egoistic dreams. Rajam too is a type-cast: an innocent snob. Narayan's observant eye and the reportorial experience help him to portray this Indian English Sahib's son with all the stock attributes of that class.

In the treatment of Rajam's innocence, Narayan seems to have stressed some noticeable and refreshingly endearing comic overtones. Suffice it to recall a few comic instances realized through the little snob. As the only knowledgeable member, Rajam fails to understand the words like 'obliged' and 'remittance' in the letter sent by Messers Binns from Madras and ultimately returns the letter to the firm stating, "We are sorry that you sent me somebody's letter. We are returning this somebody's letter. Please send our things immediately." (119) His comment on the Villard bat, "There are actual springs inside the bat, so that when you touch the ball it flies," (114) his playing the role of an adult when he invites Swami and Mani and trying to show off by ordering and humiliating the cook and finally boasting that, "I went in and gave the cook such a kick for his impertinence that he is lying unconscious in the kitchen" (28) have an unmistakable comicality.

Rajam, like Mani and Swami, has the basically endearing quality: the quality of being good to others. He exemplifies it on several occasions: his forgiving of Mani's hostility and accepting him as a friend, his restoring of the valued friendship between 'enemies,'¹ and finally his supposedly expressed gestures of forgiving Swami's 'crime' and accepting him as a friend, underline Rajam's basic good nature. He, however, remains a type with some rare and illuminating traits. "Swami's world is the world of parents, grandparents, teachers, policemen, friendship enemies, and his grand."

Swami and Friends remains Narayan's major study of innocence. It may be essential to note certain patterns and issues emerging out of Narayan's treatment of innocence in the novella. By and large, *Swami and Friends* remains a pace setter and, therefore, the patterns and issues to be noted, become a recurring feature in the later Malgudi novels. Swami and his granny love each other. He passes evenings with her. He feels safe at her. Parental love is one of the significant qualities in Narayan's fiction. "The grandmother is an indispensable part of the Indian household, an integral feature of extended family."

Swami and Friends seems to deal with, although unobtrusively, the theme of illusion versus reality. The theme seems to be Narayan's cap-sulized notion of life to project which the novelist uses the lense of innocence. If the traditionally conceived middle-class family frame functions as a sort of backdrop, the cultural ethos serves as the stage for the 'central consciousness' to enact his assigned role. The progress or the spiritual growth of the protagonist may be viewed in his (as a deviating individual) realizing the folly and return to the world of reality. The cyclic structure of the novel underlines the protagonist's circular journey, corresponding to Narayan's similar notion of the universe. The innocent boys do not display any marked growth in *Swami and Friends* but, taken symbolically, the deflation of Swami's ego and his getting chastened, may be regarded as his realization indicating a subtle growth of his consciousness. What one witnesses at the end of the novel is the restoring of the balance, temporarily topsy-turvier, the reconciliation of the warring issues overpowering the entire scene for sometime, and finally the return of the deviator to the world of normalcy. Narayan seems to employ the strategy of *rite de passage* to underline the protagonist's realization. The novel closes on the suggestion of a positive assertion of the average and the ordinary.

In the opinion of the critics *Swami and Friends* is a novel that records nostalgia and childhood experiences. As Srinivasa Iyengar says, "It is as though every actually has taken Narayan's pen and written out his universal epic of all our boyhood yesterdays that are now no more." Besides *Swami and Friends*, as a full-fledged study of innocence, Narayan presents some child portraits and sketches underlining innocence. The section, considering the child delineation in Narayan, may be confined to his novels only, although the writer has a fascinating gallery of child-portraits like Dodu and Swami displayed through his

short stories. (Narayan, 1985). Graham Greene in his introduction to *The Bachelor of Arts* writes of Swami and Friends, "It was Mr. Narayan with his Swami and Friends, who first brought Indian. In the sense of the Indian Population and the Indian way of life alive to me, Swami is the story of a child written with complete objectivity with a humour, strange to out fiction closer to Chekov than any in other English writer with the same underlying sense of beauty and sadness.

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**LIFE IN THE ROOTS: A STUDY OF BHARATI MUKHERJEE'S
DESIRABLE DAUGHTERS**

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Abstract:

Indian Women always suffer the subjugation and rejection in a chauvinistic society, restricting them to a life of domesticity. This suppression forces them to migrate to a foreign land where they could experience social and emotional liberation. The traditional and cultural constraints imposed on them create a mind of rejecting Indian tradition and glorifying the western norms. After having rooted in the alien land the women immigrants start facing many issues such as the change in geographical condition, problem of language, culture, tradition, living style etc., these crises cause mental trauma and anguish in the minds of the immigrants. The paper analyses the reason for transformation from the native land, the adoption and the conflicts raised due to acculturation and then finding solace in the homeland. The popular hearsay 'home is where the heart lies' brings the appropriate relevance to Tara who desires for an eventual return to the native land.

Women novelists of twentieth century have many different views on culture, gender and class both in society and in literature and at present these are depicted as the most prevalent themes. Contemporary writers like Shashi Tharoor, Shoba De, Jhumpa Lahiri, Chitra Banerjee Divakaruni and Bharati Mukherjee have framed stories against the backdrop of issues relating to culture shock, the immigrant split-self, problems of space in an alien country and identity crisis.

Bharati Mukherjee is a Third World Feminist writer who deals with the problems and issues related with the South Asian Women particularly India. Like the other contemporary feminist writers, she upholds the problems of women, but she differs from them because her basic concern is to delineate the issues of cross cultural conflicts faced by Indian women immigrants. The women characters like Jasmine, Dimple, Tara and Padma are strong, bold and assertive. They have the potentiality for adaptability. This article critically analyses how Indian women being constrained with traditional and cultural norms prefer to lead a free life by crossing the borders on adapting to the alien culture and how the adopted land teach them the importance of their culture.

The title of the novel *Desirable Daughters* has been taken in an ironical sense. It suggests that the daughters are the object of family prestige, their behaviours are to be desirable in tune with the norms laid by the society. Only such daughters who do not cross the Laxman Rekha of etiquettes would be liked and appreciated. The three daughters of this novel are desirable in their girlhood in the sense that they fulfil the requirements of daughterhood, intelligence, obedience and they even remain confined within four walls for the sake of the family status and respect. "Our father could not let either of my sisters out on the street, our car was equipped with window shade". (29)

But over pressure and suppression sometime force women to get freed from it. In this sense, the two daughters including the protagonist cross the borders once they step to alien land. Thus, the title is significant and ironical. Girls are not allowed to make love and marry a man of their choice especially of the other caste. But this issue is raised when Padma falls in love with Ronald Dey, but could not marry him. Parvati falls in love with a man and this shocks the family and Tara's unsuccessful marriage leads to divorce is an outcome of imposed marriage.

This novel is multi-layered and attempts to bridge countries, cultures and generations. *Desirable Daughters* is a tale of immigrants and the attitude of three sisters and their ways of negotiating the multiple dislocation in three different perspectives. The three sisters, Padma, Parvati and Tara are the daughters of Motilal Bhattacharjee, who belong to a traditional Bengali Brahmin family. They part ways taking their own course of voyage towards their destiny. They are a combination of modern and traditional prospect.

The incident which makes Tara, the protagonist to take a firm decision to walk away from the old Indian tradition and strongly hold the American culture is her wedding to a tree at the very early age of five. And after her marriage she is known as Tree Bride. This incident indicates the oppressive confined life. The society becomes the villain to women, since it has many impositions, expectations and restrictions over them. Extra care is taken to shape the character of the girl by suppressing her wishes. She married Bish just because her father had forced her. She says; "I married a man I had never met, whose picture and biography and bloodlines I approved of, because my father told me it was time to get married and this was the best husband on the market." (26) In such a situation, the woman is not able to utter her likes and desires. Thus, she prefers to be away from her homeland where she can enjoy freedom and could live as she like. Tara and Padma enjoy such freedom, since they are away from their country. Tara faces the enigma of modern women after her settlement in America. She undergoes a transformation from a desirable daughter to an advanced American lady. In the beginning, she is trapped in the conflict between tradition and modernity. But later she braves the alien land to seek her identity. She becomes more modernized by the change in dress, food and fashion.

It is a part of Indian tradition that a woman is expected not to tell the name of her husband. But when Tara moves to America after her marriage she learns to adopt the new culture, and thus is ready to call her husband by his name. Though Tara has been brought up through Indian way of living, that of one man for one woman; when Tara crossed the border of her country, she learnt to change her way of living. Husbands in Indian society are treated as God "sheltering tree" (2), provider and protector. But Tara breaks this myth and chooses another man Andy, of her choice, whom she thinks suit her temperament and who satisfies her sexual desires. She refuses to be an object of sacrifice thereafter. She longs to be loved and respected. This makes her the protagonist of the novel as she crosses the boundaries with an indomitable courage.

About her marriage and divorce, as a Bengali immigrant she says, "When I left Bish after a decade of marriage, it was because the promise of life as an American was not being fulfilled". (82). Divorce is a ridiculous thing in India, so Tara's family had not revealed the news of divorce to friends and relatives. Tara during her process of assimilation starts throwing away most things Indian and lives the "American" life.

In its opening epigraph of *Desirable Daughters*, Mukherjee evokes tradition-both as impossible to follow, and as a felt necessity. The epigraph to the novel, a Sanskrit verse adopted by Octavio Paz that provides an insight in an immigrant's quest for identity and authenticity of oneself:

"No one behind, no one ahead. The path the ancients cleared has closed.
And the other path, everyone's path, Easy and wide, goes nowhere.
I am alone and find my way". (12)

It gives hint that neither the old tradition nor the new tradition can really lead to happiness unless you find your own way of living. Thus, the three daughters of the novel take their own decision in choosing their life.

Her elder sister Padma, affectionately addressed as Didi, on the other hand, is more Indian than an Indian in India. Didi, who as a child shunned her family and culture, leads a traditional Bengali Life in New Jersey. She interacts only with other Indians often at lavish parties; she wears only saris and eats mostly Indian food. The two sisters are set on the opposite ends. While Padma being an Indian in the US, Tara is more Americanized. Padma and Parvati lead a complacent and passive life. They don't feel the need to widen their horizons. They are less assertive. The three sisters represent the three different aspects of female experiences. Parvati lives a complacent and domestic life with her husband Auro, while Tara lives a ultramodern free life and enjoys progress and liberty whereas Padma seeks a fine balance between the two;

she lives an independent life with her husband, Harish Metha and does not entirely discard her culture values.

In the later chapters of the novel Tara faces many problems through the strange new 'nephew' Chris Dey and Andy her lover. However, after the terrible explosion in Tara's house created a moment of their reconciliation. Bish rescued Tara and Rabi from the blast. At first, Bish thought it as an accident caused by the cooking-gas. But then in the next day newspaper report they come to know that it was maliciously planned by Andy, her jealous lover who felt shocked to find him being slowly replaced by Bish. Sexual jealousy and frustrations had made him to do this act. Tara realises her mistake and nurses her husband who was injured in the accident. America has given her the experience of knowing the importance of her homeland culture and restricted tradition. She also learns how to sustain familial bonds. They return to Calcutta for a change and Tara is advised by her mother about the true values of marriage and its duties. Finally, they get the desired happiness in life when they reconnect to their cultural roots.

Desirable Daughters is a best example of Tara's exploration and quest for identity thereby portraying the culture contrast. Tara's straddling the two divergent cultures symbolizes her link with Bish, her ex-husband and her live-in lover, Andy. Padma and Tara, break with the tradition and cliched roles in one way or the other to live life in their own way. Padma calls Tara "American" and she even insists her to follow the models of Sita, Savithri and Behula, the virtuous wives of Hindu myths", but Tara chooses here own way as depicted in the epigraph.

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**SUBVERSION AS A LITERARY DEVICE IN CONTEMPORARY
INDIAN WRITING IN ENGLISH: A STUDY OF *SERIOUS MEN*
BY MANU JOSEPH**

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Abstract:

Serious Men by Manu Joseph is a novel which uses subversion as a tool to dig out the evil depths of our society, and their current manifestations. This paper explores the life of a 21st century Dalit protagonist by name Ayyan Mani, who has adopted subversion as a means for his survival. The paper further examines in what has necessitated the adoption of 'subversion' for Ayyan, and its effects on the society.

Keywords: Subversion, Survival.

Serious Men by Manu Joseph is a novel which uses subversion as a tool to dig out the current issues that are persistent in our society. This paper explores the life of a 21st century Dalit protagonist by name Ayyan Mani, who has adopted subversion as a means for survival. This paper will also study the subtle and explicit subversion techniques of Ayyan Mani.

Manu Joseph is a contemporary Indian English writer. He was born on 22nd July, 1974 in Kottayam, Kerala. Joseph has grown up in Chennai and he is a graduate from Loyola College, Chennai. After having dropped out of Madras Christian College, Chennai, he became staff writer at society magazine. He is a journalist as well as a writer. Manu Joseph as a journalist has worked for more than fourteen years. He has served as a deputy editor. Also as a Bureau chief of the Open Magazine, Mumbai, served as National Feature Editor of *The Times of India* and has written for the Independent and Wired. The literary career of Manu Joseph starts with his first novel "Serious Men" published in 2010. It was short-listed for 2010 Man Asian Literary prize and the society Magazine's Young Achiever Award. It has won The Hindu Best Fiction Award in 2010, American PEN Open Book Award in 2011 and Bollinger Everyman Wodehouse prize in 2011. The novel holds in the list of the British newspaper *The Daily Telegraph* which was about the top new novelists of 2010. *Serious Men* is also included in the Huffington post's ten best books of 2010. This novel was also translated into Dutch, German, French and Siberian languages. Hence it clearly shows the importance of its plot. "*Serious Men*" by Manu Joseph is a darkly comic novel on a Dalit Ayyan Mani, who lives in a slum of Mumbai. He is working at a research institute. He is totally against his boss. His second novel is *The Illicit Happiness of Other People* which was published in 2012. This novel is all about a father who is investigating into the death of his seventeen-year-old son, who committed suicide. The reader is introduced to the domestic and adolescent life in this modern-day India. This paper focuses on the contemporary author Manu Joseph and his novel *Serious Men*.

Subversion in literary and cultural theory is usually understood, broadly, as a matter of the reversal of established values, or the insertion of other values into them (Grindon: Subversion). Subversion in literary and cultural theory is typically seen, comprehensively, as an issue of the inversion of built up qualities, or the inclusion of different qualities into them. In *A Glossary of Literary Terms*, it states that "subversion-containment dialectic" of Stephen Greenblatt, is actually an important concern of new historicist critics of the Renaissance literature. According to *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*, "In ordinary usage the idea of subversion seems to be that of an actively empowered, conscious protest or insurgency against the authority of dominant or ruling elite"

(Makaryk P.636). New Historicist's understanding of subversion is actually not as the resistance of power but subversion as a sign of power itself and as a tool. When we believe in one particular idea and do not try to believe another idea is to be changed and has to be subverted. *Merriam-Webster* defines subversive literature as “a systematic attempt to overthrow or undermine a government or political system by persons working secretly from within (Savant: Buzzle). A genuinely subversive piece must be written by somebody who is to a great degree troubled, and sincerely wishes to realize a change, and push the people into taking responsibility. Some of the characteristics of the subversive literature include the way in which it challenges the authority. It is not accepting everything as it is but trying to bring out truth. This type of writing always seems to be controversial. It makes the people to think more and stand for the better one. Sarcastic wit is mostly used in order to bring out the social causes.

Indian Writing in English is the voice of Indian authors. India is a country which is diversified linguistically and otherwise in many ways. English cannot be considered to be as a foreign language in India. English is as much Indian as other regional languages in the country. There was always a change when we compare, that is, nineteenth century is entirely different from twentieth century. Indian English literature is now accepted internationally. It is producing more literature which is internationally acclaimed. The reach of English literature both globally and regionally proves the strength of it: “Indian writing in English has now also begun to receive scholarly and critical attention in the Indian and foreign universities in India” (Iyengar: 2013). An Indian may not always prefer Shakespearian tragedies but will try to adapt Kalidasian romantic comedies or late Shakespearian brand: “Indian English literature has indeed come of age, and will stay 'as part of the world literature'” (Anand: 2008). We can see that the last sixty years of Indian English writing have shown abundant flow of creativity.

The subversive writers of the contemporary Indian English fiction such as Arundhati Roy, Aravind Adiga and Manu Joseph tries to convey the message that subversive writing is not to follow the rules as they are and needs to be scrutinized. The main aim or motive to write in subversive style is nothing but to make people think more and to question the established values or certain set of rules. If we look on to Arvind Adiga's *White Tiger* what theme we can see is corruption. Aravind Adiga is exposing the corruption throughout the Indian institutions. The prevalence of corruption is well depicted throughout the narrative of Balram Halwaie in the novel *White Tiger*. In order to attain social mobility Balram becomes part of the corrupted system. His progress in the life is only because he is part of the paralyzed world. To attain social mobility, Balram kills his boss Ashok and also betrays his own family too. The novel *White Tiger* also questions the education in the country, exposes the corrupt medical system in the society and the law and order which include police and judge were also corrupted. Adiga utilizes these diverse examples to demonstrate that the new India, the India that is assume to advance and progressing, is truly quite recently loaded with greed and self-serving, self-important men feeling anxious to get their hands messy and move up the social and political stepping stools.

Arundhati Roy's *God of Small Things* is another novel that has a subversive narration. The novel is a narrative of a Syrian Christian family in Ayemenem, Kerala. We can see the subversion of Endogamy in *God of Small Things*. The thoughts of Patriarchy, Sacred Marriage and Untouchability (Impurity) are clearly the saplings of the arrangement of Endogamy. We can see societal struggle in the novel. She is also attacking the communist parties in Kerala, here deconstruction has been done by Arundhati Roy. We can see Velutha's struggle against the caste-ridden society. Even though Velutha joins communist party the caste restrictions are still prevalent in the society. While portraying the account of Velutha, who abused the standards of the huge God by having an unsanctioned romance with a Syrian Christian, Roy avows that it is the battle between the deep rooted dharmic laws and the general population in the edge who disregard those standards in the dynamic development of another country. The existing Dharmic laws of Hinduism and communism have been questioned here in this novel. So this is another novel in the contemporary Indian English fiction that uses subversion as a literary device. So now we can that subversive narrative is

dominant in contemporary Indian English writing. Indian authors such as Adiga, Arundhati Roy and Joseph use subversive narration in order to highlight the social causes through a satirical way. A kind of reversal of established norms can be seen and the cynical truth of contemporary India has been exposed. Authors are dealing with the issues directly.

Now to answer the question whether subversive literature is connected with Postmodernism, the reply will be positive. According to Woods: "Postmodern fiction is rather an ongoing process of problematisation or subversion of realist aesthetic ideology" (Woods: 2010). Subversion is somewhat connected with postmodernism. Postmodernism, in its criticism of the binary opposition, cynically suggests that everything is in disorder. In Joseph's *Serious Men*, Ayyan uses the media for fooling others. This seems to be the idea of simulacrum by French philosopher Baudrillard. According to Vallath's *What About Theory?*: "A simulacrum is a virtual or fake reality simulated or induced by the media or other ideological apparatuses" (Vallath: 2011).

In the Post-Rushdie era in which the writers are not dealing with magic realism: "The young writers leave magic realism and look into the reality" (Rothstein: 2000). The contemporary Indian English writings mainly deal with issues like, "Social insecurity, Political instability, moral depravity, communal violence, religious intolerance and global influence. Frustration among the youth, problem of working women, unbridled violence and terrorism" (Anand: 2008). With the coming of post modern consciousness, we can see a change in the attitude of authors. Now most of the contemporary authors try to showcase the problems of common man in a more satirical way, and the survival tactics of the common man through subversive means. Many new authors have come into the Indian literary scenario. This seems to be approach of some of the eminent contemporary authors like Vikram A.Chandra, Suketu Mehata, Aravind Adiga, Arundhati Roy, David Davidar, Arnab Jan Deka, Janhavi Baruva, Jeet Thayil, Amit Chaudhary, Kiran Desai, Jhumpa Lahiri, Chetan Bhagath, Manu Joseph, Amish Tripathi, Ashwin Sangi, Vikas Swarup, Samit Basu, Siddharth Shanghvi, Sarnath Banerjee, Anurag Mathur and so on.

Serious Men by Manu Joseph is a novel which is set in Mumbai in and around the Institute of theory and research. The plot revolves around Acharya, the Head of the Institute, a Brahmin and his personal secretary, Ayyan Mani, a Dalit. Ayyan Mani in a casual way does eaves dropping. He listens very secretly about what is happening in the office. Ayyan Mani always knows what is happening around the office since he presumes that in the hypocritical higher academics that cannot be against ethics. Ayyan is a Dalit, who follows Buddhist thoughts. He also likes Ambedkar. He had a deep anger against the Brahmins who worked in the Institute. He always corrected the quotations in the blackboard in the Institute that is, 'thoughts of the day'. He always understands the problems and needs of others but he tried to make a control over them. Ayyan always finds fault with his wife in the novel. Ayyan hates the affiliation of his wife towards Hindu culture and Hinduism. Through this novel we get a glimpse of education system, politics and so forth. Ayyan lives in BDD chawl in a tiny room. Even the privacy to do sexual relation is prohibited in those tiny rooms in which Ayyan and his family have been living.

Ayyan tries to create a genius out of his son Aditya as Ayyan assumes some of the so-called geniuses are 'cooked-up' and exhibited by the knavery of the 'upper classes.' Between Ayyan and Adi there was a secret which only both of them knew. It is really interesting that the news about a Dalit genius came in news paper. Also Adi recited the first thousand prime numbers in school function. He also teaches Adi such words like "Fibonacci" and decimal system. Ayyan does not hesitate to 'coerce' the authorities of the institute who most of the times resort to manipulations to their and /or their kith and kin's advantage... In the novel we find how Ayyan manipulates the Indian media, his wife and the Institute of theory and research by claiming and making them believe that his son is a true genius. At the end of the novel he puts an end to his manipulation (Joseph: 2011).

Further subversion methods are clearly evident in *Serious Men* by Manu Joseph. Mostly when Indian writers speak about marginalized community in the novels, they go for a sympathetic approach to

them and try to show them as victims and losers. In *Serious Men*, Joseph empowers his protagonist, Ayyan Mani. Ayyan wanted his son Adi to be a genius. Ayyan seems to believe that Adi is a genius. In-order to get an acceptance of Adi's intelligence Ayyan has chosen the way of manipulation of media. Genius is someone who is very special and extraordinary person. Ayyan gave fake news in *The Times of India* that: "It's unbelievable but true. Ten-year-old AdityaMani has been selected by the Department for Scientific and Education and Excellence of Switzerland to go to Geneva later this year on one-month scholarship." (Joseph P.91). Ayyan has fooled the world in which he is living. This fake news that he gave in the Newspaper has helped him in succeeding his ambitions about Aditya. Also Ayyan lies to the media person Luthra, Metro Editor, The Times of India that Adi can recite the first thousand prime numbers. In this contemporary world all that comes in the newspaper may not be true. Nowadays manipulation of media in our society has become a usual trend. The society believes what the media says. Hence Manu Joseph, by giving Ayyan the power of subversion, allows his protagonist to emulate the powers that be. Rather than the real social or economic problems the society and the people within it are more interested in media attractions. This is one of the main problems of Indian society, and that is what Manu Joseph wanted to highlight through Ayyan Mani.

Another thing that we find in this 21st century society is fake intelligence. Ayyan, the protagonist, helps his son Aditya in-order to create a genius out of him. Oja Mani, Ayyan's wife wanted her son to be a normal boy like other boys in the society but Ayyan seems to believe that Adi is a genius. Ayyan tells himself in the novel that, "Every night I make up a science story for my son. That's how I put him to sleep. All my material comes from the Institute." (Joseph P.37). In another instance in the novel Ayyan takes Adi to worli sea face and he taught him new words, "Say, "Fibonacci...Fibonacci" (Joseph P.55). Adi repeats "See Rees. Fee bon a chi see Rees." (Joseph P.55). At this moment of time the father and the son discusses about this and that's what both enact in front of the society. Both father and son tell together "'Our secret,' Ayyan said. 'Our Secret,' the boy said, laughing." (Joseph P.93). Ayyan has made a simpler plot, "to achieve nothing more than a fun and a distraction from the inescapable miseries of BDD." (Joseph P.119). He has made a pact with his own son, "'Our Secret'", that is what Ayyan tells his son. Ayyan make Adi to memorize questions: "What is gravity made of, miss? Or 'Why are leaves green?'" (Joseph P.119). Ayyan tells Adi to raise these kinds of questions in school. So when we consider these incidents from the novel it is very evident that Joseph wants to expose the fake element involved in the tales of child prodigies, and the unhealthy craving for glorifying the same. Manu Joseph is evaluating the de-moralizing impact of this craving on the 21st century education. In many instances, this fake and/or unusual intelligence is not beneficial for our society in any manner.

Cheating is another method of subversion technique that we can find in the *Serious Men*. Aditya has already understood the need of hiding things that both he himself and his father discussed. Ayyan with his boy visits Sister Chastity in the novel. Sister Chastity wants a special candidate who can perform well in quiz competition. Ayyan is cheating the school authorities in this instance. Ayyan wanted the questions that will be asked in the science quiz. When Sister Chastity went out, Ayyan: "Ayyan opened the drawers and looked in. There were invitations, rosaries and letters to the municipality. He also found some mid-term question papers though. Then he threw a decisive look at the three land phones lying on her desk. He picked one and dialled his own mobile number. He took the call and put the mobile back." (Joseph P.195). Ayyan Mani is clearly cheating the school authorities. Ayyan cheats media people too by claiming that Adi can recite the first thousand prime numbers. Ayyan was helping Adi through the walkman earpiece that Adi had in his ears. Ayyan also requests the media people to not take pictures of Adi with the ear aid. Here Ayyan is cheating the media and the world who watches it. Manu Joseph highlights the method of cheating with the help of technology which is now a reality and is part of our society.

Blackmailing is another subversion method used in this novel by Manu Joseph. When Ayyan was asking Acharya to permit his son for attending the JET Exams, Acharya didn't accept immediately. Ayyan

replies: "I know what you mean, sir.' 'And what's wrong with the coffee these days? It tastes chemical.' 'I will ask the peons to be careful, sir.'" (Joseph P.237). Here we can see a kind of threat or a voice of blackmailing in Ayyan's voice. In the same novel we can see another instance in which Ayyan is Blackmailing Acharya again. This time Ayyan wants JET question papers, but Acharya rejects. Ayyan now took a dictaphone and plays the conversation between Oparna and Acharya. So here we can see a deal that Ayyan makes with Acharya (Joseph P. 303-308). It is clearly blackmailing. The officials of the Institute of Theory and Research now find that Ayyan and his son were enacting and Ayyan is cheating them. They confirmed that Ayyan was tricking them. Now they are telling that: "Ayyan Mani is a con. His genius son is fraud." (Joseph P.321). When they started attacking Ayyan on his deeds, Ayyan replies them: "It is not safe for you to be here. Anything can happen. I suggest you go home." (Joseph P.322). This is because Ayyan had already recorded the comments against Dalits by the elite of the institute. Nambodri and other scientists now offer another deal that they will accept Adi on the condition that Ayyan has to declare that the recording is fake. Ayyan went outside and the crowd rushed towards the Institute and destroyed it. So we can see how Ayyan is going against the existing evils or sins through resorting to another set of sins or evils.

There are politics in every area in this 21st century society. The Institute of Theory and Research and the school where Adi studied are some of them. Manu Joseph is able to expose the politics of the academia or of the scientific institutions. Jana Nambodri and Acharya are holders of the two different perspectives of the Scientific Research Institute they are working, and the institution is easily a representative of today's higher education and institutions. Also when the CD aired by Ayyan, it was recordings of the dirty or filthy talks against the Dalits which were the voices of the authorities of the Institute of Theory and Research. The politics of scientific institutions are exposed by Manu Joseph through allowing subversion by Ayyan. The school principal Sister Chastity has special consideration to the students who belong to Christian religion is again another kind of politics in the system. This is the politics of academia. So what Manu Joseph seems to convey that in a society all these are quite common. So politics of academia or scientific is again part of subversion method.

In view of the foregoing, in Contemporary Indian English Fiction, 'subversion' is a new literary device. What we find within subversion methods include, fake intelligence, manipulation of media, cheating, exposing the politics of the academia or scientific, and blackmailing, which is clearly evident in *Serious Men*. In one way or the other it is leaning towards a post-modern approach. When we talk about the 21st century, the world seems to be chaotic. What we can see in this chaotic world are cheating, manipulation, and corruption. All these have become part and parcel of our society. So now one question arises in our mind: aren't these already present in our system? Isn't it a quite common thing or isn't it part of our society?. Hence Ayyan Mani, the protagonist of this novel, has developed a cynical approach. Manu Joseph as a contemporary author has successfully employed the subversion techniques to portray his protagonist, Ayyan Mani and his attempts to be successful through subversive means.

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**THE HORRENDOUS TRAGEDY OF PARTITION AND ITS AFTERMATH IN
MANOHAR MALGONKAR'S *A BEND IN THE GANGES***

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A Bend in the Ganges was one of the best Indian English novels of Manohar Malgonkar. He got his education from Bombay University. He served as a game hunter, a civil servant, a mine owner and a farmer. The novel opened with the movement of civil disobedience of 1930s and ended with the riots of partition in Punjab.

A Bend in the Ganges emphasized the tragedy of partition. It also focused the communal riots between the Hindus and the Muslims. The novel showed the horrible picture of developments in the partition. The novel portrayed that the Hindus were the real enemies of Muslims. The Muslims also believed that the Hindus were crueler than the foreigners. It also painted a vivid picture of the struggle of Muslims for a safe homeland separate from India in the aftermath of partition. India had fought for freedom in two ways. Firstly, that the non-violence was disliked and refused by the terrorists. Secondly, the revolution was dreaded by Gandhiji and his followers. Gandhiji pleased everyone strictly to follow the ideology of non-violence. The author opened the novel with “They were burning British garments. The fire that raged in the market square was just one of hundreds of thousands of similar fires all over the country.” (1)

The novel spinned around the three young men named Gian Talwar, Debi Dayal and Shafi Usman, who were transversed about the partition. Gian was a poor young college student, an ardent follower of Gandhian creed of non-violence and a self-styled Gandhian. He came to Duriabald in the West Punjab for his studies. Debi Dayal was the only son of Dewan Bahadur Tekchand Kerward, who was a friend of Gian Talwar. Debi and Shafi were the members of a terrorist called the “Freedom Fighters”. They were believed in the ideology of violence. Hanuman Club was formed by the freedom fighters. The members of the club were nationalists and terrorists and their leader was Shafi Usman. The associate of Shafi Usman was Debi Dayal. 'Jai-ram'! and 'Jairahim'! was their secret mode of greeting which was an indication to respect both the Hinduism and Islam equally. “They were all fervent patriots, dedicated to the overthrow of British rule in India. Anyone who represented that rule, British or Indian, was their enemy; anything that represented that rule was their legitimate target.” (56)

One day Gian, Shafi Usman, Debi and his sister Sundari gathered for a picnic. It brought a clash between Shafi and Gian on violence and non-violence. Shafi spoke to Gian:

...Freedom has to be won; it has to be won by sacrifice; by giving blood, not by giving up the good things of life and wearing white caps and going to jail. Look at America the United States! They went to war. Turkey! Even our own Shivaji. Non-violence is the philosophy of sheep, a creed for cowards. It is the greatest danger to this country. (11)

Shafi Usman criticized Gandhiji and said that Gandhiji had weakened the spirit of the people. Gian proclaimed that Ahimsa was the noblest of all things. He also added “..... No man has the right to raise his head against another, whatever the provocation, I shall never do it. It takes greater courage; non-violence is not for the weak”. (12) The offer of joining the group of Shafi was rejected by Gian.

The terrorists doubted that Gandhiji's movement was supported by the British. Shafi Usman was

devoted to overthrow the rule of British in India. He encouraged the terrorist activities against the British Government. The freedom fighters were eager to sacrifice their life for their motherland. The communal differences among the people of India were the root cause of the country's slavery. The British took the full advantage of the communal riots of India. Gian involved in a family feud with his cousin Vishnudutt in the village of Konshet. Gian's own brother Hari was killed by Vishnudutt. Then he believed that non-violence was the impractical philosophy in real life. That incident lead Gian to against the principle of non-violence said by Gandhiji. He took revenge on Vishnudutt for the killing of his brother. He was also sent to the prison of Andamans as a punishment of life sentence by the police. Iyengar clearly said that the family battle in the village was: "Like a prologue to the main act, this story of family feud suspicion, rivalry, hatred, vindictiveness, murder is to be viewed as the advance micro-tragedy foreshadowing of the macro-tragedy on a national scale in the year of the partition." (433)

Debi implicated in the terrorist activities with the other members of the club. He blowed up the railway tracks and bridges under the instruction of Shafi Usman. Debi was hatred for the rule of British and their behaving in handling the people of India. The novelist expressed the hatred for British: "Debi hated the British, as they all hated the British; that was what brought them together, Hindus and Muslims and Sikhs, men of differing religions united in the cause of freedom as blood-brothers: the freedom fighters." (53)

Later, Debi was put in jail for stealing the explosives from his father's store. He learned that Shafi and his Muslim friends hid themselves from the police and left the Hindu boys. Debi, Basu and other Hindu friends were also arrested and sent to Andaman for imprisonment. The betrayal of the Hindu boys by the Muslim boys clearly revealed the hatred among the two communities. There was a noticeable change in Shafi. Jitin Das and Hafiz Khan were the associates of Shafi. They belonged to the first batch terrorists. In Andaman, Jitin Das was died in captivity, but Hafiz Khan headed the whole movement from the Bombay itself.

The communal poison gradually changed the mind of Shafi Usman. A number of paper cuttings on the report of brutalities done by the Hindus on Muslims were showed by Hafiz Khan to Shafi. During the absence of British in India, the lives, the wealth and the religion of the Muslims would be in peril in front of the majority of Hindus. The Muslims thought that they would live as slaves for Hindus. Jinnah stood for the sake of Muslims and showing hatred for the Hindus.

The betrayal of the Hindu members of the Hanuman club created the division between the two communities resulting in a violent communal conflict. Debi felt angry on the two people in the world, one was his father Tekchand and other was his terrorist friend Shafi. Debi wanted to take revenge on Shafi. So, he returned to India from Andamans with the help of Japanese. Debi waited for the ending of the British-Japanese war for resuming his struggle for the independence of the country. Gian was already escaped from the prison of Andamans.

The Muslim gang was very active to attain their aim in Rawalpindi and Multan and Bhagalpur. There was an urge of the Hindus to leave the districts. Shafi Usman waited for the moment to assault Hindus. He had also thought of the Hindus were also to do the same deed. The partition riots were began in Duriabald and elsewhere in Punjab in the eve of Independence. The chapter entitled 'Anatomy of Partition' clearly showed the picture of the days of partition. There was an unavoidable procession, demonstrations, slogan shouting and killings of mass people were found everywhere. Malgonkar described the partition of people in the following words: "A vast landscape packed with people was now being partitioned according to religious majorities: the Muslims in Pakistan, the Hindus in India." (281) In Duriabald, everyone was caught up in the fire of hatred.

The police, the administration, even the army, navy and air force were caught up in the fire of enmity. The religious civil war broke out in all over the country. The scene of killing the people in mass was a disgraceful and horrible sight. The Muslims and the Hindus were changed the village, town and city as a

field of battle. The terrible incidents took place in the partition. Malgonkar narrated the scene of migration of millions of people in the country took place:

Tens of millions people had to flee, leaving everything behind;
Muslims from India, Hindus and Sikhs from the land that was soon to
become Pakistan: two great rivers of humanity flowing in opposite
directions along the pitifully inadequate roads and railways, jamming,
clashing, colliding head-on, leaving their dead and dying littering
the landscape. (282)

Due to the broke out of religious civil war in the every village, town and city, the Muslims and the Hindus fought each other. The officials and technicians of each and every job joined themselves in the mass migration. The people were burning looting, killing, dishonouring women found everywhere in the city.

Dhan Singh, a driver of Tekchand resided in a Muslim dominated area. So he wanted to leave the place and settle safely with his family in the servant quarters of Tekchand. When he was going along with his family by the car, he was stopped by a Muslim mob. Malgonkar clearly showed the suffering of people in a family. Dhansingh's wife and two children were dragged out. They stoned the children to death in front of their parents, and then poured petrol over Dhansingh's hair and beard and burned him alive. After that they had taken his wife away" (283). Tekchand came to know the death of dhan Singh. During the partition, the fate of millions of people were showed and narrated by Malgonkar. Unfortunately, Debi's sister Sundari, came from Bombay to her mother's home in Duriabald. That was not a good time for a Hindu woman to be halted in West Punjab. In Debi's house, his sister sundari, father Tekchand and his mother didn't sleep at that night. They heard the roaring noise of the mob like the migrating swarm of bees.

The people in Duriabald were not in safe and secure. The army escorted the people right up to the border on their way to Jullundur. The convoyed delayed for two days. Tekchand was very much angry about the ruin of the town. During the days of partition, the suffering of the individual person was exposed by the novelist through the character of Tekchand:

"Because I wanted to keep all this, all that my family and I myself
have built. One of the best houses in town, a name honoured in the
whole Province, the best private collection of Indian Bronzes in the
whole country. And suddenly someone has decided that this land
which is mine should be foreign territory-just like that! And
merely because some hooligans take it into their heads to drive all the
Hindus away from their land, I have to leave everything and go, pulled
out by the roots, abandoning everything that has become a part of
me.' (286-287)

Leaving the native place was unbearable one to Tekchand. He made a call to the Muslim police Inspector to enquire the time of departure of refugee convoy. The officer told "Everything depends upon how they treat our people on the other side. I hear a train was attacked in Patiala by the Sikhs; a convoy butchered in Amritsar. If that sort of thing is allowed to happen, how can we protect the Sikhs here from the fury of the mobs?" (288-289)

The chapter titled 'The Sunrise of our freedom' opened with the description of the moving train with refugees. The people did not like to move from their own place because of the fear of losing themselves. Malgonkar obviously explained the pathetic condition of the people of India. The sudden changes of politics transformed the people into refugees. They were fleeing from their own land because the country was invaded by an enemy. When Debi Dayal came to Duriabald, he remembered the words of shafi: 'A million shall die!'. Debi and his wife Mumtaz were a part of that migration. He did not bother about anything but his only intention was to reach his own native land.

The train services were stopped and both Hindu and Muslim workers on either side of the border had fled away to save their life. Debi disguised as a Muslim under the name of Karim Khan. In the dawn of the 15th August, the train travelled by Debi had to face the wrath of communal clash. The disguise of Debi was brought himself to death. He had fallen on a victim to the violence of a mob. His wife was also taken away by the Muslim mob.

Gian went to Takchand's house to visit Sundari. Shafi and his followers entered the home of Tekchand and planned to take revenge on Debi's family. He wanted to abduct Debi's sister Sundari. During their struggle, her mother was killed by Shafi. Shafi was killed by Sundari and Gian. Then they departed to join the convoy setting out of the way because he was very much attached to his place and house.

Malgonkar portrayed the horror of the partition riots in this novel. He described the ideologies of violence and non-violence through his characters in the story of the novel. Violence was the only thing associated to the partition of India but Malgonkar discarded violence in the death of Debi Dayal. Suresh Kumar opined that, "It might have failed at the time of partition not because of its faults but because of the persons who handled it on either side." (158)

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16

MANIFESTATION OF ALIENATION AND INCESSANT QUEST FOR IDENTITY IN CHITRA BANERJEE DIVAKARUNI'S *OLEANDER GIRL*

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Only in a state of solitude, when you willingly stay face to face with God, can He help you to open yourself, and show the impurities preventing you from moving forward and help you to identify your unique gift, life mission and destination.

- Sunday Adelaja

Literature connotes the value of art, culture and tradition in multi-perspective ways. It also emphasizes the interwoven concept of people's life which sprawls with their ethnicity and culture. Culture and their ethnic identity determine the people's way of living in this world. In accordance to that the identity enhances the principle of people's life. Thus, 'identity' is crafted mainly due to ideology of Edward Said's Orientalism wherein he manifests impact of marginalization and acculturation of the diaspora in the host land. Similarly, Judith Butler believes that gender identity is “the stylized repetition of acts through time” (519). Moreover, he defines “identity is not stable or predefined but an illusion created by social agents” through language, gesture and all manner of symbolic social signs” (Butler, 159).

This paper merely attempts to focus the experiences of immigrants in the Alien nation and manifests the theme of identity, alienation and cultural assimilation in the novel “Oleander Girl. In this novel Chitra Banerjee Divakaruni explores how the immigrant Korobi Roy struggled to know about her true identity in America. Now a day's quest for identity has become a foreshaft notion of immigrants because they strive hard to assimilate themselves to the cultural and traditional mode in the alien nation. It has become apathy for research scholars to explicit their motifs and thoughts towards it in versatile way.

Chitra Banerjee Divakaruni, a connoisseur of Asian American Diasporic writer, born on 29th June, 1956 in Gurap village of Burdwan District in Calcutta (now Kolkata). She has gone to the United States for her graduate studies, receiving a Master's degree in English from Wright State University in Dayton, Ohio, and a Ph.D. from the University of California, Berkeley. She started her career as a poet. She currently lives in Houston, Texas, and teaches creative writing in the University of Houston. Most of her writing swirls around the experience of immigrants. Her work has been published in over 50 magazines, including “The Atlantic Monthly” and “The New Yorker”, and her writing has been included in over 50 anthologies, including *The Best American Short Stories*, *The O. Henry Prize Stories* and the *Pushcart Prize Anthology*. Her books have been translated into 29 languages, including Dutch, Hebrew, Bengali, Russian and Japanese, and many of them have been used for campus-wide and city-wide reads. Several of her works have been made into films and plays. She has received many accolades for her writings.

Chitra Banerjee Divakaruni, a canon of South-Asian American contemporary writer, who has experienced discrimination, alienation and rejection from their host communities over the years. Therefore, the contemporary writers of South-Asian American diasporas lean into the creative work of art to speculate their identities arising out of rift. Chitra Banerjee Divakaruni, as the canopy of this novel attempts to craft the character's identity role in an eccentric way throughout the novel. On elucidating about the portrayal of characters in Divakaruni, K.S Dhanam has written:

Divakaruni's books are directed mainly to women of all races and faiths whoshare a common female experience. All her heroines must find themselves within the contrasting boundaries of

their cultures and religions... she also contrasts the lives and perceptions of first generation immigrants with that of their children born and raised in foreign land. And inevitably, it includes the Indian American experience of grappling with two identities. She has her finger accurately on the diasporic pulse, fusing eastern values with western ethos. Her writing course with her identification is with a brave new world forging to life. Her sensitivity to contemporary voices, today's issues are threaded through with an ongoing search for identity beyond anthropology, beyond sociology and beyond academia. (62)

The novel *Oleander Girl* swirls around the life of a fragrant, young and charming upper-class Brahmin girl Korobi and her incessant quest for identity in well off America. Korobi, the granddaughter of a retired barrister, Bimal Roy, is brought up in a modest and hereditary manner under the rigid control of her grandfather's rule.

Being an orphan girl, she believes her parents had died because of her birth. The novel opens with Korobi's dream on the night before her engagement with Rajat Bose, a man from a rich family in Kolkatta. Suddenly, she awakes from the dream and sees the ghost of her mother's image at her window. Her mother points her; "There's something out there you want? Beyond the Ocean?" (5) to get it. Then, she stays there and predicting her to go beyond the ocean to find it for her life and be free forever.

Chitra Banerjee Divakaruni fertilizes her usual style of magical realism by showing the shadow image, she intricates the difference between reality and magic through the appearance of Anu, Korobi's dead mother (Anu Ratha Roy). On one day Korobi's family is getting ready for the engagement with Rajat Bose. The utmost happiness blooms everywhere in her house. Rajat, a modern and elegant bride groom reveres Korobi's family tradition and history. Suddenly, there happens a terrible thing in her life. Korobi's grandfather died of heart failure. She swings between numbness and grief losing all of her relations. Subsequently, there is a religious riot in Gujarat. Things have been going wrong at the Boses' warehouse between the Hindu and Muslim workers. The couples are filled with bewilderment. Then her grandmother notices her griefness and starts to tell about her identity; "Your father's alive. His name is Rob. He lives in America" (52).

Korobi stumbles on hearing that her father is alive. Her grandmother (Sarojini) betrays everything about her and her daughter. Progressively, she dwells upon the question of identity. As per the prediction of her mother, an idea flashes in her and that she decides to go to America in search of her identity with the permission of her fiance's family. To state the state of identity crisis and exiled condition Edward Said states,

"Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile's life, these are no more than efforts meant to overcome the crippling sorrow of estrangement." (137)

Korobi has flown off to America with the sparkling thought of finding her identity. When she reaches the destination, she wonders the beauty of America but she feels alienated and she plunges into home sickness because she is far away from her beloved Raja and grandmother. She says; "Loneliness falls me like snow over an empty field." (97). Later, she accompanies with Mitra to find out her father with the help of Vic, who is the nephew of Mitra. Both of them meet Rob Evanston and have their enquiry about her father and mother. Often, she makes a call to her grandmother and explained everything. Whenever she contacted her grandmother, she insists her to keep the value of her tradition. Sarojini advises orthodoxically; "Remember who you are. Remember the world that waits for you here, its privileges and obligations. What happens in America isn't your life; it's only an interlude" (139). Her advice seeks of her to be the guardian of their orthodoxy in a free country out of all barriers.

Later on, while her searching of her father Vic and Seema ask her to assimilate their culture and to

transform herself in dressing and hair style. She couldn't resist them. She has been culturally transformed and sees herself in the mirror. Vic comments her that she looks like a modern and confident woman. Vic also tries to propose her. Moreover, she understands the affluent American's way of life style because Vic's life is fueled by his own desires. They did not have any traditional background. Then, she meets Rob Mariner at his Penhouse. There, she is being assaulted by him but she escapes from there. Thus, she visages all the troubles in the alien nation, eliciting this she says; "All the troubles I went through, searching, the dangers I faced-no one even wants to know about it." (217)

Consequently, she has undergone lots of transformation; she finds out his father Rob Lacey and tells him "My name is Korobi, after the Oleander" (232). He replies that her daughter and wife were dead and he saw their ashes in India. So, he married another woman. Korobi says; "I wonder about his journey from grief to acceptance, to his present life with his new family. I'm jealous of" (243). She fed up and frustrates on hearing the statement from his father. Rob manifests that her grandfather has made confusion that both are dead. Subsequently, she feels a great, dizzying anger towards her parents. Then, she expresses her gratefulness to Vic for being helped her to find out her father. Aiming at describing the identity of self and others, Bhabha says:

"It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences-literature, art, music, ritual life, death..."

The transnational dimension of cultural transformation migration, diaspora, displacement, relocation makes the process of cultural translation a complex form of signification" (Bhabha 247).

Finally Korobi realizes about her identity and says "Because the Oleander was beautiful-but also tough. It knew how to protect itself from predators. Anu wanted that toughness you're you because she didn't enough of it herself" (253). Thus, the various dramatic situations hauled her drastic strikes in her life. Her search of her father and night attack was shown with verve and eagerness in an enthralling manner. Chitra Banerjee Divakaruni's splendidly carved the amalgamation of culture, identity crisis, alienation and assimilation throughout the novel. Hence, the theme of identity and alienation and the pangs of identity crisis are well-knitted in a versatile way in this novel.

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**NEGATIVE IMPACTS OF GLOBLISATION IN
 ARVIND ADIGA'S *THE WHITE TIGER***

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Abstract:

The paper entitled “Negative impacts of Globalisation in Aravind Adiga's 'The White Tiger' attempts to explore the unequal results of globalization that is negative impact of globalization. Obviously globalization helps to develop a nations' growth on the other hand it brings changes in our own culture, widen the gap between the rich and the poor and it affects our own language. It kindles people's desire to become rich. Through kindle people's desire it changes the character of the people. Globalisation changes the mundane as murderer. Adiga, in 'White Tiger' through the character of 'Balram' clearly portrays all these changes. By his writings Adiga showcases how the impulse to become rich makes people act less compassionate and humane in the age of globalization. He has got The Man Booker Prize for his real portrayal of this society as 'The White Tiger'. It explores how the greed to become rich makes people more self-centred and provokes them to do dirty, unimaginable things to other fellow-beings. In reality, globalization, which seems to have contributed to the growth of developing nations, actually has widened the gap between the rich and the poor in developing nations. Because of globalisation the unquenchable desire for wealth drives the middle class and thunder privileged to indulge in criminal activities. An attempt has been made to explore this reprehensible acquisitiveness of the people which makes them more self-centred and inhumane with reference to Adiga's 'The White Tiger'. It paves way for multiculturalism.

Keywords: globalization, under privilege, culture change, kindles desire, multiculturalism.

Manfred B. Steger defines globalization as: “a multidimensional set of social processes that create, multiply, stretch, and intensify worldwide social interdependencies and exchanges while at the same time flustering in people a growing awareness of deepening connections between the local and the distant”(13). Globalisation is the process of international integration rising through the interchange of world views, products, ideas, and other aspects of culture. Advancement in transportation and in telecommunications infrastructure has been core factor in globalization, generating further interdependence of economic and cultural activities. Aravind Adiga's portrayal of India is a real one. He upholds, showcases the real India and the negative impacts of Globalisation. Aravind Adiga, himself said about the novel that it is equally or perhaps more demanding. Adiga himself made a very significant statement: “I tried to tell a very real story about Indian on the brink of unrest...” (The Times of India) The authenticity of portrayal is clearly brought home to people by Adiga's talk about making notes about things: “I couldn't write in my articles. This book is a result of my secret uncensored articles. My job with Time magazine made me travel throughout India, especially in U.P. and Bihar where I got to see a lot of rural life”. (The Times of India).

In WHITE TIGER, Balram Halwai the narrator and the protagonist, conveys, how Globalisation affects the society, culture, and how it widens the gap between rich and poor. Introducing himself as “The White Tiger” Balram writes series of letters addressed to the Chinese Prime Minister Wen Jiabao, who is going to visit India. Balram has decided to share his own story of entrepreneurial success. After entered into globalised city like Delhi, it changes him a lot. Globalisation changes the innocent Balram as

Murderer. It brings changes into people's mind.

The hero Balram, was raised in a large, poor family in Laxmangarh which is not touched by globalisation. While he was in Laxmangarh, there he was innocent, would be frightened of even Lizard. When he saw Lizard, his blood breezed. He never turned into a girl. When His father was going to kill that lizard, Balram stopped his father and told "Don't kill it, Daddy just throw it out the window, Please?" (E.T. 30). Obviously it displays how Balram was in Laxmangarh. He didn't want to kill even Lizard. But later the same person killed his master Ashok, to survive in this globalised world. This is the good example for consequences of Globalisation. Globalisation makes our other personalities which are sleeping inside darted out simply. It makes him to realize how money is important.

When he was in Laxmangarh, he decided to go up to the Black fort, which was situated in his village, on his own, at that time, a black thing materialized at the entrance. At once, he spun around and ran back down the hill, he was too frightened even to cry. It was just a cow. That much coward he was. But when he was living in Dhanbad and working in Mr. Ashok's house as a driver, he returned to Laxmangarh with his master Ashok and his wife pinky Madam for an excursion, but that time his attitude, his mind set and perception towards the world all were totally different and changed, he changed as cunning, brave enough to kill his master. That time he entered the Black Fort for the first time. After entering into globalised world, entering into the Black Fort is easy task for him. Thus globalisation gives him courage even to do wrong things.

The consequences of globalization reflected in languages. Nowadays people are at the verge of forgetting their mother tongue and they get infatuated with English, especially, Indians are obsessed with the English language. Due to this obsession, they don't have any interest to learn their mother tongue. But countries like China never obsessed with English. They give importance to their own language and through that develop their nation. But in India it is a mania.

In cities, people move to foreign countries to earn and settle there. They fall in love with someone there, and bring him/her here. But they cannot adapt to our culture and our age-old believes. Hence they bring their culture here and it affects our system. In 'white Tiger' Mr. Ashok, went to America, and there, he married a lady named Pinky. In the evenings, they would play badminton into the compound of the house. At that time Pinky wore trousers. This paves way for cultural damages. Our culture is a unique one, it is very precious. Polygamy and living together are not common in India and mostly it is not acceptable here. Getting divorce and marrying another guy is ease and common in all around the world except India. But slowly this culture is spreading here. But we could not spread our culture to foreign countries. We could not persuade others. This is the consequence of Globalisation. In 'White Tiger', Balram Halwai, says about the current situation, 'No, it's not. Really it's not. The way things are changing in India now, this place is going to be like America in ten years" (Adiga, W.T. 89).

Being born and brought up in America, Pinky couldn't adopt Indian culture and life style. She longs for America. Though Ashok provided her American way of life, she couldn't live Indian way of life. Ashok found out America within India.

"Now, Mr. Ashok's thinking was smart. Ten years ago, they say, there was nothing in Gurgaon, just water buffaloes and fat Punjabi farmers. Today it's the modernist suburb of Delhi. Microsoft, all the big American companies have offices there. The main road is full of shopping malls each mall has a cinema inside! So if Pinky Madam missed America, this was the best place to bring her" (Adiga, W.T. 122). "That's not a mall, country-mouse. That's an office building. They make calls from there to America" (128). People try to create America here itself and work for America, and London.

Unable to adopt the situation, Indian family system and life style, Pinky madam left for America, without any information to her husband Ashok. Thus their marriage came to an end.

When we compare failures in marriages with ancient days, it is highly increasing now. The main

reason is Globalisation. In such a way, it spoils our life, our culture, marriage life, family and everything. In 'White Tiger' Balram says, 'No respect for God, for marriage, family-nothing' (183, White Tiger, Adiga). Slowly people lose everything, they become hopeless and make their own way. These failures of marriages reflect in our culture. Our future generation will be jeopardized. We cannot segregate, channelize, and tend our own generation with our unique culture. That's why, our generation is totally different from us, day by day this society slowly moves towards multi-culturalism like America, and here also many rows of malls are there in I.T. cities. There is a flashing red light on the top floor and it is disco. Lines of young men and women are standing outside the mall, waiting to go up to that red light. It jeopardizes our dress code also. Instead of wearing Sarees, women start to wear Jeans and light T-Shirts, leggings and trousers. It exposes their physical structure. Others are tempted by this dress. Instead of covering their body, some are exposed. Balram has aptly said,

“I had stopped the car at a traffic signal; a girl began crossing the road in a tight T-Shirt, her chest bobbing-up and down like three kilogrammes of brinjals in a bag. I glanced at the rear-view mirror and there was Mr. Ashok, his eyes also bobbing up and down. I thought, Aha! Caught you, you rascal!

And his eyes shone, for he had seen my eyes, and he was thinking the exact same thing, Aha! Caught you, you rascal! We had caught each other out” (119 W.T).

It clearly showcases the mind set of spectators and the impact of that. Whoever it may be, and their occupation, they have the same kind of mind set. Balram was a driver, uneducated fellow his mind set as well as his boss Mr. Ashok, a well-educated, wealthy person but both are same, and they are tempted by that dress. So it is obvious that the people's mind-set are same. Simply, all men are just alike. In real, it kindles and erupts their sexual feelings, it changes people's mind. Balram says, “Now I understand why the city looked so different Why my beak was getting stiff as I was driving” (Adiga, W.T. 199).

After leaving Pinky Madam, Ashok began to continue his relationship with his ex-lover Uma. In the car itself they continued debauchery. In our India, love and sex are very sensible matters. But after globalisation, it was thrown to the air, culture lost its respect. So future generation can't inherit our unique culture. We are slowly moving towards 'multiculturalism'.

Globalisation largely affects mundane man's mind, feeds aspiration and anticipation to live like a rich man. They search money in many ways. Their hearts and brains are obsessed with money. People lose their natural good qualities and get lurch. Lurch is like an unconscious state, at this state they are doing illegal works and illegitimate doings like Balram, or else they would live an unsatisfied life throughout their life. People who don't like to live an unsatisfied life will indulge in wrong doings like Balram. While he was, in his village 'Lakshmangarh' very innocent, he didn't know the importance of money but after entered into the globalised world, he had known the essential of money. To get money he killed his master Ashok and took that away, which was belonged to Ashok. He began to live like a man in this globalised world.

Conclusion

Not only Globalisation brings development to a nation but also cultural changes and creates “Darkness” and “Light”. Globalisation makes the people in “Darkness” get to know what “Light” is. So people in “Darkness” and “Middle class” are lured and kindled. They want to escape from the “Darkness” and run into the “Light”. Thus it corrupts people's mind, feeds unquenchable thirst for money and the result is, people indulge in wrong doings and crime. This process doesn't happen suddenly but slowly corrupts the people's mind and brings to multiculturalism. So people should aware of that and weed out the negative impacts of globalisation.

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MATRIMONY: A SLENDER CONSTRAINT OF ANITA DESAI'S MAYA

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Abstract:

*Marriage can be defined as a legal and socially certified union between two people which is legalized by the culture and traditions that recommend the rights to the partners. Marriage signifies the equal partnership and intimate union between a male and female. Matrimony is considered to be most sacred bond in India. Girls with lot of dreams start their new life in a new family after wedding but they are left with none. In the novels of Anita Desai, most of the protagonists find themselves trapped in marriage. Her novels depict Indian society and about the miserable plights of women suffering under their insensitive and inconsiderable husbands. She tries to probe into the depths of women's psyche and show it to the society. This paper will focus on the man-woman relationship in Desai's *Cry the Peacock*. Her chief concern is human relationship and she explores the disturbed psyche of the modern Indian women. Desai has revealed how complicated it is for women, to realize their wants, dreams and necessities in life in Indian society. Only a few woman save their interests, while others fail or compromise with situation in life.*

Keywords: *Women's psyche, human relationships, suppression, oppression.*

Anita Desai is widely recognized as the pioneer of psychological novel in modern Indian English literature. Her purpose of writing is to discover herself and then aesthetically, convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society and this can be drawn through the portrayal of Maya. The suppression and oppression of Indian women was the subject of her first novel, *Cry, The Peacock*. Maya and Gautama, and all the other couples around them, are the victims of the poignant problem of maladjustment in marriage. The novel presents the story of a young hypersensitive and neurotic woman named, Maya. The novel begins with a gloomy atmosphere with a description of Toto's death, the favourite dog of Maya. This incident upsets her so much that she finds it impossible to endure the psychological strain. The sad demise of Toto produces a terrifying sense of doomsday in her. She suffers from prescience. A cosseted and mollycoddled daughter of a wealthy Brahmin, Maya, suffers from acute father-fixation. As a result, even after her marriage, she looks for the father image in her husband. Maya's marriage to Gautama is more or less a marriage of convenience. It "was grounded upon the friendship of the two men and the mutual respect in which they held each other, rather than anything else".(40). It was a match between two different temperaments and there was not a single link in the physical or mental outlooks to bring them to a close tie. Maya with her round, childish face, pretty, plump and pampered the small shell-like ears curling around petty ignorance, the safe, overfull lips - the very, very black brows, the silly, collection of curls, a flower pinned to them - a pink flower, a child's choice of a posy (105) and Gautama with his tall, thin, stooped form, graying hair, pallid skin nicotine stained long, bony fingers, practical, matter of fact approach and clumsy mannerisms. It was a match between two different temperaments without a single close tie.

The matrimonial bonds that bind the two are very fragile and tenuous 'neither true nor lasting' but broken repeatedly; and repeatedly the pieces were picked and put together again as of a sacred icon with which, out of the pettiest superstition, we could not bear to part.

Maya is sentimental and is full of grief over the death of her pet dog Toto but her husband is detached and takes the incident as a matter of fact :“It is all over, he had said as calmly as the mediator beneath the sal tree. You need a cup of tea, he had said, showing how little he knew of my misery or of how to comfort me.” (9)

Maya was very much in love with Gautama and needed his companionship and understanding; but these were very much missing in their marriage. Again and again we find Maya turning towards her husband for support and love but to no avail. Their tastes, likings, thinking are different :

I tried to explain this to Gautama, stammering with anxiety for now, when his companionship was a necessity. I required his closest understanding. How was I to gain it? we did not even agree on which points, on what grounds this closeness of mind was necessary. 'Yes, yes'; he said, already thinking of something else, having shrugged my words off as superfluous, trivial and there was no way I could make him believe that this, night filled with these several scents, their effects on me, on us, were all important, the very core of the night, of our moods tonight. (19-20)

The title of the novel, *Cry, The Peacock*, is about Maya's cry for love and understanding in her loveless marriage. Maya rejoiced in the world of sounds, sense, movement, odours, colours etc. She was in love with living contact, relationship and communion, which were the warm tender sensations in which she wanted to bask. Unfortunately, this involvement is opposed to Gautama's philosophy of detachment. Gautama could see no value in anything less than the ideas and theories born of human, preferably male brains. She hungered for his companionship and spent sleepless nights. She could not accept this unsatisfactory life, as taught by her father, because it told upon her nerves. She would be awake at night, stifled by the hunger she felt, not only for Gautama but for all that life represented.

In the second part of the novel, we find Maya grumbling about Gautama's heartlessness. These are the early symptoms of failure in wedlock. She discovers she has no saviours to cling to. She experiences a damaging blow. Gautama is least interested in her world of senses. Although he is normal in every sense, he seems averse to physical nearness. Like Maya, he too is a product of his early life-experiences. Desai has suggested that childhood experiences leave an impact on the future of the man. Unfortunately for Maya, her early life proves to be a handicap; but for Gautama, if not a handicap, it is a seed of future discontentment in his life. He is afraid of showing his emotions. He avoids intimacy as it leads to the disclosure of the self. He remains disinterested about everything other than the matters of his concern. He is well aware of his nature, which, at moments of vexation, comes out with his underlying complex. He cannot appreciate Maya's sensuousness. His name suggests that he is an ascetic. Naturally Maya always causes him tension as he thinks that she is a "wayward and high strung child". Maya's mental structure too is under- developed to follow the serious problems of the life. Hence they continue to exist in two separate worlds, never realizing each other's difficulties. The world of one is extremely romantic and dreamy and of the other is rational. Maya is helpless child and she has a morbid longing for love. Gautama is a practical man and cannot stand this romantic nature. The novelist reveals Maya's desire for communion - physical and mental; while Gautama thought the peacock's dance to death and the coupling call of pigeons. What Maya sought in the name of love was to relieve herself from the pressures of anxieties.

Maya has three difficult problems of adjustment because she always feels that she was not loved enough by her husband. She feels neglected and remains a captive of her own thinking. For Maya, love means a close physical contact, and missing that, she feels depressed; whereas for Gautama, love cannot be an ideal in real life to crave for, and it leads to worldly troubles. These differences clearly show that they did not have similar ideas about love.

Marriage is a union of two souls. Anita Desai's women, who are treated casually, become victims of clashes, desperation, separation and loneliness. They struggle against strong, negative, soul-killing circumstances, but in vain. Though they suffer the solution which they choose i.e., committing suicide or

running away or living separately is not the exact. They could have searched for self-identity which could elevate their status to a New-woman.

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TRANSNATIONAL CULTURE IN RANA BOSE'S *NOBODY GETS LAID*

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Abstract:

*Transnational culture is depicted in Asian-Canadian literature in general and Indo-Canadian drama in particular. Canada is considered as melting pot by many Asian and African countries. Asian and Indian immigrants prefer to migrate to Canada for the better future. However, the immigrants' dream to lead happy life in Canada is shattered to pieces. They are subjected to maltreatment, exploitation. On the one hand the immigrants have lost the culture of their origin due to migration and living in Canada for generations, on the other they are failed to adjust with the host culture. As a result they are rendered rootless and expatriate. However, they have not lost hope to merge with the mainstream culture. They take efforts to forge new culture based on humanity. Their culture is borderless culture. The present research paper intends to study Rena Bose's *Nobody Gets Laid* in the light of above study.*

Key words: *Transnational, melting pot, rootless, mainstream culture, borderless culture.*

Cultural collision is characteristic feature of literature of Asian Diaspora. The issue of life of Asian immigrants in Canada is the prime concern of Asian Canadian literature. Canada is considered as a model nation where people from different cultures live together. People from all over the world moved to Canada for different reasons. The Asian immigrants dream to settle in Canada. But their dreams are shattered to pieces when they are landed in Canada. The sad experience in host culture makes Asian to write fiction, poems and plays. Aparan Dharwadkar (2003) uses the term 'Drama of the diaspora' to the writings of displaced Indian authors. However, she is also aware of the poor attempts made in the field of drama. Hence Emmanuel S. Nelson refuses to include drama in his edition of book called *Writes of the Indian Diaspora: A Bio-Bibliographical Critical Sourcebook*: "...fiction, poetry, formal essays, travelogues, biography and autobiography as the forms in which the artists included in the study express themselves excluding theatre altogether" (p. xii).

Canada is the country where largest populations of immigrants live together and hence the notion of the culture becomes complex and complicated. The first generation of immigrants' attempts to become one with the host culture by retaining their native culture and the conflict between parent and Canadian raised children is the focus of Indian Canadian plays. The Indian Canadians began to face racial discrimination and xenophobia (intolerance). The Canadians viewed the Asian migrants as a threat to their culture. Culture can be generally defined as the product of a particular community's history, traditions, values and practices. Though the immigrants embrace host culture, they cannot forget the culture of the home back home. Indian immigrants in Canada attempt to retain their past while celebrating the host culture. Hence, in Canada the notion of culture becomes more complex. And nowhere does it become more complicated than in the relationship between immigrant parent and Canadian-raised child.

Many immigrant parents argue that the need to integrate in the new country should not override/dominate the richness or meaning of their culture, and that the values they will pass down to their children are non-negotiable. Still, many children born to immigrant parents accept that cultural identity is a multidimensional thing in Canada, and there is more than one way of looking at the world.

The children of immigrant parents are torn between two cultures- the culture of their parents and the new culture of their birth. They experience alienation in both cultures. Meanwhile, parents who bear the more immediate challenges of economic stability are often unable to attend to their children's resulting emotional needs. Unfortunately, there are few resources out there to assist in dealing with such cultural conflicts. The children of immigrant parent feel that the home is here and not elsewhere. Transnational culture becomes part of Canadian culture. Indian immigrant playwrights believe in one culture that is transnational culture.

In comparison with fiction and poetry, Indian Canadian drama is small in quantity and quality. However, the contribution of Indian playwrights to the Canadian literature cannot be ignored. The novelist from India use the culture clash as an enabling condition but not the subject of narratives whereas the Indian playwrights wrote original dramas by distancing themselves from their cultures of origin and embrace the experience of residence in the host culture with all its problems of acculturation and identity. The Indian-Canadian playwrights offer a critique of the condition of origin of the country and the host culture. The study of Indian Canadian drama becomes crucial because it offers a fresh and new way of thinking about the visions of homeland, nations, localities and regions. The present research paper attempts to study Rana Bose's *Nobody Gets Laid* in the light of above study.

Rana Bose is grown up not in pure Bengali atmosphere but in an Anglo-Indian milieu where life is “multi-dimensional, a blend, a mix of many temperaments foreign and domestic” (Rana Bose 1998, 9). Instead of having education in Bengali school, Rana Bose learned in Christian high school. Hence he is not tied to any one culture. Born and educated in Calcutta, Rana Bose did his degree course in Washington University, US. His father exercised influence on his mind for taking interest in theatre. His reply in an interview is apt quoting: “My interest in the theatre I think it started with my father taking me in the late 50s and early 60s to see Utpal Dutta's *Little Theatre Group in Canada at the Star Theatre* and what really overwhelmed me about Utpal Dutta's group was the power of their acting and their visual attack on the senses” (Rana Bose 1998, 8). He is influenced by theatrical techniques and effect used by Tapas Sen. He has been also influenced by the sociologist ideologies of Badal Sarkar and many others. During his youth, Rana Bose was also involved in the students' movement. However, he is not happy with the culture of feudalism within the organization.

To Rana Bose, theatre gives an opportunity to outlet the kind of *dadagiri*, extreme feudalism. His father's foundation of 'Association for the Protection of Democratic Rights' opened his eyes to the basic cultural need for democracy. Bengali theatre has taught Rana about civil liberties. He was also jailed for his involvement in student activism. As a result he is refused to admit in the college. He has left India at the time virtually as an exile.

After completing engineering degree, Rana Bose learned technology of theatre and started writing poetry. He takes theatre course in USA and learned the basics of stage production. He left USA for Montreal in 1977 and started writing plays. In the beginning he wrote didactic and poster plays. However, under the influence of Brecht, he starts writing plays in epic theatrical mode uses song and dance to educate and entertain. Later he turns to multi-media theatre. He starts theatrical magazine entitled *Serai* which voices the cause of minority. *Serai* has characters from mixed backgrounds. For instance, one who does cover for the magazine is American; the guy who helps with the layout is Quebecois; another is Sikh Chemical engineer from India; a young writer associated with *Serai* is David Austin, a black person grown in England whereas another character Mark Krupa is a multilingual Canadian born in Montreal of Polish origins. Thus his theatre company *Serai* has a good mix of South Asians and other backgrounds.

Rana Bose's upbringing in India, his acute suffering during the absence of his father, his stay in US all are distilled into Montreal and lead him not to believe in borders. He confesses this in an interview with Uma Parameswaran: “Everything that is happening around us has made me wary of borders. Borders will always exist, but I believe in extending borders, extending and bringing them to the centre, of blending”

(Rana Bose 1998, 15).

Blending is political assertion for Rana Bose. It is like an inclusion and one has to go beyond making demands to be included. He has an intense desire to change the world and has employed metaphor and satire as his tools for bringing change. Rana Bose has critical eye on minority community on the one hand and majority's oppression of minorities on the other. Rana Bose's second play *Nobody Gets Laid* is set in Montreal of 1990s. The play begins with Indian girl Rina's critical eye on the Canadian culture and system where qualification matters nothing. She works in sweat shop though she has degrees like BA and an MA. Though there are a lot of opportunities in India, she chooses to work as slave in a stocking factory in Canada. There is no other way but to adjust herself with Canadian system. The metaphor heat is used to express immigrant's dislike of Canada. Rina doesn't like Canadian heat.

Like *Serai* theatre, the playwright has introduced characters from different ethnic backgrounds in the play. Jimmy is immigrant from Greece, Manuel from Spanish and Ali from Teheran. It is apt to quote Uma Parameswaran's views on Rana Bose's *Serai* as theatre and magazine: "Today, though South Asian issues and people are often at the core of *Serai* theatre and magazine, the group essentially consists of individuals from different ethnic backgrounds who share a common vision of theatre and a multiculturalism, a vision that she is beyond ethnic ghettoization to a richer interrelationship of cultures. Its members on the last production, for example, had an equal number of South Asians and non-South Asians on the acting and production crews (Uma Parameswaran, 103). Rana Bose discusses the South Asian issues and people in his plays. He has introduced characters from different ethnic backgrounds in the present play. Mrs. T is an Irish immigrant who cannot adjust with Canadian heat. Samir, Rina's brother, is nostalgic of Indian rain: "Back home rain is like water cannon..." (Rana Bose 1998, 53). The discussion between Samir and Mrs. T provides reader the critical situation for immigrants in Canada. Quebec is not a suitable place for immigrants. Quebec was very hot when immigrants first landed. Samir has only one room in Quebec and cannot buy a fan. He is used to Quebec heat. All immigrants are playing card games every night at Samir's room. Rina does not like the card game. The immigrants coming together and playing card games are suggestive of borders dissolved with globalization. Ali says, "In Teheran, we buy fans if it gets too hot. Before it was Indian fans imported from Rossiya. But nowadays we buy Korean fans from Germany" (Rana Bose 56). Though it is very hot in Quebec, Samir is not interested to buy fan, "I won't buy a fan ... no fans in the house OK? No fans! You wanna play cards, you play cards. You want the breeze on your face, go to the lakeshore, OK? No fans in this place" (Rana Bose 56). Samir wants to embrace host culture and hence refuses to buy fan. His Quebecan girlfriend, Marie-Helene feels no heat at all in Quebec and suggests not to buy fan. She complains that immigrants come to Quebec in search of better future and once landed in Quebec, they start to complain against Canadian weather, "You know, you guys come here and then you want to fuck with the weather" (Rana Bose 58). According to Quebecois, one cannot change weather in Quebec. The immigrants attempt to change the conditions in Quebec to suit their purpose whereas the Quebecois are not willing to adopt the immigrants' practices. Jimmy wants to practice his way of life as he likes and does not like others (natives) to meddle in his life. "You play hockey, we like soccer let's keep it that way, ok? (Rana Bose 58). He feels he has every right to complain against odd situations in Quebec. For Marie-Helene, Quebec is changing and it is easier to adjust with Quebecois atmosphere. Rini is not happy with other immigrants. She needs privacy which Quebec fails to provide her.

Marie-Helene likes Indians who drink English tea and talk with Persian accent. Every immigrant is critical of one another and nobody is trying to root in Quebec. Mrs. T. says, "...Some people like the fucking heat, some people deny it, some people know how to deal with it, some people don't I tell you what, the heat's been simmerin' underneath for years. The heat is nothing new. MarieHelene is right people got to get used to it, but she is wrong to deny that it exists. (gap) You are wondering why I'm telling you all this ... Me? Hell I don't give a damn. Everybody, here is fucking each other and nobody is getting laid ... and that includes Judeo-Christians" (Rana Bose 60).

The personality of Rina is split one. Hence she remembers her past though not happy one. She remembers her childhood days in Northwest India. She is raised by her aunt. Villagers were very angry with aunt for giving birth to child without husband. Samir was child at that time. Rina remembers the sad event taken place in her aunt's house. Her aunt and child were killed mercilessly by the villagers. Remembering past anticipates the recognition of the self among immigrants in their efforts to negotiate into the present. In this connection Shaobo Xie writes, "for the ambivalent, split diaspora subject to negotiate into the present is to assert itself as a locus of crisis, a hybrid, a non-hybrid-identity, a doubling, or a third term" (252-253). Samir has never finished his school. He is an excellent soccer player. Though Rina wants to hold Samir close to her heart, she can't. The sexual overtones are seen in Rina's description of her relationship with Samir: "There was something dark about my caring for him. I could not frame it" (Rana Bose 62). The incestual relationship between Samir and Rina is also highlighted by the author. In fact, incest is not the characteristic feature of diaspora theatre, it is global issue.

During school days, Samir starts working as an apprentice in a machine shop and later moves to Canada as an engine room technician on a larger tanker. Marie-Helene is wondered why the immigrants feel sweating now as they have been playing card games for months. There was no heat last summer. This year immigrants feel heat. To Marie, there is "heat inside now" (Rana Bose 64). Before landing in host country like Canada, immigrants are ready to adjust with all kinds of odds. But once landed and settled in new culture, immigrants start to complain against the host culture. Ali is not happy with Jimmy's card game rules. He feels alien, "Shit! I'm gone ... I'm gone, man ... I don't know why I'm here ... I don't know" (Rana Bose 65). Ali doesn't feel rooted in Quebec.

Manuel is from Chile, Santiago whereas Terrance is from Jamaica. Heat is the only topic of discussion throughout the play. Everybody is obsessed with heat. Samir does not like to talk about heat. Rini's presence makes all immigrants silent. Terrance feels that people don't live together if they don't have same color, same god, and same language. People of different colors hate each other. In fact, Rini knows that immigrants cannot express their anguish and trauma living in alien country like Canada and hence weave excuse that heat in Canada is unbearable. Nobody is trying to understand the reason behind hatred among immigrants:

Rini: There are lots of things people don't talk about ... they don't question, they don't want to get deeper into ... and that makes everything simmer underneath ... it's like nobody wants to clear the air (Rana Bose 69).

Both Rina and Mrs. T are very conscious about the problems faced by immigrants. Rini summarizes the confusing position of immigrants in Canada. Rini remembers the automatic wristwatch wore by the village boy called Sukhdev who makes people terrified. People were afraid of the magic of automatic wristwatch. They were not willing to delve deep into it. The same is the position of immigrants in Canada according to Rini.

Terrance feels isolated. She drinks to forget her loneliness. She does not like to involve in card games and gossiping. In fact, Marie-Helene is also tired of gossiping. But there is no alternative except playing card games and involving in fucking each other. For Terrance, heat is not the real problem that immigrants are fighting against: "...is de heat de real problem? Is dat a wat we fighten about ... or we no put de finger on de real problem...." (Rana Bose 73). In fact the real problem of immigrants is their inability to adjust in Quebec and the host's unwillingness to appreciate the foreigners. The new welfare bill passed by Quebec government is not good for immigrants. The immigrants are asked to go to Ontario. The Quebec government does not allow immigrants to settle there permanently. However, Marie-Helene, the Quebec resident refuses to talk on the issue.

Marie-Helene feels that the immigrants are insensitive to the needs of Quebec. However, Samir refuses Marie-Helene's charge. Samir tries to adapt to Quebec culture. But the natives are not responding in positive: "...the agenda has changed it's not language anymore it's color, it's race, it's closing doors to

children, it's fixing the deek, it's carving up the place before it's too late, it's economic pie..." (Rana Bose 74).

Samir does not want to face the problem of heat. He runs away from heat and tries to hide. In fact, he is unwilling to face the problems of immigrants in Quebec. That is why he spends time in playing card games. When Manuel exposes Samir to latter's unwillingness to buy fan and face heat, Samir is ready to buy fan and face the problem of heat and identity. The immigrants are selfish and unwilling to adapt to Quebecis culture. Samir says: "We are too busy feeling guilty you know, we're too busy thinking we will offend somebody, we're too busy thinking what we do is not Quebecois..." (Rana Bose 75). The immigrants, moreover, can't meet their passion, and needs. They spend most of their time and energy in earning money, sending their children in better school and never think about entering in power or decision making. Samir's decision to buy a fan is symbolic of his efforts to settle in Quebec. Rina is happy to see Samir's efforts to adapt and adjust with host culture: "I am glad we are finding innocence where it belongs" (Rana Bose 75).

Both immigrants and natives blame each other for not adjusting with heated atmosphere. No one on both side tries to come forward and adjust with heat: "... We've been sitting here like ass-holes trying to find out how not to offend our hosts ... in the meantime they've been reaming our asses, heaping guilt on us..." (Rana Bose 77). Manuel (Spanish) feels that immigrants must work in Canada to make the land comfortable for themselves. Marie-France promises immigrants that Quebec does not stay hot for a long time. It would change and get diffused with other culture and realities. However, for natives, immigrants must merge with host culture leaving native heritage and culture aside. Marie-France becomes angry to see the fan in Samir's room. She says, "You can't bring in something that is not meant to be. You can't do whatever you want to do here. You can't bring in your shit here... we have our moral codes here ... it does not jive with yours ...with every little cop out like this, we will cease to be ourselves...we will disappear..." (Rana Bose 78).

In short the natives refuse to accept immigrants and their culture to mesh with their culture. They see immigrants' culture as a threat to their culture. Hence Marie-Helene kicks the crate of fan. Rina grabs the crate before it topples over. Thus, freedoms of speech, freedom of cultural practices are denied to immigrants in Quebec. Samir's buying a fan is symbolic of his efforts to adapt native culture. He maintains "a critical distance and detachment from the culture of origin and embraces the experience of residence in the host culture" (Aparna Dharwadkar 1998, 305). Rana Bose's introduction of characters from different ethnic backgrounds is suggestive of his pleading for transnational culture.

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EMBODYING THE ELUSIVE: STAGING VIOLENCE, VOICES AND VOYEURISM

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Abstract:

The paper is a study of three plays by women theatre directors dealing with issues that women encounter in everyday life. Two of the three plays are adaptations from stories and the paper seeks to understand the dynamics between performance, politics and gender violence on the stage. The paper seeks to explore the radical possibilities offered by theatre to showcase crucial issues affecting us as a society and how some eminent theatre directors have dealt with the subject matter with care, sensitivity and strength.

Keywords: *Performance, Gender, Theatre, Power, Body*

The older girl: *It's not a matter to be dismissed that lightly, Uncle. . . Daddy's rages when he tore Mama's clothes to shreds . . . when he gagged her and beat her up behind closed doors. . . dragging her by the hair to the WC. . . (shudders)*

This scene from Mohan Rakesh's *Aadhe-Adhure* has been re-worked by theatre director Tripurari Sharma in her production. She shows how Mahendranath, in a fit of rage, pulls Savitri by her hair with such violence that she is flung from one side of the stage to the other. The stunned silence that follows is then broken by Savitri's address: "*Dekh rahe ho na sab?*"(Are you all watching?), making space for intervention and introspection among the audience.

Introduction:

A woman's role in the middle class construction of identity is crucial. She not only marks the boundaries between different socio-economic and cultural groups, but also actively reinstates and re-fabricates these boundaries in everyday lives, producing "the subject they subsequently come to represent" (Butler 2). An accumulation of actions, gestures, and behaviour produces a body which is presumptively sexed and called 'male' or 'female'. Judith Butler demands a destabilization of these categories of 'man' and 'woman' and announces that 'female' no longer appears to be a stable notion. By exposing the workings of power, she shows that *what is* 'male' or 'female' has been constructed because of the power structures in place and not because anything has always *been that way*. Gender is rather a 'doing'-performing, participating and constituting 'the identity it is purported to be.' The utilisation of this belief in drama is visible in the way women are working to expand and change forms of theatre, and are highlighting how their bodies are both lived, imaged and imagined. The paper engages with the presence of the bodily subject on stage and in performance, how it assumes significance in the light of the idea that women "live their bodies, live in their bodies, and contend with what cultures make of such bodies" (Niranjana 102).

Since theatre is a *staging* of the real, the body on stage emerges as the very medium through which a vision of the world comes into being. The female bodies seen on stage resist objectification and fight against the ways in which female bodies on film are turned into spectacles. They look back at the audience, revealing that theatre has the power to both position, and displace the audience. The notion of visibility and of 'being seen' in the theatrical space is powerful. The images of women on stage might not always show women 'as they are', but divulge the various subjective points of view from where women are seen in

society. This brings us to the idea of *visuality and* drawing attention to the necessity of historically and culturally locating the ways in which we see. The idea is to understand the way people and objects become visible as a result of the practices of looking invested in them. Visuality requires that we focus on the “relationship between the one seeing and what is seen, a fundamental characteristic of the theatrical event and crucial to the intense experiences it can evoke” (Bleeker 2). Each performance creates its own theatrical space and as an art form, theatre is capable of examining its own productions with rigor and humour. Gayle Austin emphatically remarks in her essay titled *Women/Text/Theatre* that, “women aim to question everything and then develop...theatrical means to go beyond words...to appropriate the machinery of theatre...to break the barriers limiting us all. Use the proscenium or smash it. Banish decorum” (Austin 186)

In the purview of this charged and propelling theorization, the paper re-views three plays which deal with the 'woman question'. They investigate what it means to be a woman interacting with the world, intertwined in complex mental, emotional and physical landscapes. The stage, synonymous to the body, bears out the pain and horror, and directs the introspective gaze not only on the nature of the theatrical production itself, but also on the afterlife that such consciousness-rousing has beyond the theatre space.

Discussion:

Neelam Mansingh Chaudhry's adaptation of Rabindranath Tagore's 'A Wife's letter' is interplay of not just the genres, from fiction to performance, but brings with it a change in language, context and characterization. Changing the setting from Bengal to Punjab, Chaudhry incorporates the *naqal* tradition, with folk songs and a Punjabi dialect. The typewriter, at centre stage, bears not just the brunt of Mrinal's anger when she hits at its keys mercilessly, but churns out the letter for the husband, a tale of trauma, struggle and renewed love for life. Woman's agency and the typewriter coalesce to form a symbiotic relationship, former articulates and the latter memorializes it. Mrinal's character is played by two people, a man and a woman. While the woman, the mature, strong self, narrates in retrospect the tale jarred by the typewriter noises, the young man, as young Mrinal, beautifully plays out the vicissitudes of the woman's life.

Cross-dressing and role playing by either a man or a woman could be explained in terms of signs and referents. The actor's male body functions as sign for the female body. The difference between sign (male body of the actor) and the referent (female character of Mrinal) can contribute to the meaning of the performance, or to the pleasure derived from seeing it. This device on stage, an extension of the alter-ego, where two actors perform a single role, aims at introducing to theatre a complexity and cognitive process that works itself out, which shows the fecundity of meanings and the multiplicity of selves that a mind torn apart by societal norms seeks recourse in. Although, it works to put maximum people of the repertory or Company on stage, as divulged by Neelam during a group interaction, one can sure ponder over the dynamics such an 'innocent' strategy sets into motion.

The young Mrinal's affection for Bindu has intense homoerotic tones. The physical intimacy that the two bring to stage foreground sustainable and sincere relationships that women share with other women, unlike the dominant decree that women turn against their own sex. The stage, occupied by the young daughter-in-law Mrinal, the vivacious Bindu and the perceptive, reflective Mrinal who has deployed the excuse of a pilgrimage to escape from the clutches of domesticity and submission, lays out this field of 'play' between the present, recounting the past, in the form of a non-linear narrative. To crystallize the workings of memory and epistolary form on the stage appears deeply interesting. To show the textual within the ambit of performance, through the actual task of writing by a woman, enmeshes not just the words with the gestures, but locates bodies of the three within the theatrical space to re-define sexual, emotional and agential bonding.

Coming to another play, the fusion of the real and body politic in Usha Ganguly's *Rudali* (2004) poses the play not just as a slight deviance from the Mahasweta Devi's story (1993), but re-locates it within

a paradigm where the body of Sanichari, bearing the marks of strife, poverty, widowhood, engages forthrightly in the woman's interaction with society. Embedded within domesticity, a sense of extreme rootedness, a demeanour that merges her with the socio-economic livelihood crisis gives her that insight, introspection and emotional configuration to decide the future course of action. *"I never had time to weep. They all died, one by one. My in-laws. . my husband, my son. I didn't shed a tear."*(sc. 6) Such was the necessity to earn a meal, that time did not even spare Sanichari a few moments of grief. The interior and the exterior fuses on the stage, fortifying the isolation of the woman. In making Sanichari the pivot, the processes of the play are oriented towards empowered socialization, productive alliances (Bikhni-Sanichari, Dulan-Sanichari) and searching for meanings amidst the chaos of intersecting lives. The new empowered, conscious feminine subject, in her interaction with the acutely marginalized prostitutes in Tohri (sc. 11), might seem to justify a debate between 'decent' and 'indecent' work with arguments like *"does this work of yours earn you enough to fill your stomach? Does it bring you self-respect?"*

Both prostitution and gendered mourning are deeply engraved in the very constitution of feminist politics. They share an unclear space, one that could be private (emotion, passion) and that which is clearly encroached upon. The negotiation happens through the bodies. The rudalis sing:

Hai, hai, smash all your bangles!

Hai, hai, take off your toe-rings!

Hai, hai, wipe off your alta!

Hai, hai, wipe off your sindoor! (sc. 12)

In another scene, Bikhni states, *"if we're to prostrate ourselves on the ground while wailing, then it'll be fifty rupees, and if we're to beat our breasts all the way to the cremation ground then it'll be sixty-five."* (sc. 9) Economic structures in place with social hierarchies and assigned roles of women, which are at once sanctified and demeaned, collectively impose this 'tradition' on the feminine. The creation of this patriarchal, social space that allows and disavows women at the same time is used by appropriated by Sanichari. Dulan suggests, *"This is crying for money, crying as a business. Just do it the way you would grind wheat or carry bricks for the sake of a daily wage."* The play ends with stage directions-*an incense burner is lying overturned. She (Sanichari) straightens it. She sees a coin lying beside it. She picks it up. Looks at it. Smiles sadly. Knots it decisively into her clothing. Faces the audience resolutely. Blackout.*

From blackout, we now have 'Lights Out'(2004) by Manjula Padmanabhan which knits together a myriad web of sexual politics, abuse of women and the garb of pleasantries that middle class domesticity imposes to brush aside any radical articulations by those who are subjected to unending labour, constant surveillance and mouth-shutting. The stage is set as an *'unremarkably upper middle class'* apartment, to gradually transform into a site of morbid voyeurism and misogynist black humour between the two male protagonists as they unravel the cause for the screams that emanate from the apartment nearby, in the presence of two other women whose opinions and thought are easily cast aside along with that loud wailing.

What happens is very subtle, yet extremely explicit. Not having seen a performance though, one could conjecture that ways in which the play invites the audience to share the suspense being built upon regarding the nature of those cries, visually, at another level, implicates them in collective guilt and exposes the voyeurism involved in vision. Maaiké Bleeker remarks that *"The voyeur is absorbed in the spectacle in front of him to such an extent that his own embodied presence escapes his attention... But then, suddenly, something happens that reminds him of himself as a spectacle"* (131). Dialogue ensues fervently between the characters while one of them pulls aside the curtain to see what's going on. For a long time the men talk of exorcism, a ritual where the body is undeniably the part of not just legitimized violence but an identified site for shame, penitence and dishonour. When the rape of a single woman by four men is stated by Leela, men call it an over-reaction. Interesting justifications arise, all faithfully measuring up to the

bourgeois code of conduct and frame of morality. Bhasker says, “if she (the woman crying) is a whore, then, this isn't rape. . .” He also adds, “A whore is a woman whose whole livelihood is sex.” Tangentially, issues like police, rape, forced sex, decency are discussed in the décor of the plush apartment where the lights have been switched off to afford a better view of the happenings next door. As Bhasker remarks, “and do they (rapists) usually perform under the lights, in front of an audience of decent, respectable people?” Insightful and strong statement not just about the theatrical space characters share, but also the theatre space engaged in performance. Women are referred to as hysterical, intellectual, or too familiarized with rape so as to recognize it. They teeter on the edge, subsumed within larger patriarchal discourse.

John Berger has stated that, “a woman's presence indicates what can or cannot be done to her; a woman is taught to survey herself, resulting in a split sense of personhood, the surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object and most particularly an object of vision: a sight” (47). In the play, there are confabulations that seem to somehow prolong, either unnecessarily or deliberately, the course of the agony. And the end of the play is verbalized as the scene just being “over for tonight”. The theatrical experience might end after a stipulated time period, but suggestions are made to a dangerous continuum that could spill over the stage and haunt the viewing consciousness. There is no curtain call, there are slides displayed for about five seconds stating that “the characters are fictional. The incident is a fact . . . in real life, as in the play, the incident took place over a period of weeks. And in real life, as in the play, no one went the aid of the victims.”

Conclusion:

One assimilates violence as being part of a woman and attacks on the body become an inextricable part of her selfhood. In her introductory essay in *Body Blows: Women, Violence and Survival* (2000), C.S. Lakshmi 'Ambai' notes that “making the female body into an easily disposable thing become part of the language and lifestyle of a culture”. And how does one question this prevalent, almost naturalized phenomenon? Ambai adds, “give it a tongue . . . that would boldly express its (violence's) occurrence and nature; a tongue that would rise from a choked throat like a snake with its hood spread to strike and to defend”. This is when the stage emerges as that expanded landscape over which the body plays itself out and certain textuality is created before the spectator to reflect on the superficial uniformity of life concealing ruptures and fissures.

A significant part of creating the physical performance involves coming to an understanding of the cognitive processes that lead a character to express herself using the words written by the author. The speeches are given, but the thoughts that justify them are implied rather than clearly stated. Gestures arise from finding the idea that is the best fit for the character's speeches. Theatre depends on the tension between multiplicity of interpretations and the desire to return to a state of near equilibrium. While some plays strive to bring about a resolution to this tension, *Rudali*, *A Wife's Letter*, and *Lights Out* does more than this. They communicate meanings that resist compression into a single idea, and at best, use signs to encourage and resist understanding by opening the possibility of new insights into the human condition.

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**DISCOURSES OF SOCIAL EVIL AND HUMANISM IN
THE *BHAKTI* POEMS OF SANT TUKARAM**

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**“You cannot split the Earth by drawing boundaries on it” -
- Sant Tukaram**

The Bhakti movement was initiated in eighth century. It generated socio-cultural fuel for Saints like Dnyandeve (thirteenth century), Namdeo, Eknath, and Tukaram in Maharashtra during the early-modern era. It also played a crucial role in course of historic crisis of ideological pressures and cultural invasions. It was a phenomenal attempt of marginalized communities (regional languages and literatures and the lower castes and classes) to decentralize the imposed Brahmin cal hegemony. The saints essentially played a reformist role during these critical eras. Several of them were mystiques; however, their works were of high order charged with emotional fervor with a thirst for divine essence and experience. Their attempts nevertheless were directed towards humanization, moral idealism, social integration among castes and creeds. Most of them were visionary people. They indeed saw a vision of cosmopolitanism. They led the campaign for social change and brought about a new awakening in India. They empowered this country through their grit, courage, and vision. India as we know it today is the result of their spirited fight for social justice and self-respect.

The presence of *Buddhist* and *Jainist* cults played a catalyst role for the spread of Bhakti movement and also provided with an opportunity of escape from hegemonic oppressions. Vaishanva cult emerged at a crucial point in the Indian history, when Buddhism and Jainism were on the decline. Shaiv Bhakti became popular among the agrarian communities in the South leading to *Vaishnav* and *Lingayatas* movement during the eleventh and twelfth centuries. The Bhakti movement thus fuelled to voice the depressed and the marginalized. The paper of this panel modestly re-visits the intimate account of both the ecstasy and the agony that marked during the period of this social transformation.

The paper discusses the selfless service, compassion, courage, modern vision, and sacrifice of the prominent bhakti poet Tukaram who composed poems for the betterment of countrymen. His humanism, commitment, creativity and secular thoughts have been perennial source of an inspiration for all humanity. The paper offers a sustained and probing analysis of the early modern sites of social inequalities, oppression and cultural exclusions and places the pronounced recent interest in the poetry of Tukaram. It contextualizes the nuances of culture and historicity in an early modern and postmodern as well as the contemporary context of globalization. The paper also seeks to refigure the multilayered evocations of the social and cultural discrimination and the claims of individuality and moral consciousness made by Tukaram's poetry.

Tukaram (1577-1650) a prominent *Varkari* poet- Saint of the seventeenth century *Bhakti* tradition in Marathi, *Kunabi* Maratha or agricultural tillage by caste was a faithful devotee of *Vitthala*. He was the apostle of communal harmony and humanism. His major contributions lie in reorganization of the *Vitthala Bhakti* tradition of *Varkari* creed. However, the existing society was not freed from influence of ancient *Vedic* traditions; *Karma-Sidhanta*, the Rebirth Theory, *Moksha* and *Chaturvarna* system were prevalent in his times. Tukaram's poems redefined the existing cultural paradigms and gave a new identity to the

downtrodden communities, tillers and *Shudras*. His poetry elucidates the struggle of subjective resistance against the age-long class and caste oppressions and suppression. His contributions annihilated status of Sanskrit language. This is exactly like what Protestants did against Latin in Europe. As a rebel, he attacked existing evil practices of elites and produced cultural parallels for *Shudras* and non-Brahmin *Bahujan* communities during his times; and this was Tukaram's remarkable contribution. The nineteenth and twentieth century though hassled by foreign attacks and colonialism, saw Tukaram's works helping masses to survive *Bhakti* traditions and the ethos of devotional poetry.

His poems had broad spectrum of themes varying humility, humanistic concerns for ecology and God's grace. They had primary concerns of social reformations and welfare, character, empathy, desirable socio-cultural conduct and social morality disseminated through his *Abhangas*. Discarding and throwing yokes of *Brahminical* hegemonic canons of *Vedic* tradition, he nurtured moral values to achieve excellence for augmentation of society. He wrote during the time when the attacks of foreign forces and debaucheries of native-Brahmin-elites had degenerated moral fabrics of his times. His sarcastic texts and direct attacks on pretensions of orthodox *pundits* triggered revelations to establish moral paradigms in his times. Tukaram was a *Shudra* (a low caste) and had no access to knowledge through orthodox canons. Rather it was an advantage to him; he therefore used language of masses in *Ovi* and *Abhanga* form and rejuvenated a slumbering society to dynamism and change. He represented the woes and sufferings of common masses and kept alive the *Varkari* creed through his *Abhangas* and *Kirtanas* (chanting hymns, "praise, eulogy") the religious myths and singing of religious songs with simplistic interpretations). Tukaram was thus a poet of social morality and humanistic values. Hence, the present proposal also seeks to comprehend, evaluate and interrogate the issues of the ubiquity of social evil, caste and gender based discrimination rampant during his lifetime and also offers a rich perspective on the ramifications of early modernism, humanism and moral discourses that is transcended through his poetry. It also seeks to study the rhetoric of marginal identities and subaltern concerns in a few representative poetic compositions of Tukaram.

The kinship between *Bhakti* poetry and Tukaram's songs is acknowledged for obvious reasons. He was acutely aware of the problems related to caste discriminations and evil associated with the upper-caste hegemonies. Patton Burchett rightly says, "Bhakti has often been praised as a form of religion based on loving devotion that transcends social class, caste, and gender." (2009: 115) It is assumed that his poems witness to the continuing vitality and reformative motives of the *bhakti* tradition and literature. Bhalchandra Nemade, prominent critic of Nativism aptly remarks, "The creative influence of this movement has been felt in a variety of forms by several social and political revolts in the Indian subcontinent..." (Nemade:) The movement was mostly led and sustained by the underprivileged classes and despite hostile social and political conditions developed into the most influential mass movement of rural Maharashtra. It should be noted that there is an egalitarian ethos inherent in *bhakti* movement. Moreover, there is the presence of a democratizing and revolutionary spirit in *bhakti* across history. Tukaram's songs affirm the fact that it is impossible for God to be polluted by anyone and assert that, in the eyes of the Lord, all castes are the same Tukaram admires the Lord of Pandharpur, "Thou art the Brother-of-the-helpless, and a cloud-of-mercy" (Abbott 1930:174)

He humbly accepts and modestly feels proud to have been borne in 'low-class' family status in the ordinary social sphere. For he says, "I am not of a high caste, a high family, nor pure in deeds... There is no strength in me for religious deeds, nor have I a character given to generosity. I have become a burden to the earth. This Thou knowest, O Merciful-One" (Abbott 1930:175) He frankly admits, "Born of *sudra* family and so, free from hypocrisy ... I have no right to read and write. In all ways poor Tuka says, my caste is low" (Omvedt Gail 2012 :80) His poems admit salvation to all, they also largely interrogate the issues of social evil and false pride about defilement and purity restrictions enforced by the Brahmin cal priesthood and ideologies on the ordinary masses. He says, "Leaving righteousness, Brahmins have become vile

thieves. They hide the caste mark on their face, and dress in Muslin clothes. They sit on thrones oppressing to keep the people starving. They manage public kitchens, living on oil and butter. They are servants of base". (No. 267) he further defines, real priesthood, further he says, "He's not a Brahmin who abhors the touch of a Mahar. What retribution will suffice? Except to sacrifice his life! He won't touch a *chandal*; it's his heart that's defiled. Tuka says, his castes defined by what fills his mind (No.55) significantly, his songs reverberated certain facts about how does caste not matter in spiritual concerns, and it is the sincere and humble devotion that brings salvation to all. Tukaram's in a way attacked the high-caste mannerism and monopoly of religious supremacy, orthodoxy and above all the caste and birth-based *Varna system* he critiques false pride, in the following words "Who is purified by pride of *Varna*, tell me if you know! Vishnu's servants have no caste, the Veda's science so decrees. Tuka says, which of your books have saved the fallen- I know of none"(Omvedt 2012 : 116-117) Tukaram's poems affirm the fact that even the 'low-caste' may be truthful, liberal, tolerant, mild, non-violent and compassionate than the high-caste ones. {}

Tukaram redefines the priesthood on the basis of his moral rectitude and conduct, he ironically says, "The *Puranas* have testified like bards without reserve that those called untouchables have attained salvation through devotion to God... For the servant of God there is no caste, no *Varna* (Class) so says the *Vedic* sages. Tuka says: I cannot count the degraded."(ibid) Mahatma Gandhi translates Tukaram's song that comments on the real nature of saintliness, "Saintliness is not to be purchased in shops nor is it to be had for wandering nor cupboards nor in deserts nor in forests. It is to be obtainable for a heap of riches. It is neither in the heaven above nor in the entrails of the earth below. Tuka Says: It is life's bargain and if you will not give your life to possess it better be silent." (Abbott 1930:02)

It should be noted that Tukaram's poems serve the welfare of humanity with a view to bringing mankind to its senses. "Dharma (religion) should lead to righteousness otherwise it's valueless. Universal love gets shaken, when hierarchy's pride awakens." (Omvedt 2012:126) Thanks to the then British Government in India that offered him the unique honor of publishing his works officially. They considered the moral and humane claims and universal values inherent in his songs. Tukaram's poetry is wholly humanistic, meditative and spiritual and can well be compared and contrasted with the poetical merits of the prominent British poets like John Milton and William Wordsworth. His language, though somewhat rustic and harsh, is both striking and influential. It is outwardly very simple, but stuffed with many ambiguities and grand socio-religious discourses of his time. His sense of oneness is not restricted to mankind, but it extends and embraces the entire living and conscientious world. He fastidiously says "It is our faith that makes thee a God" (1795). It is significant thing to note that his poems are arguments against the atrocities done to the ordinary lives. And it is not surprising that they are Tukaram's special gifts as a poetical genius as he does not seem to sing from the superficial view-point. His poems have the feeling of being composed from a great depth in him. What makes the songs so protesting or reactive is that they also spark the inherent discourses so passionately and intimately. The poems seem radical and striving ones insinuating us towards the modern awakening and consciousness J. Nelson Fraser measures Tukaram's story of life," His life story represent the revolt against the ceremonialism and intellectualism of the contemporary Hinduism". (Fraser 1922: 282) He further argues that "Tukaram's religion was essentially personal and experimental, surrounded though it was by a desert of pantheism and a wilderness of polytheism. He supplies an instance of that epic struggle for a living religion that must have gone as in much another heart during the long millenniums of Hindu history. In him we see Hindu bhakti as a religion of spirit with marks of the flesh still clinging to it."(ibid, 282) The effects of his poems on common people are so deepening and spellbinding that even after hundreds of years they are recited by the modern *Varkaris*. Therefore, it is possible to propound an argument about these poems that they are the first radical stance of everything that is painful and horrendous about the agrarian community in India and their pathetic and vulnerable social conditions against the backdrop of the sites of savage or diabolic attributions of the so called Brahmin cal and Vedic institutions that trampled down the very existence of

marginalized people, Tukaram refers the Brahmins as Spiritual *Thugs* (fiends) and condemns their being 'hollow at core', for he says, "... To feed their bodies they have starved the people making sham *Puranas* and *Vedas* ... Tuka says : death will give them a blow, these thugs don't think about good and evil. (Omvedt 2012:130) As stated earlier, the songs articulate the ubiquitous pattern of human evil present in the contemporary society. This social and communal vengeance or inhumanity of upper-caste is invariably reverberated through his songs. The brilliance of his irony and charm of his humor may obscure the underlying compassion and self-knowledge that inspires his mature poetry. Tukaram, though with his illiterate stature writes so remarkable that at times reaches a rare degree of felicity both in poetic vision and humble expression. It should be noted that he never poeticized alien experience; his experiences were based on his own agonizing and painful experiences of life even he goes to an extent of condemning God's "*Hari* you are cruel and without qualities, you've no compassion, you're very hard"(Omvedt 2012:140) . He says, His songs have a natural ease and felicity of expression that makes any local or global reader spiritually elevated and enlightened. The prominent critics of Tukaram's poetry like Chitre and Nemade have distinguished discourses and evocations of the modern experience of realities and perplexing qualms or remorse of the modern world. He did not write down his songs or sayings which were transcended through oral tradition. He spent much of his time, day and night, in the performance of *kirtanas* or service of song in the praise of God. His poetry is indebted to both God and the weird lives of farming community, but the holistic body of his poetry contributed to the emergence of Bhakti Renaissance, he frankly admits, "I am the author of these poems but believe me this voice is not my own. I have no personal skill. It is the cosmic one making me speak"(Chitre: *Says Tuka*) If studied in the modern context, his songs nevertheless hold grand modern discourses of class-caste struggle, and are strikingly similar to international modernist movements such as surrealism and futurism. Tukaram says, "In the Age of Evil poetry is an infidel's art: The world teems with theatrical performers. Their craving for money, lusting for women and sheer reproduction ... Hypocrites! They pretend such concern for where the world is going. Talk of self-sacrifice, where is far from their minds. Says Tuka a torture- some, death waits. All those whose language is divorced from being whirl and youth" . (Omvedt 2012 : 97) further he maintains, " Had I not been a sinner how could there have been a Savior ?" (213) Upon the cardinal virtue of Truthfulness Tuka says : ' When a man speaks the truth, pleasures come welling up ' (364) ' a man whose spoken words take effect, who leaves no debts unpaid, who restores loans to those who lent them, such a man is esteemed ' (2196).

It must be emphasized here that Tukaram reveals the scores of ambivalent and undignified attitude of the better placed upper caste people and the heartrending broodings of the famished people who suffered due to the problems of inherent social oppression. Significantly, Tukaram firmly believed that truth should not be sought blindly but it must be endeavored on the basis of reasoning and cognition. Therefore, his poems serve as a manifesto of truth, companionship and moralism, he aptly says, "Merit consists in doing good to others, sin doing harm to others. There is no other pair comparable to this. Truth is the only religion (or freedom); untruth is bondage, there is no secret like this. God's name on one's lips is itself salvation, disregard (of the name) knows to be perdition. Companionship of the good is the only heaven; studious indifference is hell .Tuka says: It is thus clear what is good and what is an injurious, let person choose what they will. (Gandhi Notes on Tukaram : 03) The poems assert the notion of spiritual and social inclusiveness debunking the very class based hegemony and conservative principles of Hinduism. In most of his poems there is always some depiction of an alienated and estranged self and reverberations of human suffering and brooding. It is probably because in his own life during his childhood and formative years he suffered from the menace of social exclusion and impoverished family conditions. Consequently, he set his spiritual journey for seeking out truth and vowed to help the depressed and destitute and ruined masses of the rural parts. In one of his poems translated by, Mahatma Gandhi, he says, "Know him to be true man who takes to his bosom those who are in distress know that God resides in the heart of such a one... He bestows on his man servants and maid servants the same affection he shows to his children Tukaram says:

What need is there to describe him further? He is the very incarnation of divinity".(Gandhi 1930 : 01)

Nemade succinctly argues that the excellence and strength of Tukaram's poetry lies in its unprecedented degree of prescience and dissent, for he states, "In Tukaram there is a strong sense of protest and the attitude of religious reformation." (Nemade 2008:159) He discusses how Tukaram candidly discarded the pedantic or bookish knowledge enforced by the *Brahmin cal* priesthood and shared or embraced the knowledge disseminated by the oral tradition of nativists and farmers with the *Warkaris*. Tukaram stressed the need of moral and religious reshuffle and rectitude in society through worship / he strongly believed man's real being is tested for he says, "The saints cannot bear to see another hurt; it is a sort of pain to themselves; they feel the soul in all creatures is the same; this is the law of morality; this is what is meant by worship; it keeps the soul at peace." (3477).

During his lifetime he never absolved the people who strayed away from the path of rectitude and restraint, He says he can help the poor or any good person but will not favor an evil minded person, "If we feel good we'll give the loincloth from our ass, but we'll give a blow to the head of knaves... Tuka says, we are sweet all through, we give what everyone deserves."(Omvedt 2012:96) In this regard Dilip Chitre admires the religious vibes and cultural ambience rejuvenated by the *Varkari* cult, for he says, "The ethical revival and emotional integration in Maharashtra could have been possible due to the poetic contributions of the *Varkari Sants*. It has paved the way to the emergence of national integration and secularism in India." Mahipati the hagiographer of Tukaram shares similar view and deeply appreciate Tukaram's contribution to Bhakti poetry, for he says that, "Tukaram believed that there was no means of attaining God more effective than a service to Saints. And whatever words they uttered, Tuka held in his heart as truth." (Abbott 1930:124) Further, he estimates Tukaram's bhakti ideology in a nutshell he says, "Tuka had performed three austerities belonging to Body, Speech and Mind.(Belonging to body) was that noblest of good deeds namely the doing good to others"(Abbott 1930:147) His songs interrogate many discourses of social, moral, and religious evil prevalent in his times. Fraser says that "Tukaram's morality is often of a Christian type and those who accept this type will surely accept the aid of a writer who puts the call of morality into such emphatic and moving words. From him we learn the need of constant watchfulness and of resistance to temptation."(Fraser 1922 : 181), He sums up his argument "Tukaram stands as a great example of the austere type of moralist" (ibid : 182) In this regard it is quite important to see how Tukaram engaged his poetic self and studied the socio-cultural, ecological, religious and ethical milieu in which grew up. He passionately loved nature, trees and animals, for his poem reveals, "Wild animals, trees and vines are family, the warbling birds sing their melody. No faults or merit can intrude on the wondrous joy of solitude." (Omvedt 2012: 167) Moreover, he condemned the evil of human trafficking and atrocities done to girls and women in one of his poems he writes, 'one who sells his daughter, his cow or his sermon, he is rightly called a low-caste wretch ; the standards of goodness are merits and demerits; God considers not a man's caste' (944). He radically attacked the pretense in the society and diabolic beastliness present in human behavior and the presence of evil in human body, "The body's the root of pollution, a net of infatuation and deception... Many evils live in the body, there's not a single merit in it" (Omvedt 2012:154-155) He condemns the attitude of high caste people who deliberately disallowed the rights of education to the low caste people and kept them illiterate and subaltern. Similarly, he says, "The wealth of our house is the jewel of words, with the weapon of words let us strive. Words are the life of our life, I distribute the wealth of words to the people. Tuka says, see the word itself is god. Let us praise and worship words."(Omvedt 2012: 170)

Thus, common man and his welfare is the centrifugal force in the songs of Tukaram. Undoubtedly, they constitute a significant segment of Bhakti literature and the very process of composing bhakti songs by the *sant* poets is a form of resistance against various forms of caste and class based oppression. Throughout his life Tukaram tried to wrestle with such discrimination by emulating his oppressors on whom he had to depend totally for his survival. His failure can be explained by his low caste position.

Whenever he started a new venture his failure was like predetermined. Tukaram's last debacle came directly from a miserly Brahmin priest named Mumbai Who ordered him to sink the poems in the river. Tukaram mobilized a large number of *Warkaris* to join in the caravan of people who advocated the annihilation of castes to achieve social equality.

It may be relevant here to talk about how Tukaram's poetry valiantly paved way to the grand discourses and raised revolt in order to protect dignity and self-respect of the low caste people. It is because his poetry is basically rebellious, meditative and reflective in nature. However, his ironies and anguish is not directed against any discrete caste or class but against their parochialism and humbug or simulated attributions. Tukaram himself was victim of many abhorrent and despicable situations. However, his poems helped to bring in society a moral awakening and righteousness. Gail Omvedt, aptly says, “Taka's self-image is not one of humility : the voice that we hear very often is one of power; one that expresses his own sense of achievement and spiritual- moral power and his awareness of his ability to inspire people”.(2012:25)

Presently the world is going through a ubiquitous civilizational crisis. This crisis is more of religious and cultural crisis than a socio-political one. The world is undergoing the threats of terrorism as well as the storms of religious fanaticism and anti-humanist tendencies. And it is disrupting the moral ethos, human values, social ideals and cultural aspirations of the past religious movements. In this circumstances it becomes necessary to critique and recognize the past relevance and universal significance of Tukaram's poetry. In fact Tukaram's poetry permeates the social rebellion in the feudal era and played an important role in socio-cultural development. It has a pre-eminence of true agrarian ethos and culture that evolve through his poems. His songs contain the ramifications of the socio-cultural awareness of contemporary times and a deep sense of belonging for the future. In short, Tukaram's poetry evinces a social order based on egalitarian principles, which still gives inspiration and amelioration to the modern poets to take due cognizance of the deracinated and victimized masses of India. To conclude, it can modestly be claimed that Tukaram, was indisputably the 'apex' of the 'Bhakti' movement and of revolutionary or reformist Saints of the early modern period. Therefore, he has been estimated as the last of the prominent early modernist who scathingly attacked the hypocrisy of the upper caste people. Thus the sites of Tukaram's activism find expression along diverse “Bhakti-based' activist trajectories. His songs encapsulate social and religious activism of his oeuvre emerges in the form of Bhakti Movement. His 'Bhakti poems however need to be seen from the vantage point of his location as an emissary of early modern Bhakti poet working towards the upliftment of common run of people.

Key Terms:

1. Varkari : a pilgrim
2. Bhakti : literally worship or adoration, the way of devotion
3. Vitthala : the presiding deity of Pandharpur, an incarnation of the God Vishnu and Krishna.
4. Vaidik : related to the oldest of the Hindu Scriptures.
5. Karma-Sidhanta : the state of present human life based on the act or a deed of the previous life time.
6. Moksha : the liberation from rebirth and the cycle of death. Disambiguation.
7. Chaturvarna : the term for the four broad ranks into which traditional Hindu Society is divided.
8. Abhangas : a particular metrical composition in praise of Deity.
9. Shudras : the low- born people, the fourth grand division of the Hindu caste and class-based social hierarchy.
10. Bahujan : meaning “People in Majority” Masses from the low social strata.
11. Brahmin cal : High-born or Upper-caste Hindu.

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INSTALLING THE URBAN: ANISH KAPOOR, VIVAN SUNDARAM AND VISUALISING THE EVERYDAY

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Abstract:

The paper looks at Installation art as practiced by two renowned artists, Vivan Sundaram and Anish Kapoor. Both try to project the realities and experiences of our everyday life through installations. The challenge lies in transforming the concept into a work of art and in establishing a relationship with the viewers/spectators. Installation art tries to look at spaces in a very different way, as this paper will discuss, and aims to interact and connect with the individual who is viewing it. To highlight our mental processes, everyday experiences and social concerns beyond painting and sculpture, and reach out to a wider public is the aim of an installation artist.

Keywords: *Installation Art, Visuality, Creative Expression, Museum, Viewer/Viewing*

Introduction:

“So much of my work has been about excavation and I see the whole process as being archaeological in a sense, hopefully excavated out of the subconscious as much as it is literally out of stone”, says Anish Kapoor in a conversation with Greg Hilty and Andrea Rose. Installation art, as practiced by Kapoor and Sundaram, has been gradually assimilated into mainstream museums and galleries. Originally restricted to alternative art spaces, installations are now being routinely commissioned by major art museums and galleries since the early 1990s. This move of Installation art from the margins to the centre has had far-reaching effects both on the works created and on museum practice.

As a public art form, Installation art allows for reconstruction. The paper works with Vivan Sundaram and Anish Kapoor to ascertain how some of the installations done by these leading artists have reconfigured not just the museum space but also the definition and scope of Installation art. Born almost a decade after Sundaram, Kapoor's works can be studied in the light of Sundaram's radical art-works. While Sundaram has witnessed partition, Kapoor has to his benefit the experience of working with the tag of the 'Indian' artist. And we find that both comment upon the urban, everyday culture.

Discussion:

Urban culture has come to occupy centre stage in modern society, turning into the very defining trait of a people -- the streets of the mind and the city -- and the memories of a place which are personal yet rooted in the 'outside'. It is in *The Practice of Everyday Life* (1984) that Michel de Certeau's insists on “a continuing investigation of the ways in which users -- commonly assumed to be passive and guided by established rules -- operate” (10). Along with the urban, the idea is also to investigate the 'everyday' “by means of inquiries and hypothesis, to indicate pathways for the future” (10). We have before us urban communities, with their practices of architecture, art, travel, food and memories. As a twentieth century cultural philosopher (1925-1986) Michel de Certeau's main question regarding the urban Everyday is “how what we know...differs (epistemologically, morphologically and so on) from what has been known and done in the name of 'studying culture' since the sixteenth century” (Highmore xi). As Ben Highmore, in his study of Certeau points out, “the moment of combining repression (erasure) with power (inscription) is a consistent object of de Certeau's attention” (16). While viewing brings certain objects in to focus, it leaves out large essential components. The City, with its views and noises, is permanently displaced and

writing about the city and its dwellers, the marginalised, the flotsam would entail understanding a way in which selves get articulated and subjectivities get available. We will now see how some of the installations by Anish Kapoor and Vivan Sundaram take up these questions of living and experience, and transform reality into works of art.

Memory (2008) is Anish Kapoor's commissioned sculpture at Guggenheim Museum. A twenty-four Cor-Ten steel tank, the installation has more volume than mass.



Memory

Memory elicits a certain confrontation, with the viewers participating and becoming conscious of their own location and position within the space of the gallery and the mind. The bulging curves of the installation obstruct any access to the installation. Even the window denies any entry into the work. There is a compulsion to observe the sculpture from several points of entry and exit in the galleries. It is what Anish Kapoor calls the “procession as proposition... (a) diagram that can never be completed” (Guggenheim website). According to Guggenheim sources, “*Memory* defies the classical figure-ground relationship and exceeds somatic comprehension...creating a new perception of space through physical and mental scale. We not only have more to see, but have to exert more effort in the act of seeing” (). Anish Kapoor has described the work as “mental sculpture” and situated within the space of the Guggenheim, *Memory* is very much “situational, relativistic, phenomenological, and ultimately unclaimed” (Guggenheim website).

As a parallel study to Kapoor's work, we have Vivan Sundaram's *Structures of Memory* (1998). As a public installation, it has been defined variously as a “transposed montage”, “a crane view of an urban ethnography archive” and as a “fairground spectacle” (406).



Structures of Memory

A site specific installation in the Durbar hall of the Victoria Memorial in Calcutta, Sundaram's workshop style installation reconstructs the process of modernization in India. Cutting the space with a railway track, Sundaram comments both on the Railways and on the nature of the Railway station. One has observed how the railway station always doubles up into a transit space, a space for multifarious emotions, marking certain temporariness in the lives we lead. Vagabonds make it their home and during Partition, trains have stood as a metaphor for not just mass violence but also large scale immigration and pain.

This characteristic of a station generating several meanings leads us to a similar work by Anish Kapoor titled *Svayambh* (2007) at the Royal Academy of Arts, London. It is a block of red wax moving on rails between the arches of the gallery. Translated as 'self-generative', *Svayambh* employs Indian concepts of creation and introspection to push forth ideas of performative sculpture.



Svayambh

We have already seen how Vivan Sundaram's *Structures of Memory* also transforms the cathedral-

like structure of the Victoria Memorial into a station and lumber-yard, with hanging jute bags and an assortment of images that were in the state of becoming, yet were capable of generating meaning. Similarly, *Svayambh* is nothing but red wax pushing itself through the arches of the Gallery, leaving behind and simultaneously gathering something along the way. *Structures of Memory* serves a similar function- a task of learning and unlearning that constantly goes on in the making and unmaking of memory. The work is a comment on the nature of human condition, besides being a redefining force within installation art.

Another parallel to understanding the relationship between artwork and museum space is Anish Kapoor's *Greyman Cries, Shaman Dies, Billowing Smoke, Beauty Evoked* (2008-9).



Greyman Cries, Shaman Dies, Billowing Smoke, Beauty Evoked

From the in-between spaces of the mind and city, we now have a work which opens up another dimension of urban existence and recreates a landscape that is scatological and therefore a strong critique of the urban concrete. It is an experiment with form, with 'faecal piles' looking organic, lifelike and convoluted desecrations of the museum space. Nancy Adjanian notes that these piles work to “renegotiate the relationship between the artistic imagination and the institutions of art” (5).

Anish Kapoor has lent himself to interpretations and analyses that are as myriad and diverse as his oeuvre. A study of some of his installations helps us understand an emerging idea of urban space that defines and gets defined by the figure of an artist, whose works experiment with the discipline of art theory itself. Kapoor has very candidly stated that he has “always been interested as an artist in how one can somehow look again for that very moment of creativity where everything is possible and nothing has actually happened” (Bhabha 32). A sense of 'becoming' is evident in the works of Anish Kapoor, in the way he has reworked the idea of the museum in rather drastic and demanding ways. His installations are an exercise not just in dimensions but in conceptual exaggeration that is neither too loud nor too bulky. His oft-quoted idea is that “it is my role as an artist to bring to expression. It is not my role to be expressive” (Bhabha 1).

Similar to Kapoor, Vivan Sundaram's *Trash* has deployed the urban litter to construct a counter narrative that is a striking accusation of global consumption.



Trash

Not only does it explore the social implications of urban waste, second-hand goods and global consumption, Sundaram locks together familiarity and strangeness at the same time. There is a sense of how acceptable and normal these distorted objects have become. In Sundaram's relentless cataloguing of dislocated and deformed objects, there is a sense of focusing on what is there without expressing much interest in rescuing the object from its strangeness. *Trash* is a fantastical cityscape or a map, with cities covering unexpected terrains, making the works dialogic while reiterating the process of recycling. Sundaram successfully achieves this through manipulations of scale and context and by placing his work prominently on the broader stage of international contemporary practice.

Conclusion:

The essence of Installation art is spectator participation and the definition of participation had varied greatly. Participation could mean offering the viewer specific activities, besides demanding that the viewer covers and travel around the space. At times, the viewer is required to complete the piece and the meaning of the installation evolves from the interaction between the two. The studio, the museum, the park, the interiors of the mind and body constitute subtle spaces and moments for both Kapoor and Sundaram. They insist on the power of doubt and uncertainty, both in case of the artist and the viewer/participant. It is doubt that enables an interrogation not just of the artwork, but the position of the viewer vis-à-vis the object.

Looking at Vivan Sundaram and Anish Kapoor together brings to surface the significance of visuality, corporality, and sensuality when one sees art confronting the problems of inter-disciplinarity. Both Sundaram and Kapoor highlight the process through which the practice of visual art works itself free from painting and sculpture, and works with whatever it can lay its hand on, attempting to create something beyond the capacity of painting and sculpture. Their works tell us that the contemporary lived experience can be permanently displaced and elusive, yet it offers within itself polyvalent encounters. Our everyday life interweaves time and space and is present before us an open field, which one can walk through, converse with, and emerge out of, in ways that defy arbitrary categorizations and set forth a “mobile language of computations and rationalities that belong to no one” (Certeau 7).

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SAYEED SHAHEEDI A MODERN URDU POET OF HYDERABAD E DECCAN

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Abstract:

Sayeed Shaheedi was an optimistic, spiritually strong, focused innovative versifier. He has penned down different styles of poetry generally connected to Ahle Bait (family of Prophet Mohammad) like Salaam (a lyrical salutation), Marsia (i.e six line genre of poetry which is known as Musaddas), Noha (dirge or lamentation about Hussain Ibne Ali, youngest grandson of Prophet Mohammad) Naath (poetry in praise of Prophet Mohammad), Manqabat (is a Sufi devotional poem, in praise of Ali ibn Abi Talib, the son-in-law of Prophet Mohammad, or of any Sufi saint), Qasida (Poetry in praise of a noble personality), Ghaziliat (a set of two liner couplets. He has written more than 400 couplets of various form of poetry, more than 300 Ghaziliat and more than 100 Salaams (lyrical salutations) in Urdu. His work is compiled in five volumes acknowledged as Barq o Aashiyani, Shafaq, Aftab-e-Ghazal, Kaf-e-Gul Faroosh and Sare Shaam. The real name of the poet Sayeed Shaheedi was Mir Abid Ali. He was born on 14th July 1914 and expired on 15th May 2000. Sayeed Shaheedi is an Arabic utterance which translates itself as 'A Happy martyr'. A few of his contemporaries are Akhtar Zaidi, Baquer Amanathkhani, Sohail Afandi, Qawar Noori and Qairaat Hussain Natiq. This article highlights the diverse types of poetry written by Sayeed Shaheedi in Madi'h or praise of Ahle Bait (The family of Prophet Mohammad).

Keywords: *Ghazal, Salam, Qasida, Marsia, Noha*

Preamble

Sayeed Shaheedi is an Arabic word which translates itself as 'A Happy martyr'. It is the pen name of the poet and his real name is Mir Abid Ali. He was born on 14th July 1914 and expired on 15th May 2000. He was a Syed (descendent of Prophet Mohammad's family) and his line of succession starts from Hasan Ibne Ali (The eldest grandson of Prophet Mohammad). Sayeed Shaheedi has completed his primary and secondary education from Madrasa e Aliya, Hyderabad and F.A (Equivalent to Intermediate) from Hyderabad. He has worked in Excise Department on various posts in different districts and at the fag end of his career he was posted to Hyderabad.

Poetry was present in the line of succession of Sayeed Shaheedi. His Paternal Great Grandfather used to pen down poems in Farsi or Persian and his takhallus (pen name) was *Humdum* and his Grandfather Late Dr. Yousuf Ali also used to write poetry in Urdu. This poetic instinct also transferred to his father Mir Mehdi Ali, who was the advisor of seventh Nizam, Mir Osman Ali Khan and was bestowed the laquab (description of a person) or title of Nawab Shaheed Yar Jung. His father was a renowned poet of his era. Not only was Sayeed Shaheedi's father a good poet taking his takhallus as *Shaheed* but his paternal uncle, Late Hussain Shaheedi also was a poet and used to pen down verses in Hindi, taking his pen name as *Sabeel Umme*.

According to William Wordsworth poetry is 'Spontaneous overflow of powerful feelings'. Deep emotion is the basic condition of poetry. Sayeed Shaheedi was blessed by the sense of powerful feelings and profound thought. It was God's gift to him being bestowed not only by sense of perception but also through blood. Poetry was embedded in his blood from both paternal as well as from the maternal sides of the line of succession. His maternal grandfather Syed Asghar Hussain Naji was an eminent poet of Urdu.

His mother was Hayath Begum, a religious, God-fearing lady. Both the parents of Sayeed Shaheedi took special interest in his upbringing, having groomed him well in manners and etiquette. By nature Sayeed Shaheedi was a quiet, humble, well-mannered and well behaved person. He was acclaimed and highly praised in literary circles. He always helped and appreciated new talent. He was married to Fatima Begum, daughter of Poet Syed Sakhawat Ali Majeed. Sayeed Shaheedi's wife too was a poet and had penned down few Nohas (Noha is dirge or lamentation about Hussain Ibne Ali, youngest grandson of Prophet Mohammad)

Being a father is an emotional boon for a person. Sayeed Shaheedi was blessed with two sons and four daughters namely Late Sajida Fatima, Late Mir Baquer Ali, Mir Jaffer Ali, Badar Fatima, Rabab Fatima and Sayeed Fatima. Two of his children followed the footsteps of their father and became poets. His second son named, Mir Jaffer Ali, takhallus or pen-name as Rasheed Shaheedi is also an excellent poet and has published two volumes of Ghazaliat and four volumes of religious poetry, penned down in praise of Ahle Bait (Family of Prophet Mohammad). One of his daughters' named Badar Fatima, takhallus or pen name Hina also is a good poet.

Sayeed Shaheedi devoted his flowing art of poetry through glowing imagery and immense aesthetic appeal. He was a prolific versifier and has penned down various types of poetry like Salaam(a lyrical salutation), Marsia (i.e six line genre of poetry which is known as Musaddas), Noha (dirge or lamentation about Hussain Ibne Ali, youngest grandson of Prophet Mohammad) Naath (poetry in praise of Prophet Mohammad), Manqabat (is a Sufi devotional poem, in praise of Ali ibn Abi Talib, the son-in-law of Prophet Mohammad, or of any Sufi saint), Qasida(Poetry in praise of a noble personality), Ghaziliat (a set of two liner couplets. A Ghazal is formed by four to five couplets). He has written both general poetry (i.e. Ghazal's) and poetry related to Ahle Bait (The family of Prophet Mohammad). He has penned down more than 400 couplets of various forms of poetry, more than 300 Ghaziliat and more than 100 Salaams (lyrical salutations) in Urdu. His work is compiled in five volumes known as *Barq o Aashiyān*, *Shafaq*, *Aftab-e-Ghazal*, *Kaf-e-Gul Faroosh* and *Sare Shaam*. Some of his contemporaries are Akhtar Zaidi, Baquer Amanathkhani, Sohail Afandi, Qawar Noori and Qairaat Hussain Natiq. This paper aims to portray the various forms of poetry written by Sayeed Shaheedi in Madi'h or praise of Ahle Bait (The family of Prophet Mohammad).

Analysis of Verses

Ghazal is one of the forms of verse writing which Sayeed Shaheedi has used considerably to portray his thoughts. Most of the Ghazal's he has written are based on love and bereavement. At some places he has also portrayed the love of Ahle Bait (the family of Prophet Mohammad). When the reader reads the Ghazal of Sayeed Shaheedi he is bound to admire the intellectual manner in which it is phrased. Basically, the origin of Ghazal was from Arabic to Persian and then migrated to Urdu and Turkish languages. It is a lyrical form with rhyming couplets and a catchphrase, every line sharing the similar meter. Some of the exponents of Ghazal writing are Hafez, Wali Mohammad Wali, Mirza Ghalib, Mir Taqi Mir, Momin Khan Momin and Dagh Dehlvi.

A Ghazal typically should have minimum of five Sher or Couplets. The rules of 'Matla', 'Radif', 'Maqta', 'Beher' and 'Kaafiyaa' must be followed sternly. 'Matla' is the opening Sher in the Ghazal and if all the subsequent lines of the Sher are ending with the same expression. These repeating common expressions are known as 'Radif.' The 'Matla' or opening Sher should have 'Radif' in its both lines. 'Maqta' means a Shayar or poet usually has an alias i.e. 'Takhallus' There is a Sher in a Ghazal, the last one, which has the Shayar's or poet's 'takhallus' in it. 'Beher' is meter or length of Sher. A Ghazal is a collection of Sher of same Beher. 'Kaafiyaa' is the rhyming pattern which all the words before Radif 'must have. Apart from these five components the Ghazal also has certain components as Khayal and Wazan. Khayal means a thought that inspires the poet to write the Ghazal and Wazan means the percentage of use of above features of the ghazal. Every verse of a Ghazal is complete in itself. The general rhyming pattern of a Ghazal is

aabacada. A ghazal may be understood as a lyrical expression of both the pain of loss or separation and the beauty of love in spite of that pain

The following is a beautiful couplet of Ghazal written by Sayeed Shaheedi

*Mein Iss Liye Marne Ki Dua Maang Raha Hoon
Tooh Nazza' Mein Aayega Mere Dil Ko Yakheen Hai....
..(Sayeed...Sare' Shaam...35)*

Therefore for this reason I am praying to breathe last
As my heart is sure that you will come in the last transitive stage of
my soul's onward journey... (Translated by Fatima, Farhat)

In the above lines of Ghazal, Sayeed Shaheedi portrays the total devotion, love and faith he has towards Ali Ibn e Abi Talib (Cousin and later Son-In-Law of Prophet Mohammad) It is a belief of Shia Muslims that Ali Ibn e Abi Talib (Cousin and later Son-In-Law of Prophet Mohammad) will come in the last transitive stage of a person's life known as naza'a when he appears to everyone as dead but he is still alive and is ready to depart the body. The two angels known as *Munkir* and *Nakir* (both good and bad) respectively will come in the grave to calculate the deeds of the deceased person. At this moment the soul of the deceased person will be in a state of fear and awe and at this moment Ali Ibn e Abi Talib (Cousin and later Son-In-Law of Prophet Mohammad) will help the deceased person morally as he is a lover of Ahl e Bait (the family of Prophet Mohammad). Thus Sayeed Shaheedi portrays in this Sher or Couplet of his Ghazal that he is looking forward to die as he knows Ali Ibn e Abi Talib (Cousin and later Son-In-Law of Prophet Mohammad) will come to his rescue in grave.

Sayeed Shaheedi covered a broad spectrum of poetry but his significance lies chiefly in his Qasida's. His mastery is reflected in his Qasida's which portray stylistic embellishment. Usually, Qasida's treat common thematic topics like happiness. The Qasida was composed for public recitation on formal, ceremonial occasions. It features elevated pronunciation and an intricacy of manner frequently noticeable by the broad use of symbolic devices. Sayeed Shaheedi's Qasida's attractiveness lies not only in its indisputable literary qualities but also in the fact that it stands as a symbol of happy Shia tradition. His Qasida verses cheerful in tone display a lot of originality especially in the portrayal of sequences. A Qasida has a solo presiding theme, rationally developed and completed. Often it is an accolade or tribute, written in admiration of a nobleman, a genre known as 'madī' or 'praise'.

The following lines portray a beautiful couplet of Qasida

*Goad mein Leke kah rahein hain Hussain;
Maqsade Karbala ki Amad Hai (Sayeed...Guldasta e mahfil...75)*

Hussain has taken into his lap and said
Intention of Karbala has arrived (Translated by Fatima, Farhat)

The above lines of the Qasida portray the happiness of an elder brother Hussain Ibne Ali (the youngest grandson of Prophet Mohammad) when Abbas Ibne Ali (the step-brother of Hussain Ibne Ali) is born. Hussain Ibne Ali takes his younger brother in his lap and says with happiness that the aim and purpose of 'the battle of Karbala' Abbas Ibne Ali has arrived. It was foretold by Ali Ibne Abi Talib (Cousin and later son in law of Prophet Mohammad) that Prophet Mohammad has prophesied to him that his son Abbas Ibne Ali will help Hussain Ibne Ali in the battle of Karbala when Hussain Ibne Ali and his family and friends will be denied water and all humanitarian rights by the disruptive forces of the tormenter king Yazid. It will be Abbas Ibne Ali who will be the Commander and strength of Hussain Ibne Ali's army. It will be Abbas Ibne Ali who will die thirsty and parched on the banks of the river Euphrates fighting to get water for Hussain Ibne Ali's children... (Hyderi...Zikre Abbas...19)

The subsequent type of verse form used by Sayeed Shaheedi was his Salam's. In achieving lyrical skill, grammatical correctness is one of the vital components. His focused and apt treatment of lexicon has enhanced the quality of his verses. His Salam (a lyrical salutation) has melancholic effect on the reader and listener.

The following are the arresting lines of his Salam
Akber ke baad ziist mein kya dilkashi rahii
Laila tamam umr yahi sochti'i rahii... (Sayeed... Chasm-e-Aza...3)

After Akber, What is the attraction left in this existence?

Laila for her entire life kept pondering... (Translated by Fatima, Farhat)

The above lines of the Salam portray the grief of a mother after her adolescent eighteen years old son is martyred in the battle of Karbala. Sayeed Shaheedi very artistically portrays the Stream of Consciousness of Laila (Wife of Hussain Ibne Ali, the youngest grandson of Prophet Mohammad). Laila throughout her life contemplated to herself as to what charm is left in this life when her handsome, loving, obedient and chivalrous son is no more in this world. To her eyes her existence had no meaning without her son.

The next genre of verse writing of Sayeed Shaheedi is Noha (a lyrical dirge). It is a dismal lament expressing mourning or grief about the tragedy of Hussain Ibne Ali (the youngest grandson of Prophet Mohammad) in the battle of Karbala. A noha has the historical and social setting of pre-Islamic Arabic and Persian ethnicity. Noha is a sub-part of Marsia along with Soz. Noha or a lyrical dirge is the poem and story that has been inspired from various authentic religious books like Maqatalul Hussain, which narrate the battle of Karbala and the martyrdom of Hussain Ibne Ali (the youngest grandson of Prophet Mohammed) Usually the poet or the reciter reads the noha with nostalgic tempo.

The following is a skillfully phrased noha of Sayeed Shaheedi

Dum todhti hai qaak pe nadaan ya Hussain
Syedaniya hain sari pareshan ya Hussain... (Sayeed... Shamsheer e Matam II Edition... 389)

The naïve girl is breathing her last on the ash oh! Hussain

Syedaniya (Women of Prophet Mohammad's household) are all nervous oh! Hussain... (Translated by Fatima, Farhat)

After the battle of Karbala the women folk of Hussain Ibne Ali's household along with his eldest ailing son Zain ul Abedien were shackled and chained and forcefully taken to Kufa and Shaam and lastly detained in the zindaan or dungeon of Shaam. It was so dark and traumatic to live in the prison that the four years old daughter Sakina Binte Hussain, daughter of Hussain Ibne Ali died in the dungeon. In the above noha the poet Sayeed Shaheedi is portraying magical realism, and he is speaking to Hussain Ibne Ali (the youngest grandson of Prophet Mohammad) and narrating the happening of that moment when the little innocent girl, Sakina Binte Hussain, is breathing her last and all the Syedaniya (women of Prophet Mohammad's household) are psychologically tensed and are feeling helpless and confused as they cannot do anything for the little girl in pain.

The next form of Poetry depiction by Sayeed Shaheedi was Marsia Nigari or six lines sestain or Misra which is done in Musaddas format. Marsia's are recited in the mourning congregations or Majlis of the Shia Muslims. These gender segregated mourning congregations are held all through the year to commemorate the martyrdom of grandson and the members of prophet's immediate kin but the chief spell starts for the Shia Muslims from the first Islamic month, Moharram and continues till sixty eight days. The core happening remembered during these ritual activities is the battle of Karbala in which Hussain Ibne Ali (the youngest Grandson of Prophet Mohammad) and his 71 male followers were slain by the armed forces of Yazid, the Umayyad Caliph, in Karbala. After Hussain Ibne Ali's (The youngest

Grandson of Prophet Mohammad) bereavement, his enemies cruelly unveiled his female relatives, led them on a forced march to Damascus, and imprisoned them, but these morally strong women kept alive the memory of Hussain Ibne Ali's sacrifice. Zainab Binte Ali (Granddaughter of Prophet Mohammad and sister of Hussain Ibne Ali) is ascribed with the very founding of the mourning congregations known as Majalis. It is a believe among Shia Muslims that Zainab Binte Ali (Granddaughter of Prophet Mohammad) and Fatima Zehra (Daughter of Prophet Mohammad) are present in the mourning gatherings. The various genres of majalis poetry, like Soz, Salam, Marsia and Noha are recited in the Majlis gathering which portrays the masaib, the torments of Hussain Ibne Ali (Grandson of Prophet Mohammad) and his family, which rouse lamentation, sobbing, and weeping on the parts of both listeners and performers.

Sayeed Shaheedi's marsia Nigari was picturesque and portrays rich excellence of words and phrases. When a reader read's his marsia's they are bound to admire the rational planning of his marsia's as much as they do its spiritual quality. His poetry has a unique space culturally and psychologically. His verses gloss over on sub consciousness of the reader. There is an inward pull towards humanity in his creative work. He captures the scenes of the battle of Karbala and its aftermath as if they are picturised in reality that haunts the reader's imagination.

Jab Huwi Qaid se Reha Zainab

Aay Sayeed aa ii Karbala Zainab

Pahonchi jab gham ki mubtela Zainab

Rokay deti thi ye sada Zainab

Qaid se chutke aa ii hoon Bhai

Shaam se lutke aa ii hoon Bhai... (Sayeed...Bazm-e-Sayeed...35)

When Zainab was released from detention

Oh Sayeed! Zainab came to Karbala

When Zainab reached filled in sorrow and adversity

Crying, Zainab was lamenting

I am released from imprisonment, brother

From Shaam I have come seized and robbed, brother...(Translated by Fatima, Farhat)

The captured and imprisoned family of Hussain Ibne Ali (The youngest grandson of Prophet Mohammad) was released from detention after the four years old daughter of Hussain Ibne Ali, Sakina Binte Hussain, died in the cell unable to bear cruelty and sorrow anymore. Then the people of Syria started revolting against the oppressor Umayyad Caliph Yazid Ibne Mawviya. Fearing that the revolution might increase its momentum Yazid Ibne Mawviya called Zain ul Abedein (The eldest son of Hussain Ibne Ali) and asked him to leave Syria in the night itself and go to the destination of his choice. Zain ul Abedien (The eldest son of Hussain Ibne Ali) consulted his aunt Zainab Binte Ali (The eldest granddaughter of Prophet Mohammad) and according to her wishes they decided to leave to Medina via route of Karbala, Iraq. Thus the poet in the above lines of Musaddas portrays the same account in verse form. The Musaddas here is in the form of a Soliloquy. He says when Zainab (The eldest granddaughter of Prophet Mohammad) was released from detention she went towards Karbala and when grief-filled Zainab reached her brother's grave in Karbala, she threw herself on the grave of her brother and lamented that she has returned after being detained for a year in prison and after being looted and robbed in Shaam.

Death is life's supreme obscurity. When we are faced with the death of a relative or a celebrated person we are astounded and overwhelmed with grief and distress. But the real truth is that our soul knows of its eternal nature and accepts the ultimate truth of life and death. On 15th May 2000, Sayeed Shaheedi one of the finest poets of contemporary world passed away leaving behind his loved ones, a legacy of poetry, several admirers of strong receptiveness and contemplative minds with sturdy spiritual fervor and

ardor. His son Mir Jaffer Ali alias Rasheed Shaheedi who is a poet penned down two Nazms (descriptive rhymed verse) of bereavement for his father.

The following is one of the verses of Rasheed Shaheedi's Noha which portrays the grief of Hussain Ibne Ali's eldest son Zain ul Abedien's grief, when he sees the trampled and severed body of his father on the eleventh of Moharram after the Battle of Karbala.

*Baap ki laash pe bimaar khada tha runn mein
Bediyaan paao' mein aur tauqe giraa gardan mein
Be kafan rah gaya bhaiyya mera karbal ban mein
Ab udaasi hai andhere hain hamare mann mein
Binte Zehra ka bayaan tha mere bhaiyya Abbas...
... (Rasheed Shaheedi...Namaze Aza...42)*

On his father's corpse the ailing son was standing in the battle field
Legs shackled & collar of heavy iron fetters in the neck.
My brother remained shroudless in the forest of Karbala
Now sadness and darkness prevail in our hearts
Zahra's daughter cried out to her brother Abbas.... (Translated by Fatima, Farhat)

The above lines of the noha portray the lamentation of Zainab Binte Ali (the eldest granddaughter of Prophet Mohammad). The poet draws a picture of the scene when Zainab Binte Ali returns to the mausoleum of her younger brother Abbas Ibne Ali (Son of Ali Ibne Abi Talib. Ali Ibne Abhi Talib was the cousin and later Son in law of Prophet Mohammad) in Karbala. She portrays the grief of Zain ul Abedien (the eldest son of Hussain Ibne Ali) to her brother Abbas Ibne Ali. She says to Abbas Ibne Ali, on the eleventh of Moharram when my nephew was chained and shackled and was dragged by the soldiers of the tyrant king Yazid, Her nephew saw the shroudless body of his father Hussain Ibne Ali and stood looking at his father's dead body pale with sorrow as he was helpless to do the last rites of his father. She further laments that my brother remained shroudless in the forest of Karbala. Since then there is sadness, sorrow and darkness in our hearts. This was the lamentation of Zahra's daughter, Zainab (Zahra is the daughter of Prophet Mohammad) to her younger brother Abbas Ibne Ali.

It is a Shia Muslim's belief that whenever calamities befall an individual, however harsh might be the severity of that calamity; the believer will take solace through the house of Ahle Bait (the family of Prophet Mohammad). Whenever someone dies in the family, if it is a young man then they remember Ali Akber the eighteen year old son of Hussain Ibne Ali who was martyred by a spear pierced in his chest. If a teenager dies then they remember the thirteen years old Khasim Ibne Hasan, nephew of Hussain Ibne Ali whose body was trampled in his life in the battle of Karbala. When a baby dies then they remember the six month old son, Ali Asghar of Hussain Ibne Ali (the youngest grandson of Prophet Mohammad) who was martyred by an arrow pierced in his neck by the disruptive forces of Yazid the tyrant king of Damascus. Similarly after the expiry of a father the son takes solace in the grief of Zain ul Abedien the twenty four year old son of Hussain Ibne Ali.

In the mourning congregation they recite the calamities which have befallen Zain ul Abedien starting on with the tenth of Moharram, when the large military forces of the tyrant Umayyad Caliph Yazid, brutally martyred Hussain Ibne Ali and his small group of 71 supporters and relatives in the Battle of Karbala because Hussain Ibne Ali refused to pay allegiance to a oppressor and bloodthirsty, unjust despot which was Yazid Ibne Mu'awiya. Following the killing of Hussain Ibne Ali and his male followers, they looted the tents and burnt them. All the women folk were tied up and Zain ul Abedien was chained. On the eleventh of Moharram when the caravan of the ladies along with Zain ul Abedien was being taken towards

Damascus through the battle field, Zain ul Abedien stood near the corpse of his father, he was chained and severely sick, grieved and pale with sorrow. Thus in the above stanza Rasheed Shaheedi portrays the grief of a son over the body of his father because he cannot perform the last rites of his father as he is chained.

Consequently, in the mourning gatherings when a person passes away they recite the grief of Hussain Ibne Ali and his Akhroba (Family) and Ansaar (Friends). When the happenings of Karbala are recited then the mourning person feels a solace in it. He/She compares their own grief and feels that their grief is so less compared to the grief of Prophet's youngest grandson Hussain Ibne Ali and his Ansaar (friends) and Akhroba (family members)

Thus, Sayeed Shaheedi a glowing luminary whose heart was filled with intense love for Ahle Bait (family of Prophet Mohammad) has left his talent in the form of his verses and this legacy is further carried on by his son Rasheed Shaheedi and daughter Hina. He is buried in a graveyard called Daire Mir Momin in Sultan Shahi, Hyderabad. His poetry has a culture of language, tranquility and a station of grief which has made a mark in the anthologies of Urdu Literature.

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STEREOTYPICAL REPRESENTATION OF VISUAL IMPAIRMENT IN TAGORE'S "VISION"

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A stereotype may be explained as a conventional, formulaic, and over simplified conception, opinion or image as embodying or confirming to a set type, usually some sort of negative connotation attached to it. Stereotypes are qualities assigned to groups of people related to their race, Nationality, sexual orientation and disability. Stereotypes generalize groups of people in manners that lead to discrimination and ignore the diversity within groups.

Literature is an attempt to perceive various facets of life - known and unknown. Its basic function is to enlarge the perception of human life with all dimensions. In this context, disabled people, especially blind are largely misrepresented in literary works. The blind are depicted as deviant, abnormal and extraordinary. Social attitudes to blindness are prone to be influenced by its representation in literature. The stereotypes and prejudices regarding blindness and blind people prevalent in society are reflected in literature, and in turn are strengthened by their presence in fiction.

Tagore is acclaimed as the pioneer of the modern Bengali short story and is usually compared to such masters of the short story form as Edgar Allan Poe, Anton Chekhov, and Guy de Maupassant. Tagore is rightly regarded as the master of social realism. Most of his fiction is set in rural Bengal and is peopled by disadvantaged, poor and underprivileged sections of society. These disadvantaged characters also include physically disabled.

The present paper attempts to divulge stereotypical rendering of visual impairment or blindness in Tagore's short story *Vision* or *Gift of Sight*. It also aims to subvert the prejudices and stereotypes regarding blindness reflected in the story. "Vision" was first published in 1898 and has been reprinted in several short story collections of Tagore. The story narrates the plight of Kusum, who loses her eyesight owing to her husband's overconfidence in his medical expertise. After going blind, Kusum no longer remains an ordinary woman for her husband. He first infantilizes her and then idealizes her. Then he begins to neglect her and falls in love with another girl. The happy end of the story is contrived, so that the reader is tempted to think that Kusum and her husband would live happily hereafter. However, the story is replete with prejudices and stereotypes concerning blindness prevalent in society. Not only Kusum's husband, but Kusum also believes in these stereotypes of blindness.

Literary representation of blindness is generally based on existing social stereotypes, and it also contributes to the strengthening of existing stereotypes. Blindness is generally perceived as a great misfortune befalling the blind persons and making them helpless and totally dependent on others. On positive side, Blindness is seen as sensory, intellectual and spiritual compensation. It is significant to note that the present story is replete with both, the negative and positive prejudices and stereotypes concerning blindness prevalent in society since antiquity. The negative prejudices include: blindness as a living death, blindness as complete darkness, blindness as ignorance and stupidity, blindness as symbolic castration or loss of sexuality and masculinity and blindness as a punishment for sin. The positive prejudices include: blindness as innocence and purity and blindness as marvelous compensatory powers. However, positive prejudices are as harmful as negative, since they are not based on objective reality, and attribute unrealistic and extraordinary powers to blind merely on account of their blindness.

The very title of the story "Vision" is paradoxical. It may suggest that Kusum gains spiritual vision

after losing her physical eyesight. The physical vision is seen as an impediment to attaining purity of mind and spirit. Kusum feels that in her blindness her third eye of divine wisdom is opened. She resolves to "rise to a higher region" (Tagore 82), and "bring down blessings from above" (82). The author seems to imply that blindness confers some sort of divine grace and spiritual power on the blind. The story incorporates the popular misconception that blind are self elected saints. The author presents Kusum's blindness as an insulating wall, protecting her from corruption, and imparting her with an aura of sainthood. For Kusum's husband she no longer remains an ordinary woman, and he enthrones her as his Goddess. Kusum loses her individuality and becomes a part of a stereotyped group.

The story also confirms the pervasiveness of assumption that blindness is somehow compensated, and the blind possess extraordinary powers of one kind or other. Kusum is carried away by this misconception and lives under delusion that blindness has sharpened her perception and she possesses extraordinary powers. She believes that her blindness has conferred on her the power of seeing "a world which is beyond all change" (Tagore 88). She boasts about her extraordinary ability and informs: "because the blind have keener perceptions than other people, I could discern the change which came over my husband along with the increase of wealth" (Tagore 86). Kusum attributes her ability to discern change in her husband to her blindness and forgets all other factors involved. When Hemangini asks Kusum not to forget her she says "blind have long memories" (94).

Compensatory power of blindness is a fallacy and is often used by the writers to make up for the loss of the blind characters in fiction. In this context, Donald D Kirtley observes: "Mystical or extraordinary compensation attendant to blindness continues to be a popular theme in contemporary literature" (74). But strangely enough, the same compensation is viewed as a curse and a blessing, and this view fosters negative and positive stereotypes regarding blindness.

Tagore evokes the old association of blindness with darkness. Kusum considers blindness as equivalent to darkness, and resolves to protect her husband from that darkness: "I vowed that I would suffer alone, and never wrap my husband round in the folds of my all-pervading darkness" (Tagore 83). Association of blindness with darkness also leads Kusum to associate it with imprisonment. She thinks herself to be a prisoner of her blindness. She finds herself alienated from everyone including her husband. When avinash leaves after heated argument she thinks: "I stood alone within the closed doors of my blindness after he had gone" (92). The notion that blindness and darkness are inextricably intertwined, that the blind are somehow encapsulated within their own blindness, is all pervasive in language, and in depiction of blind characters in fiction. In this context Kirtley observes: "'invisibility, darkness, obscurity, and 'indiscernibility' are all archaic meanings of the term 'blindness'" (21). The present story validates Kirtley's argument, and frequently invokes connection between blindness and darkness. Owing to link between blindness and darkness, Blindness is represented as pathetic and wretched, and it is thought worse than death, or living death.

The worst impact of Kusum's blindness can be seen on her marriage. Her husband alleviates her to the status of Goddess, but she ceases to be a wife, a home maker and an ordinary woman. After going blind, Kusum's first advice to her husband is to "marry again" (Tagore 80). She considers herself to be unfit to be a good wife and thinks that without her eyesight she can not perform the services required of a wife. However, in course of time, Kusum learns to do everything with the help of her remaining senses. An aunt of Kusum's husband comes to pay them a visit and the first thing she blurts out is "it's a great pity you have become blind; but why do you impose your own affliction on your husband? You must get him to another wife" (90) However, in a spirit of self-sacrifice and repentance, Kusum's husband Avinash takes a solemn oath by his family God not to marry again. But his firm resolution is weakened by his infatuation with Hemangini, a young girl brought by Avinash's aunt to become his second wife. Kusum reminds her husband of the solemn oath that he has taken, but he blurts out

“I am afraid of you. Your blindness has enclosed you in its fortress, and I have now no entrance. To me you are no longer a woman. You are awful as my God. I cannot live my every day life with you. I want a woman--just an ordinary woman--whom I can be free to chide and coax and pet and scold” (95).

Kusum's husband implies that along with her eyesight, Kusum has lost her womanhood and sexuality. In other words, she has become asexual, and her blindness has become a symbolic castration.

During antiquity and Middle Ages, blinding was used as a punishment, often against the crimes of a sexual nature. It was regarded as a symbolic castration and a punishment worse than death. These presumptions about blindness are also reflected in the literature, and blindness of a character is directly related to his or her sexuality. However, In case of blind women, blindness cannot be interpreted as symbolic castration, but they are devalued and are considered sexually undesirable. They are presumed to be unfit for marriage and motherhood. Association of blindness with castration defies logic, but the prejudice is deep rooted in popular mind owing to excessive importance given to visual faculty in sexual arousal and gratification.

Kusum's blindness renders her undesirable for her husband and he considers her to be unfit for marriage and motherhood. David Bolt considers Kusum's blindness as psychosocial castration and writes: “when blind, Kusum's status is reduced to that of a signifier of mourning for the love she was given when sighted. Visual impairment is represented in a way that causes her home to be displaced in favour of a hospital; her husband in favour of a nurse; and love in favour of duty” (148).

Kusum fails to prevent her husband from marrying again, but Kusum's brother marries Hemangini to save his sister's marriage. Avinash is ashamed and promises to be a good husband. But the happy ending of the story seems to be contrived and the reconciliation of Kusum and her husband appears to be wobbly.

Thus, Tagore's paradoxically entitled story “Vision” projects a stereotyped image of visually impaired. The condition of Kusum (her blindness), is not interpreted dispassionately or objectively. Instead, readers encounter numerous irrational conceptions, drawn largely or entirely from fantasies about blindness.

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EVOLUTION OF THOUGHT IN KEAT'S *ODE ON A GRECIAN URN*

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Abstract:

This article captures the line of thinking of Keats in the composition of Ode on a Grecian Urn. It illustrates how the bard draws parallels between the world depicted in the Urn and the real world. With intense emotions the poet explains the real world beauty is subject to decay but the beauty of the world portrayed in the Urn is immortal and deathless. This article further delves deep into the concepts of Keats. Heard melodies are sweet but those unheard are sweeter and also beauty is truth and truth beauty. Through these powerful expressions the poet attempts to reveal deep ideas of human life.

Key words: *Grecian Urn, Heard Melodies, Mysterious Priest, Mountain, River, Beauty, Truth.*

This article analyses the evolution of thought in Keat's Poem Ode on a Grecian Urn. Before shedding light on the chosen topic, a brief account of the features of Neo-classical and Romantic poetry is given. The poetry of 18th century in England composed by Alexander Pope and Dryden is generally known as Neo-Classical poetry which laid emphasis and stress on adherence to classical rules, reason, logic and close themes and ideas from the lives of the upper class. On account of the significance attached to classical rules pertaining to the creation of literature, it is also known as Augustus Literature. The poetry of this age was devoid of emotion, imagination, spontaneity and presence of villagers and the masses of lower strata of society.

Thomas Gray's Elegy Written in a Country Churchyard brought about a paradigm shift in selection of themes and its treatment, mode of expression and choice of characters in poetry which is why Thomas Gray has attained the distinction of pioneer of Romantic Poetry. In addition to Thomas Gray, Cowper and Colijns also made contribution to the appearance of new school of poetry in British Literature. Further, the publication of Lyrical Ballads jointly by Wordsworth and Coleridge propelled the growth of Romantic poetry which prioritised whatever was left out and neglected in the poetry of previous age such as emotion, imagination, spontaneity selection of themes, character as well as language from rural atmosphere. The seeds of Romantic movement was sown by Thomas Gray, Collins, Cowper, it was solidified by Wordsworth and Coleridge and it seaked in the poetic creation of Shelley, Byron, Keats.

Keats was born in London in 1795. His father being a stable keeper, Keats was apprenticed at fifteen to learn surgery. Having acquired qualification to serve as doctor, he gave up his profession for poetry. He first composed a little volume of verse of which the sonnet On first Looking into Chapman's Homer indicated the budding poetic greatness of the poet. His other poems include Lamia, Isabella. The Eve of St. Agnes, Ode to Melancholy, Ode on a Grecian Urn and Ode to Nightingale. The essential quality of Keats as a poet is his sensitiveness to beauty the singleness of aim with which he seeks the principle of beauty in all things.

The first stanza Ode on a Grecian Urn offers an account of Urn which is described as unravished bride of quietness and foster child of silence and slow time. The fast passage of time, the poet explains does not ruin the tranquility of the bride found in the Urn. Further, the lyricist goes on to illustrate that the Historian who appears in the Urn is more capable of narrating stories than even poets. He also raises the question if the legends that find expression in the Urn all about dieties or mortals. HE puts another query where the scene of the Urn have taken place. Then he makes a number of enquiries as follows whether the characters of the Urn or men or Gods, what women there dislike who are they madly pursuing what type of struggle they undertake, what this musical instruments are and what wild ecstasy they all have got.

In the second stanza, the lyricist stuns the readers with his revelation “Heard Melodies are sweet but those Unheard are sweeter” which is filled with deeply philosophical ideas. The view that melodies unheard or unenjoyed will prove to be weightier nobler and more sublime contains mystical quality that emanates from the lyricist. He further makes an appeal that these pipes instead of [playing ordinary melody should play melody of spirituality. The perusal of further lines of Ode on a Grecian Urn leads the readers to hear the poet saying the trees found in the Urn will never wither and the bold lover in the vessel can never his lady love to kiss. Being in the vicinity of his lady love, the lover can not enjoy any kind of kiss from her being a lady of immortal beauty. The lines, She can not fade, though thou hast thy bliss forever wilt thou love, and she be fair bears resemblance to Shakespeare's lines Age can not wither her nor customs stale her infinite variety. Both Keats and Shakespeare have articulated in similar manner the indestructible beauty of noble class.

Glancing further the objects, characters scenes in the Urn with astonishment, the poet portrays that the boughs of trees will never shed their leaves and they will never bid farewell to spring. The trees, plants and bushes that figure in the Urn will remain green forever. They have attained everlasting and immortal beauty which will never be ruined by the floods of time in contrast to human beauty that will suffer ruinage with every passing day. The poet equates human beauty and natural beauty and pronounces that the latter is far superior to the former with it withstanding the ravages of time. After that, the poet enjoys looking at the melodist playing instruments in the Urn and expresses weariness, exhaustion and tiredness are alien to the musician making music with delight in the Urn. The songs of the melodist are novel, fresh and absolutely new.

In the final part of third stanza, the lyricist is witnessed speaking in sympathetic tone towards humans. Notwithstanding the everlasting beauty of women, unwearied melodist making novel melody and.... trees and plants humans of realistic world appear to be perhaps, strong since they pass through various phases of life marked by trials and tribulations, woes and worries and sorrows and suffering. The people of Urn appear ever fresh, ever young, ever charming without living their life. Their lives remain un-lived whereas through humans of practical world are weary, grief-stricken worn out. But they have the gratification of living their lives in fullness. The following lines will clearly picture the idea of the poet. “All breathing human passion for above/ That leaves a heart high-sorrowful and clayed/A burning forehead and a parching tongue.”

These lines particularly the phrases A burning forehead and a parching tongue point out the ills of earthly life, which in spite of its shortcomings seems a little better than the lives of these in Urn. What is to be noted here is that the lyricist strikes a balance in the depiction of the greatness of natural beauty and worldly life.

The perusal of the fourth stanza leads us to witness the poet raising a number of questions as follows. Who are those coming to the sacrifice and who is the mysterious priest. Why is the heifer loving at the skies. Over and above, the poet is eager to know about towns of the Urn as they are located by river, seashore and mountain. The towns are impressive but devoid of population. The inhabitants of the town have vacated it and gone somewhere. The poet is stunned at the stoic prevalence of silence in the town. He also repeats that there is none to brief him about the reason of people vacating the place.

In the final stanza, the poet sees the men and maidens of the Urn and their fair attitude. After that, the poet is beheld illustrating that the forest branches and the trodden weed lead man to think and perform deeds. The scenes of the Urn transform people into thinkers. The poet finally concludes the poem with the deep weighty thought in weighty language.

Beauty is truth, truth beauty—that is all you know on earth and all you need to know.

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JAIN ART AND ARCHITECTURE OF GADAG TALUK

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Jaina contribution in art and architecture is not unique but also substantial in terms of both quality and quantity. We may notice in the Jaina artistic creations of Gadag region like in other regions, a deep commitment to Jaina Dharma, of course, without sacrificing its inherent aesthetic appeal. In other words Jaina and architecture Gadag region like in other regions, a deep commitment to Jaina Dharma, of course, without sacrificing its inherent aesthetic appeal. In other words Jaina and architecture Gadag region significantly reflects the philosophical and religious attitude as well as cultural aspirations of the people. It is in this sense that it is stated "Art is the handmaid of religion". Its growth depended on the ritual needs of the developing creed in the early and medieval period. The Jaina basadis, like the temples of early medieval period in Gadag region, were also centers of the five-fold activities of worship, feeding, medical care, shelter, and education. They had to be therefore, quite large and beautiful enough to attract large number of devotees and other people. In other words, they had to foster the religious fervor of the people by the ritual worship of the icons.

Though it is difficult to conceive the idea of the exact origin of early medieval Jaina artistic or architectural creations, they do not pertain to and can be isolated from the mainstream of Hindu art and architecture. The special religious and mythological concepts of Jainism did produce architectural as well as sculptural forms which of course conformed to the style of the regions of the period to which they belonged. The Jains probably did not go out of the main track of artistic and architectural evolution in Karnataka. But still their contribution to art and architecture is rich and concrete.

The sculptural disposition on the walls, particularly the miniature figures, indicate the Jaina religious sect, sometimes even in the case of the subsequently converted temples. Thus some of these conspicuous architectural features may be regarded as the district Jaina contributions to all and architecture.

It is in the early medieval period that the Jaina building activities increased considerably. That Jainism was an influential and powerful force for more than ten centuries in different parts of northern Karnataka, is evidenced by Jaina art and architecture. Since the Jains were among the foremost patrons of religious architecture, many guilds of the *sinpis* worked for Jaina foundations.

Though the Jaina art in Gadag region, like in other parts reflects essentially the trends of the art pool of Brahmanical architecture through the ages, we may notice certain salient features.

Architecture:

The Jaina temples are popularly called basadis or bastis. Jinamandira, jinagriha, jinalaya, chaityalaya, chaitya, jinagraha etc., are other names for them. Some of the architectural and sculptural features may be identified in the standardized form which got evolved through experiments and experience. The technical terms are also derived either from classical texts or from the form and style cultivated by an age, a ruling dynast; or people at large.

The architecture of Jaina bastis in Gadag region is in tune with the contemporary style of Dravidian or Dakshinathya variety in stone. Sometimes, the dynastic name like Chalukya, Rastrakuta, Kalyana Chalukya may also be applied to. In other words, Jaina temples built during the ruling dynasties or adopting the typical features of the contemporary temple architecture is named after them.

The architecture of Jaina basti may be studied in terms of exterior and interior parts. Generally

speaking, both the exterior and the interior of Jaina bastis are comparatively plain and not too much decorated architecturally and sculpturally. A typical Jaina basti may be divided into different sections or component parts like *garbhagriha*, *antarala*, *navaranga mantapa mukhamantapa* and *manasthainba* at the entry point.

The Dvarabandha (bagilavada) with dvaralalatabimba, sakhas bhuvaneshvari both deep and domical and flat, 'order' or arrangement of pillars both simple or plain as well as lathe-turned and decorated kaksasana in the navarangamantapa are but a few component parts of the interior.

The exterior wall generally consists of three sections : adhisthana or basement which is the lowermost part, *bhitti* (the middle part) with the chajja or eaves and parapet (upper part). It is on the exterior of these parts that we notice sculptural representations.

The sikhara over the garbhagriha is either single storeyed or double storeyed. This appears to be an innovative practice continued by the Jains, by making the first *tala* of the *sikhara* into a shrine as evidenced by Sankha iinalaya at Lakshmeshwar and Brahmajinalaya at Lakkundi. The style or form of this important component of the basti is mostly Vesara or Chalukyan like that of other contemporary Brahman cal temples.

The jinalayas are built of wood, brick and mortar, granite, sachist or laterite. These materials have also influenced the nature and style of Jaina art. In so far as Gadag region is concerned most of the existing jinalayas of early medieval period are built of Gadag schist locally available in plenty and conducive to minute carving work of the skilled artists. The Jaina bastis generally are faced by free standing pillars called manasthambas. The chaumukha Jina or four Jina images facing four directions are found in the small mantapa on the top of this manasthambas. The manasthambas, sometimes, are replaced by low, round or square stone structures and they are called *mandaras* or *balipithas*. The enclosure around the Jinalayas, is called *parisutra* or *paridhi* or *parivestha*.

With all these influential factors it can be construed that the Jaina art and architecture of Gadag implies what is built or construed with the framework of Digambara Jainism. In no other Digambara Jaina zone in northern Karnataka, do we have as many jinalayas as in Gadag region. It is against this backdrop that the select Jaina bastis and icons associated with them may be briefly reviewed.

Bastegudi (Jaina Temple)

Place	:	Kotumuchigi(Kota-Umachagi)
Dynasty	:	Kalyana Chalukya
Period	:	10 th -11 th century A.D.
Condition	:	good

All original parts are destroyed except Garbagriha in this Basadi. There is a beautiful Parishwanath sculpture in square Garbagriha, the sculpture in Chalukya style. The door (dwara) of the Garbagriha is simple. Lalata has the relief sculpture of Teerthankara meditating in Padmasana. The remaining part of the temple reventation about 100-150 years ago. Adisthana part of the temple having Kampa and Padma. The surrounding wall of Prakara is built a recently. One of the inscriptions kept in this temple the period of 16 century A.D. it was published (SII XV, No. 696) and states that Umachigi village early name was Sadashivarayasamudra.¹

Bramha Jinalaya

Place	:	Lakkundi
Dynasty	:	Kalyana Chalukya
Direction	:	East
Condition	:	Normal(medium)
Period	:	11 and 12 A.D.

This temple has garbhagriha, antarala, navaranga and Mukhamantapa, structure of garbhagriha is in square. Its ceiling has the decoration of lotus. Its door frames have five parts. Lalata has Mahaveera sculpture and above this there are sculpture of Padmavati and fighting elephants. There are Chamaradharinis in the Pedyas of the gate. There is an open antarala in front of garbhagriha. It has Jalandra in the bhitti of its southern part.

There are four pillars of eight and sixteen faces in the form of square round were prepared by rotating machine in Navaranga and this Navaranga ceiling has lotus of many petals in round shape. It has statues of sitting Padmavati and Stanika Brahma. And side frames of its door is decorated with diamond, aregamba and flower plants and its Lalata has reliefs of Gajalaxmi, there is Mukhamantapa of four pillars in front of it.

Adhistana of the temple is decorated with Upan, padma, tripattikumuda, Kapata and Adhopadma. And the bhitti of this is decorated by Devakosta. The temple having an inscription that is Kalyan Chalukya ruler Erivebadanga dated 1007 A.D. this inscription published in SII, XI, pt.I, No.52, this inscription states that Attimabbe she was constructed and donated this Bhamha Jinalaya.ⁱⁱ

Lakkundi, (in Gadag taluk) the ancient name of which was Lokkigundi, was a stronghold of Jainism. It is a place of historical importance with a large number of temples and inscriptions. Danachintamani Attimabbe, a distinguished lady was a champion of Jainism. Born at Punganur of Kammadesa in Vengimandala, Attimabbe was the daughter of Mallapayya who had four sons and three daughters. Of whom he gave in marriage his two daughters Attimabbe and Gungamabbe to Nagadeva, son of Dhalla of the Vaji family. Attimabbe's son Pedevala Taila was the commander of the force and also the governor of the Masavagi region.

During the reign of the western Chalukya King trivabedanga Satyasraya, Attimabbe built the Brahma-Jinalaya at Lokkigundi in 1007 A.D., and made suitable endowmentsⁱⁱⁱ for its maintenance. On behalf of this temple, the preceptor Arhanandi Pandita of Surasta gana and Kaurur gaccha received these endowments. Attimabbe induced Ahavamalla or trivabedanga Satyasraya to make grants to the Brahma Jinalaya soon after the conquest of the Gurjara country.^{iv} The Brahma Jinalaya which is one of the largest Jain temples, comprises a *garbhagriha*, an *ardhamantapa*, a *navaranga*, and a large open pillared mantapa with an entrance in the front. Great artistic skill is reflected in the stone carving of this temple. In the literature it is stated that Attimabbe who had caused the construction of one thousand five hundred Jain temples, also got made one thousand copies of Poonas *Shantipurana* and one thousand five hundred images of Jina and distributed them cost-free among the devotees.^v The famous Kannada poet Ranna received encouragement in the hands of Attimabbe and composed *Ajitapurana* which is a champut work that deals with the life of the second Tirthankara, Ajitanatha. This work in Kannada was composed in 993 A.D. An epigraph describes at length the philanthropic activities of this saintly lady who had dedicated her life to the promotion of Jaina Art and culture. She is adorned with various epithets^{vi} like Danachintamani, Chairantana Chelini, Gunadankakarti, Katakavavitre, Kavivarakamadhenu, and Jina Dharmapatake. Akalankacharite, Danavinode, Sajjanachudamani Jainashasanarakshamani, Charitrameru, Chakravartipujite etc. Ranna, in his work *Ajitapurana* highly extols Dana Chintamani Attimabbe.

From the epigraphs found at Lokkigundi we are also in a position to glean a few names of the temples and charitable institutions that adorned this town at one time. An inscription^{vii} of 1118 A.D., found on the pillar in the mantapa of Someswara temple registers a gift of gold made by the sculptors of Bharatesvara temple to the God. The temple which is referred to in the inscription has not survived to the present.

Another inscription^{viii} of 1172 A.D., records a gift of money made by Gunanidhi Kesava for the worship of the deity in the basadi of Balleya Jemayya. Anikara Nagiselli also made a similar type of gift to the same deity. The epigraph^{ix} of 1185 A.D., registers a gift made for the eight-fold worship of god in the Nompia basadi and for the burning of a lamp before the deity of Karmatesvara at Lokkigundi.

A series of donations^x were made for the worship of Santinatha in the Kammata Jinalaya by several members of the artisan community. An interesting fact is that the gifts were given to the temple in the presence of one thousand Mahajanas, all *Goles* and *Gobrahamanas* of Lokkigundi which is said to be an agrahara created by Sri Rama.

The inscription^{xi} incised on the pedestal of a Jaina image in the temple, states that the image was a gift of Samkhadeva of Mula-Sangha and Devagana. This image belongs to the 12th century A.D.

Another epigraph^{xii} of the 12th century A.D., refers to the gift of a site for the danasala, made in favor of God Tribhuvantilaka Santinatha of Vasudhaika-bandhava Jinalaya. This gift was given by the Mahajanas of Lokkigundi agraha.

Lokkigundi was a great seat of learning. Being an eminent agrahara administered by one thousand Mahajans who were masters of different branches of knowledge, many of the subjects like the Vedas, puranas, dharmasatras etc., were taught here. Most of the Jaina epigraphs have made references to Lokkigundi agrahara. Several gifts were made to the Jain temples in the presence of these Mahajans. From the epigraphical evidence it is clear that followers of different religions were then living in full amity and participating in the religious functions of other communities.

Mulgund:

Mulgund in Gadag taluk had the unique privilege of being an eminent resort of Jaina faith. For several centuries it remained^x as a renowned and highly sanctified area by the presence of great teachers and several Jaina religious institutions. The Poet Nayasena^{xiii} who hailed from Mulgund, wrote *Dharmamrita* in Kannada in the year 1112 A.D. He was a distinguished scholar and a Jain monk. *Dharmamrita* contains 14 chapters dealing with stories connected with eight *darshanas* and five *annuratas*. Even though it is a collection of stories, it contains a lot of interesting information regarding Jain teachers, places of historical importance and Jaina philosophy.^{xiv} The inscription engraved on the slab set up to the wall of Parsvanatha temple at Mulgund, states that during the Rastrakuta ruler Krishna II, Chikarya, the son of Chandrarya of the Vaisya caste had constructed a Jain temple at Mulgund in 902-903 A.D. and Chikarya's son Arasarya had made an endowment of land for the worship and maintenance of the temple.^{xv} The recipient of the gift on behalf of the temple was one preceptor Kanakasena, the disciple of Virasena. The latter was the senior pupil of Kumarasena who is described as "a great acharya whose feet were worthy to be worshipped by men, king and great ascetics". Again, this Kumarasena belonged to the Sena anvaya of Chandrikavata. A local guild of 360 merchants donated another piece of land to the same temple. The inscription of 977-978 A.D., incised on the dhavajasthambha which stands in front of the Narayana temple at Mulgund refers to this pillar as manasthamba. Obviously this this originally belonged to a Jaina basadi. Later, it was installed as *dhavajasthambha* in front of the above temple at Mulgund.^{xvi}

Being an ardent devotee of the Jiana faith Amritayya died by the vow of *sanyasana*^{xvii} in 1275 A.D. Mahapradhana Heggade Devanna who served as minister and bahattaranियogadhipati of Tilakavasa of Soratur, was the father of the deceased. The long epithets of Amritayya described in the inscription shows that he was a learned and wealthy man of Belavalanadu. Another record,^{xviii} on a slab built into a wall inside the Chandranatha basti, describes the death of Bulisettiya Keshappa of Mulgund. He was a lay disciple of Acharya Hemasena of Senagana who bore the epithet-Rayarajaru, Mandalacharya, Vadi-Vadisvara, Sakalavidhavibhu dhajana Chakravarti. A record^{xix} in the Chandranatha which belongs to 1421 A.d., states the death by the vow of sanyasa, of Amrita, the disciple of Bhattarakadeva of Balatkara gana and it also refers to the death of Nigarasa, the son of senabova, Heggade Maduvarasa who was a minister and bahattaranियogadhipati of Tilakasara of Soratur.

Due to onslaughts of the people of other faiths several Jain temples were devastated. A lithic record^{xx} of the 16th century A.D., states that Mohammadans burnt the Sidila Parsvanatha mahachaityala at Mulgund, while preceptor Saharakirti, the disciple of Lalitakirti of Desigana, Pustaka-gachchha and Hanasoge-anvaya, stayed unshaken inside the temple. He was burnt to death by the indiscreet

Mohammadans. The shrine with strong pillars, beams and walls, according to the inscription, collapsed completely due to the strong flames of fire. Preceptor Sahasrakirti thus vindicated the greatness of Jaina faith by his great deed of sacrifice. Another record^{xxi} on a pillar in Chandranath basadi at Mulgund of 1675 A.D., states that the Adinatha image which was polluted by the Mohammadans, was reconsecrated by Bandambike, the wife of Nagabhupa.

Lakshmesvar and Mulgund epigraphs and Chavundaraya Purana^{xxii} furnish some details of the line of preceptors. Some of them were eminent scholars and their eminence and eruditions are described at length. Various Jain preceptors like Dharmasena, Kumarasena, Virasena, Kanakasena, Aryanandisena, Ajitasena, Kanakasena II, Jinasena, Narendrasena I, Mallisena, Navasena I, Narendrasena H, Nayasena II (author of Dharmarita) Bhattarakadeva, Hemasena, Lalitakirti, Sahashrakirti, etc., flourished from the 9th century to the 15th century A.D. Most of these preceptors belonged to Senagana and Mulasangha. Several of them were associated with the Chandrikavata or Chandrakavate lineage of Senagana. Ajitasena who must be the guru of general Chavundaraya, Marasimha and Rachamalla, was the most renowned teacher. *Gommatasara* of Nemichandra Siddhanta-Chakravarti has paid glowing tribute to Ajitasena who lived approximately in the 10th century A.D. Mallishenasuri who lived in the middle of the 11th century A.D., was the several works including works on tantric lore in Sanskrit. A few acharyas wielded considerable influence; on society by their profound learning and ascetic practices. It is interesting to note that the administrative control of some of the temples and religious institutions vested in the hands of Jaina preceptors and recipients of the grants, generally were acharyas.

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HISTORICALY IMPORTANT CENTRES OF GADAG-BETGERI

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The twin town of Gadag-Betgeri (Pop:1,34,051) is the head quarters of a revenue subdivision (presently a district headquarters) in the Dharwad district, about 76 km from Dharwad. It constitutes a single municipality. This ancient town is qualified in every respect to be developed as a tourist destination. Tradition has it, that Narayanappa of Gadag, also known as Kumaravyasa, composed his most celebrated work '*Karnataka Bharata Kathamanjari*' or '*Kumaravyasa Bharatha*'. Huyilgola Narayana Rao, composer of the famous song 'Udayavagali Namma Cheluva Kannada Nadu' which was a great source of inspiration during the Movement for the Unification of Karnataka, hailed from this place. The place name Gadag is variously analysed. Inscriptions refer to it as 'Guladuga', 'Kaldugu', 'Garaduga', 'Karaduga', 'Karttuga', 'Krutapura', 'Karadugu' and 'Gadugu'. An A.D. 1002 inscription of Ahavamalla, found in the Trikuteshwara temple uses the term 'Kardugu' with reference to Gadag. The place appears to have already come into prominence by the time of Chalukyas of Badami. An A.D. 918 epigraph of Rashtrakuta emperor Indra III refers to Betageri, presently a part of Gadag town, as 'Battkeri' (a prakrit author named Vattakera is believed to have belonged to Betageri). This epigraph is now seen fixed in the northern prakara wall of the Veeranarayana temple at Gadag. In an inscription of the Chalukya king Iriya Bedanga Satyashraya, dated A.D. 1008, the place is named as 'Kaladugu' agrahara. According to Dr. A. Sundara, the Trikuteshwara temple here was originally built during the Rashtrakuta period and extended during the Kalyana Chalukya period. Gadag was an important town comprised in the Belvola-300 country as attested by early inscriptions. During the period of the contest between the Seunas of Devagiri (Daulatabad) and the Hoysalas, Belvola-300 occupied a strategic position. Traditional accounts attribute the establishment of this maha agrahara to the legendary emperor Janamejaya. As many as 34 epigraphs have come to light from this place, a large number of which are found in the Trikuteshwara and Veeranarayana temples; a few of these have been brought from Betageri and Lakkundi.

Betgeri, generally suffixed to Gadag, is called by the name of 'Battakere' in an inscription of the reign of Rashtrakuta Krishna II; the word Battakere denoting a circular tank. Several inscriptions say that Betageri was an agrahara with 200 mahajanas, and Gadag was an agrahara with 72 mahajanas. An inscription located in the outskirts of the town dated A.D. 1072, informs that this area was administered from Mullagunda by Kanchaladevi, queen of the Kalyana Chalukya King Someshwara II. Under the Chalukyas of Kalyana, Gadag was an important cultural centre. Someshwara IV of the Kalyana Chalukyan dynasty successfully foiled (A.D. 1185) the efforts of Yadava Bhillama V and Hoysala Ballala II to wrest control of Kalachuri territories. A copper plate inscription of Harihara II of Vijayanagara of A.D. 1379, registers the grant of 66 villages to the Trikuteshwara and Veeranarayana temples of Gadag which was then comprised in Toragallu Nadu. An inscription of the reign of Krishnadevaraya (A.D. 1519) also mentions several gifts made to Lord Veeranarayana. Another Vijayanagara inscription (A.D. 1539) claims that Kumaravyasa became a favourite of Lord Veeranarayana and that here emperor Achayutaraya performed a ritual called '*Anandanidhi*'. This is the first known epigraphical reference to Kumaravyasa. Gadag was occupied by Bijapur in A.D. 1763. It was governed by an officer named Abdul Kasim Khan, Dharwad and Bankapur too were under his control. In A.D. 1799, the fort of Dambal was wrested from Dhondia Wagh by Col. Arthur Wellesley who made it over to an officer of the Peshwa along with Gadag. During the last Anglo-Maratha war, Sir Thomas Munroe captured Gadag (A.D. 1818). Thereafter this area came under the British.

The principal temples at Gadag are those of Trikuteshwara and Saraswathi. The Trikuteshwara consists of *garbhagriha* and an *ardhamantapa*, both in the Rashtrakuta style, and the later additions of *navaranga* and other *mantapas* in the Kalyana Chalukyan style. The temple is believed to have been under some restoration during the Vijayanagara period. The *garbhagriha*, on the western side, has a Squamish ground plan and upon a high *panipeetha* three Shiva lingas are placed, from which circumstance it is called Triuuteshwara. A reference to Traipurusha temple is made in an A.D.1037 inscription at the Veeranarayana temple. Dr.A.Sundara opines that the present Trikuteshwara temple with Shiva. Suryanarayana and Brahma may perhaps be the Traipurusha temple mentioned in the inscription. He further thinks that the damaged Brahma image now in Betgeri was originally in the *Trikuteshwara temple*. A large *rangamantapa*, supported by 42 pillars, is built in front of the *navaranga*. Between these two hails at a narrow point open out two doors on the north and south. The northern door leads to a small *garbhagriha* where, upon a single pedestal three Shivalingas are placed in a row. Clearly, this *garbhagriha* has been a later addition. On the eastern end of the spacious *navaranga* is another *garbhagriha* containing a pedestal showing seven horses but without any image. It is this shrine which Dr.Sundara has identified as that of Suryanarayana. In a mantapa on the eastern side several beautiful stone sculptures are found. The mantapa edges have *kakshasanas* and in the niches on the exterior walls are attractively designed relief sculptures representing gods and goddesses drawn from the mythological stories. The upper portion of the *kakshasanas* shows miniature *shikharas* in the Chalukyan style. The door frame on the southern side is decorated with fine carvings. Along the eaves overhanging from the lower edge of the roof are seen a variety of sculpted figures like Shiva and Parvathi. Ravana lifting the mountain Kailasa, Gajalakshmi, Surya, Parvathi, Bhairavi, Vishnu, a dancing girl, a woman holding a mango fruit, couples taking intoxicating drinks, a royal officer surrounded by body guards, a lady holding a mirror a lady with a pet parrot, and so on. On the exterior wall of the *garbhagriha* relief sculptures of the dikpalas and a Vishnu image in a niche are found. The attractive individual sculpted figures stand out as proof of the high standard of Chalukyan style of art. After viewing the Trikuteshwara temple at Gadag in 1870, the renowned art critic James Fergusson observes that "The carving has been exceedingly good, but the figures have been much defaced by violence and the whole, overlaid by successive coats of whitewash". Epigraphs which refer to several grants made to the Trikuteshwara temple also make references to repair works carried out between the 11th and 16th centuries A.D. (upto Vijayanagara times).

The Saraswathi temple closely is a fine example of Chalukyan style of art. Both the principal temples are located within the *agrahara* fort. It is pointed out that as the chief deity of traditional learning; a temple to the goddess Saraswathi was raised. The Traipurusha temple probably also served as a centre of higher education or *ghatikasthana* which further strengthen the above presumption. The Saraswathi temple has a *garbhagriha*, an *ardhamantapa* and a *navaranga* with the main entrance on the northern side. The *navaranga* in somewhat unusual design resembles an open *mantapa* with pillars. On the western side of it are two spacious halls which were probably used for purpose of teaching. According to Ferguson "The sculptures executed with par artistic excellence here are the best examples of their artistic splendor." The finely polished columns employed in this temple are the best specimens of the Chalukyan sculptural art and are known for their minute and gently carved figure.

The pilasters on the exterior walls with *architraves* and miniature *shikharas* of varied patterns in the background captivate the visitors. A special feature of this temple is the fascinatingly engraved circular medallions interspaced on the exterior walls. The *bhuvaneshwari* overlooking the dancing dias in the centre of the *navaranga* is covered with beautifully carved figures. The bracket figures projecting from the capitals of squariah columns supporting the ceiling of the *navaranga* are very charming. Such display of skill on the part of the sculptors in this part is considered to be rare as observed by Campbell. The surface of the columns and the detached miniature pillars of the niches are filled with beautifully carved relief figures. These figures of 8 to 10 cms high have been executed very skillfully by expert Chalukyan

sculptors. On the upper part of these columns different models of miniature *shikharas* have been carved. The floral designs decorated on the lintel are attractive. Its exterior walls adorned with pilasters and devokoshtas, decorated with beautifully carved figures of dancing damsels, flying horses etc. The Saraswathi image housed inside the garbhagriha is an outstanding art piece of Chalukyan period. Although the image is mutilated, its facial expression is eye striking. Scholars opine that this goddess, seated in *padmasana* posture, wearing a richly designed saree with minute details, perhaps is a rare feature not found in other sculptures of the period. The Goddess having curly and smooth hairs, wearing armlets, wristlets, richly ornate crown and other ornaments gives her a majestic appearance. Its pedestal has miniature carvings of dancers in vivid postures. Commenting on this, further Campbell observes thus: "perhaps of all Dharwad Buildings, the little temple of Saraswathi takes the first place for delicacy and beauty of detail. The richness and grace of some of its columns are not surpassed. The whole temple, even to the figure of Saraswathi in the shrine has been wrought with immense care and elaboration. "As the old image of Saraswathi is damaged, it is being replaced by a new sculpture of the goddess Saraswathi in *padmasana* and *Dhyanamudra*, sculpted by one Somanna Shilpi, a famous sculptor of Gadag.

Notable among the other temples at Gadag is the Someshwara temple in the Chalukyan style which comprises of a *garbhagriha*, an *ardhamantapa* a *navaranga* and a south facing *mukhamantapa* and on the eastern side too formerly there was a *mukhamantapa* but which no longer exists. The two door-frames of the *navaranga* are covered with a variety of carved figures and *dwarapalas*. Along the plinth are a few friezes of elephants, *yalis* and floral designs of various kinds. In the exterior walls are bas-reliefs of Varaha, Surya, Kali, Shiva, Natya Ganapathi, Parvathi, Veerabhadra, Bhairava, Venugopala and others. In the *lalata* of the *garbhagriha* is Shiva in *dhyanamudra*. According to Dr. A.Sundara such a *lalatabimba* of Shiva is hardly to be met with in any other temple. He further observes that this temple must have belonged to the Kalamukha sect.

To the south of the Someshwara is another temple in the Chalukyan style, namely, Rameshwara. It comprises of a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The ceiling of the *navaranga* has a dome-shaped *bhuvaneshwari* with an inverted lotus medallion in the centre. There are four central pillars in the *navaranga* which are in the Chalukyan style, upon one of which may be seen four slender line drawings. This temple is in a ruined condition; but some of the stone sculptures and other relics brought from different places to Gadag are stored in a room of this temple.

According to Dr. A. Sundara the temple of Veeranayana at Gadag was built approximately during the 10th century A.D. Reference to the construction of a Bara Narayana temple is made in an A.D.1037 lithic record which says that, this temple was constructed by an officer named Doyiyappa Pergade. Dr.A. Sundara observes that Bara Narayana temple mentioned in the record is the same as the existing Veera Narayana temple, and he further holds that the original 10th century structure was extended during the Vijayanagara period by the addition of a *Rangamantapa* in the front, and enclosure and a *Rayagopura*. As recently as in 1962, the *Rayagopura* has been renovated by using brick and mortar. On that occasion a replica of India's national emblem was inscribed among the images mounted on the gateway. As commonly seen, the erotic sculptures are present upon the gateway even now. While the traditional view is that Hoysala Vishnuvardhana built this temple, A.M. Annigeri holds that Ballala II was its real builder. Dr. A Sundara is of the opinion that the structure was not only extended during the Vijayanagara period but a new image of the principal deity was also installed. The renovated *shikhara* over the *garbhagriha* is in the *kadamba nagara* style. Epigraphical sources elude that the *rangamantapa*, the high walls of the outer enclosure and the *rayagopura* over the principal entrance were the additions incorporated during the Vijayanagara period. The pillars of the *rangamantapa* are covered with bas-relief sculptures representing *dashavatara*. It is believed that Narayanappa (better known as Kumaravyasa) composed his celebrated version of the Mahabharata *Karnataka Bharata Katha Manjari* also known as '*Gadugina Bharata*' sitting in front of a pillar of the *navaranga* of this temple. Within the precincts of this temple are shrines like the

Raghavendra Brindavana, Anjaneya etc.

The Tontadarya Siddhalingeswara Mutt is an old and reputed Veerashaiva Mutt at Gadag. The original headquarters of this Mutt is at Dambal. On a large site at Gadag the Mutt has erected its original structure with huge doors, and recently a spacious *kalyana mantapa* is added to it. The Tontadarya Mutt is actively engaged in editing and publishing the literature on the varied aspects of Veerashaivism. Presently a programme of stride and publication of the ancient manuscripts in the Mutt is making progress. The Mutt also manages some educational institutions, a programme called 'Shivanubhava', conducted every Monday here is very popular and has been attracting huge gatherings.

The place has several Mosques and *dargahs* of which the most outstanding is an attractive Mosque built of black stone by a General under the Mughal emperor Aurangzeb named Dilerkhan. The place has a Jumma Mosque also. The Basel Mission and the Catholic Church are also found here. Gadag is famous centre of cultural activities besides being a centre of trade and commerce. Noted personalities like Bhimasena Joshi, N. Kulkarni (Enkay), and Hoyilagola Narayana Rao, Panchakshari Gavai, T.P. Akki, M.A. Chetty and several others have enriched this place by settling down here. Moreover it is also a famous centre of cotton trade. This was the headquarters of Belvolanadu and is referred to as "Battakere" in inscriptions. During the reign of Rashtrakuta Krishna II, when an officer named Tungatorana was administering the area, a hero named Kalegall was killed (A.D. 893) while fighting an enemy named Nagadhora. There are several hero stones at a spot known as Mallayyana Katte. Of the 15 Veeragals found in this spot 14 are of interesting dimensions between 12-13ft. high, 4 ft. broad and 6" thick. The upper portion of these is shaped like *dravida shikharas* and terrible battle scenes are depicted upon them. Some of the Veeragals belong to the Shaiva and some other to the Vaishnava persuasion. A particularly striking feature of these hero-stones is the vigorous depiction of an elephant and a bull being conveyed. It is noteworthy that since the Rashtrakuta times Gadag and Betgeri had a separate and independent existence. Now, however, there is a joint municipality here. At Betgeri is a Church of the Basel Mission and educational Institutions run by them. Betgeri is a reputed centre of the weaving industry. Binkadakatti; situated four km west of the taluk head quarters town of Gadag, on the Gadag. Hubli Road has a Zoo garden spread over an area of 12 hectares although is in its beginning stage is suitable for week end picnic.

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**PORTRAYAL OF SEXUAL VIOLENCE IN ANITA NAIR'S
LESSONS FOR GETTING**

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Abstract:

Sexual violence is oriented to the sexual abuse of the female child, rape, gang rape, intimate-partner-violence, lesbianism and female feticide. Being cultural and traditional bound, many women hesitate to talk on sexual rights in Anita Nair's novels. Anita Nair writes what she sees and what she hears through her characters that bring forth the suffocated environment of the corrupted modern society. It causes untold misery, cutting short lives and leaving countless women living in pangs of pain and fear in every country of the world. Violence against women is one of the commonest crimes in the world, which most often goes unnoticed and unpunished. Men use violence to dominate and subjugate women. They forces women to toe the line and accept her inferior position in life. Wife battering, rape and other forms of violence bring home to us the terrifying conviction of male power in its unquestioned right to control woman or child, vulnerable to it. The present paper focuses on Anita Nair's Lessons in Forgetting to elucidate the theme of sexual violence in it. It provides a brief view on the phenomenon of violence, and then it deals with one of its particular areas, namely violence against women.

Key Words: *Sexual violence, Rape, Women feticide, Lessons in Forgetting.*

Sexual violence explores with great objectivity the complication in human life. The stubborn male patriarchs of the Indian society oppress the female by eschewing the desires of her unconscious state and label her as a sexual puppet for man. As an outcome of this desire, sexual harassment, rape and violence are more popped out in the society, where women are used as a prey to men's desire.

Sex is ordinarily a pleasurable experience, and it turns out to be an ordeal for her. This is the case in every instance where woman is considered as an object of gratification for man, where her feelings and urges are not catered to, where she has no freedom to express herself and her feelings. Instead of being a uniting force, sex acts as an instrument of revenge and thus instead of bringing the couple closer to it, estranges them more and more. As an adolescent, sex is a shame to her, an embarrassment, and a matter of pride and after marriage a source of enjoyment. So, her later withdrawal cannot be interpreted as frigidity, but one caused by the incompatibility that exists in matters of sex. Hence, sexual violence explores with great objectivity the complication in human nature, the two necessary components of which are sex and violence.

Anita Nair encroaches upon a piece of hallowed ground, the untouched subject of rape in her novel *lessons in forgetting*. Sexual violation of Smriti in the novel is an *unbearable incident in the novel*.

The central theme of the novel *Lessons in forgetting* is sexual violence. Her fourth novel *Lessons in Forgetting* is about the plight and predicament of a girl who is raped by a gang of selfish men. The story revolves around Smriti and her father Professor J.A.Krishnamoorthy often called as JAK, a cyclone studies expert. He has two daughters. Smriti is his first daughter and the second daughter is Sruthi. Due to some in conveniences, JAK divorced his wife. The ego clash takes on the children and now they are paying the price. Smriti liked to study in India so she came to India for the purpose of studying. Smriti desired to

become a social Volunteer. Her friend says:

You would be truly seeing India. Here is your chance to do something. To talk to these women who kill their daughters in their wombs without a qualm. It is not awareness that is needed here. It is able to stoke up guilt, regret, remorse; the works. Shiva said you were tireless at the forum Street Shakti organized (LF- 152).

She went to Madurai with Suman. There she met with an accident, it was a police case and in the hospital too. Now, she is a paralyzed girl in the bed. The doctor says:

That there was evidence of sexual activity before the accident. With more than one man. That my daughter, my Smriti was....The accident happened on the beach. Do you think she would.... 'His voice broke, unable to continue the thought fuck on the beach like a bitch on heat with more than one man (LF-57).

The act of sexual violence and the pathetic situation of the girl is shown in these lines.

Suman and Smriti went to Madurai as service volunteers. Both of them went to the beach; there she was running in the sail; she got wounded in her knee and was bleeding on her knee; so he tried to go to the hospital. In the hospital, she came to know that the doctors are checking the pregnant ladies and telling that whether the child is male or female and they do abortion to them. Suman explained:

Smriti was very excited about going on the trip. Despite the laws and regulations, women still find a way of discovering sex of their unborn babies. If not the women, their families. They abort the fetus if it's a girl. Soon they may come a day when there are no women left', she said, laying out her clothes on the bed (LF-285).

After knowing these both of them went to the lodge room and both took rest. Smriti got up earlier and went to the hospital to make an enquiry about the female killing in the womb itself. Smriti knows everything. Then the doctors and the hospital nurses all are re-searching Smriti to catch and kill her. The doctor enquired to Chinnathayi. Finally, the local goons caught Smriti and raped her.

Domestic violence may involve physical, emotional, and psychological forms of abuse. Physical violence can include pushing, kicking, slapping, pinching, and choking of women. It may include the use of objects to inflict pain upon other person. Individuals may inflict sexual violence upon their partners by forcing them to have sex against their will, using sexual acts to degrade them, inflicting physical pain during sexual intercourse, calling their partners sexually degrading. Here, Anita Nair portrays the psychological violence, through the mental tortures suffered by the character of her novel.

There are some three men. The swagger as they walked towards Smriti. One of them gestured with his hands. Another lit a cigarette. And the third, he stood there with his arms crossed, his head cocked at an angle. They tore her dress. The third man, the mutton shop man, he was the one who moved suddenly and pushed her down. They loomed over her as Smriti tried to get back into her feet. The scream of terror that turned in to a catena of howls as thyme One by one, quickly and methodically entered her, that wasn't enough, one of them turned her on her back with his foot. The others laughed aloud. A murder of crows in the twilight sky. As the others watched and urged, he entered her there as well. The girl tried to shake him off, sought to pull away, finding the strength to sprawl on her hands and feet through the sand. Painting, Heaving, Sobbing, Seeking to escape. The booming treacherous, sea waited, but anything was better than what these predatory beasts could do to her. And then the muster king of the rubbish the giant twisted log that lay on its side rose with the wave and came to slam against her head (318).

There are some three men around her. They tore Smriti's dress. The third man, the butcher man, he was the one who moved suddenly and pushed her down. They loomed over her as Smriti tried to get back into her feet. The above lines narrate the sexual violation, employed upon a girl who wanted to save the fetus. Chinnathayi was a mute witness to the case with which they held Smriti down and slapped her. In the

end, all that Chinnathayi could do was to watch it and muffling her horror by scuffing the end of her sari into her mouth and pressing her granddaughter.

When JAK comes to meet Chinnathayi, she moves deeper into the house. When he introduces and stays resolutely on it. "I am Smriti's father. Do you remember Smriti? She takes a deep breath. "How is she?" she asks quietly":

His expression doesn't change. It would have been better if she had died', he says in a voice devoid of all emotion. Yes, it would have been better if she had died, Chinnathayi agrees, turning away. Her face is in the shadows (LF.308).

At one point JAK's search for truth reaches a dead end. Here JAK realizes that it was not just another teenage relationship but a much larger issue, a social malaise that touched Smriti in life and has made her dormant. Later, she dies.

However, the female protagonist fails to carry out the expectations of a conventional community, she finds with enough strength to fight against the dirty conventions. Hence, she seeks revenge by acting on the mission to struggle to prove in front of a legal commission that she has been raped and that her aggressors should be punished. Many of the feminist writers have focused their attention on the violence against women and tried to protect women from sexual abuse and harassment. Different laws have been enacted by the Govt. of India to protect them from domestic or social violence but only the enactment of laws and women's resort to feminism can bring complete change and equate them to men. Laws simply cannot solve women's problem in the present times until the conservative attitude of the society changes. Our assumption that law imparts equality and freedom has proved wrong in modern minds. But it extends. Despite the extraordinary proliferation of laws violence against women including rape, sexual abuse, female feticide and sexual exploitation still occurs on a staggering scale. Thus, the portrayal of sexual violence on innocent women and feticide is shown through Nair's writings.

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I, NULIGAK: LIFE STORY OF AN INUK*Debabrata Bagui, Asst. Professor in English, RIE Bhubaneswar, India*

... The people from Booth islands said that they had discovered a dead whale stranded somewhere on the shore of Franklin Bay. It was buried in the snow. The Krangmalit Eskimos ate of it until the day when, clearing all the snow, they discovered that the whale wore a belt. A whale wears no belt. It was a giant! His skin was as coarse as that of a whale. They had eaten of the inukpak, and they died! (43)

I, Nuligak (1966) narrates events concerning the search for livelihood and the geographic mobility, during the first half of the twentieth century of the Kitigariukmeut tribe of the Mackenzie Delta, the people on the Arctic coast from approximately the Alaska-Canada border east to Cape Parry and a short distance along the Mackenzie Delta. Nuligak, an Inuk, describes how he and his people were dispossessed of their native traditions and lands by the whites, and tells readers that "the young Inuit are learning the white man's way of life and our own is fading away" (160).

The Canadian Arctic people are called the Inuit, which means 'the people', or singularly, Inuk, which means 'the person'. Europeans in North America used to refer to them as Eskimos which, in Algonquian languages, means "eaters of raw flesh". They were the last group of native people to settle in North America, from Bering Strait to East Greenland and Northern Alaska, when the hostile tribes had already occupied the better and more advantageous positions in the south. None other than the Inuit inhabited in the extreme climate of the Arctic where gradually they became masters at adapting to the ecological system. The Inuit homeland is known as Inuit Nunangat which refers to the land, water and ice contained in the Arctic region - a large part of northern Earth including Northern Canada, Alaska, Greenland, and Siberia.

Traditionally, the Inuit were hunters and gatherers who, in different seasons, moved from one area to another where agriculture was not possible. One can find the reflection of the 5000-year-old hunting and trapping culture on the modern life of the Inuit too. As per Statistics Canada 2011, 59,440 people in that country, about 4.2 percent of her Aboriginal population, identified themselves as Inuit. It is worth noting that among the different Canadian aboriginal communities the Inuit have the highest proportion of having the ability to speak an Aboriginal language at 63.7 percent. The members of this group of hardworking, creative and inventive people are connected not only linguistically, but by a noticeably similar way of life and culture, demonstrated through their dance, music, legends and myths passed down by elders through generations to enlighten and enrich their successors. A deep-seated belief of Inuit mythology is the belief in other worlds: inside the Earth, in the sky, under the sea. Some gifted *angakoks* (shamans) have the ability to travel in dreams and trances, to visit places that common mortals would only come across in the life after death. The waters and the world were created with beats of the wings of a Raven who had the powers of both a man and bird, and an ability to transform one to the other by pulling his bead above his head the way one lifts up a mask. To the Inuit, preserving traditional thoughts and teachings of their community is a way to retain political and cultural solidarity.

It is this poetics of solidarity¹ that is reflected in the narrative of Nuligak who gives the insider's view of the Inuit lives. Nuligak's "belonging" were his people. The togetherness of Inuit under the hand of the dominating Europeans is emphasised in the narrative. Their country, their land is extremely important to them. It provides them the basis for a shared identity and a feeling of solidarity. The concept of

“belonging” is significant, both in the sense of belonging to a place and to people. It is like that of the Australian Aboriginal Narrative *My Place* by Sally Morgan where Arthur speaks about going walkabout to visit his relatives, the people that “belonged to us.”² Sally tells about the welcome her family received from their relatives in the Pilbara, which gave them “a sense of belonging.”³ In Australia at least 100,000 Aboriginal children were removed from their parents because white people attempted to break the cultural connection between the children of mixed descent and their Aboriginal families and cultures.⁴ They were considered a “problem” for white Australian society. To put the “White Australia Policy” into practice, child removal was one of several methods. Another method was to remove adolescent children from “Protection Board Stations” and training them as domestic servants and labourers. Then they worked as domestics for white farmers or city people. They were supposed to be paid, but in many cases they never got any wages. The accounts of Sally Morgan's *My Place and Alice Nannup's When the Pelican Laughed* centre on the policies concerning miscegenation. In particular, they present before the reader the result of the abominable policy of removing Aboriginal children from their mothers. The narratives, however, expose only a fragment of this discriminatory practice which affected a huge proportion of Aboriginal families. The accounts of Sally Morgan's *My Place and Alice Nannup's When the Pelican Laughed* centre on the policies concerning miscegenation. In particular, they present before the reader the result of the abominable policy of removing Aboriginal children from their mothers. The narratives, however, expose only a fragment of this discriminatory practice which affected a huge proportion of Aboriginal families. It is difficult, in fact, to find out an Aboriginal family which has not been subjected to this planned cruelty. At the age of twelve Alice Nannup was taken away from her community to work as a domestic servant. Other indigenous women writers like Ruby Langford Ginibi and Rita Huggins too were removed from their homelands at their young age. Each of them had to experience fear, estrangement and dislocation in various manners. Ruby Langford Ginibi, fortunately, was rescued from the White authorities by her father. Even so, she still had to quit her hometown and live on a mission. Rita Huggins was carried off to live on a reserve with her family. Roberta Sykes does not exaggerate when he describes the forced taking away of these children from their families as a major crime against Aboriginal people and humanity in general, and “arguably the most despicable white activity of the past century.”⁵ The term “Stolen Generations” (also “Stolen children”) is used about these children of Australian Aboriginal and Torres Strait Islander descent. The Australian Federal and State government agencies and church missions removed these children from their families. For the purpose of the present study, it is necessary to take into account the tradition of child removal practiced between the end of the nineteenth century and the late 1960s. But it is difficult to ascertain the beginning of the practice of removing children under State control. The first phase of the above mentioned period was up to the year 1940. It was commonly believed that part-Aboriginal children or the so-called “half-castes” needed to be removed from their families in order to “breed out their colour.”⁶ The goal was to “keep Australia White”. Children of mixed descent were born to Aboriginal women after their encounter with European, Chinese and Pacific Islander men. They were considered a “problem” for white Australian society. At least 100,000 children were removed from their parents because white people attempted to break the cultural connection between the children of mixed descent and their Aboriginal families and cultures.⁷ To put the “White Australia Policy” into practice, child removal was one of several methods. Another method was to remove adolescent children from “Protection Board Stations” and training them as domestic servants and labourers. Then they worked as domestics for white farmers or city people. They were supposed to be paid, but in many cases they never got any wages. The second (post-war) period of the practice of removing children was marked with the policy of social assimilation of Aborigines. The race-based policies and view that the “Black colour could be bred out” were changed. It was now believed that Aboriginal children should be brought up in modern suburban family life. In this way they would be fully assimilated over time. But, behind the pretence of social care, here too, racist intentions continued to exist. Forcible child removal was continued but with an altered justification. As members of the Stolen Generation Aboriginal narrators like Sally Morgan, Alice Nannup, Rita Huggins

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and Ruby Langford Ginibi have dealt with their past in their works. Thus they have attracted increased public attention to this issue. The *Bringing Them Home* report (1997) too was consisted of written and oral evidence of such members. Five hundred and thirty-five Aboriginal witnesses were asked to give account of their experience of separation.

Nuligak, who was born in 1898 and died in 1966, gives an insider's view of the lives and the beliefs of the Inuit in his narrative that has been translated by Father Maurice Metayer, an Oblate missionary. In a description readers are told:

On those islands lived Abvar and Krangmalit people. A man of importance among them was Saniliak. He was gifted with great strength and was a fast runner besides. When the Baillie people arrived he invite them to his house. There in the house already was a man whom the newcomers had npt yet noticed. Saniliak called him by name: "Look at Kayoktunak! He has donned his war shield." Kayoktunak answered, "Of course not. I am not looking for a fight. When there is a crowd of people I always dress this way, the better to guard them, you might say." The newcomers turned and saw him: he wore a parka made of white fox, and the parka had been soaked in sea-oil. Fine sand had been smeared in the folds. The mixture of fur, sand and oil had been exposed to the sun to dry. The result was a horny shield that neither arrows nor knife blade cold pierce. (43)

One of the most noteworthy aspects of *I, Nuligak* is its social action which performs as a strategy of a change in the Inuit society. The collective social struggle for the fundamental human rights has been called for in the narrative that transcends the boundary of traditional autobiographical genre while reflecting a significantly enriched oral tradition through legends, myths, stories and songs as well and thus comes closure to the genre of the *testimonio*.

The testimonio has invited approaches from literary criticism, anthropology, oral history, philosophy, and political science. A testimonial narrative is an open text that can be read according to different paradigms. Specialists from various fields have acquired a taste for exploring the *genre*. They have imposed the criteria of their own discipline as a touchstone of aesthetic beauty, ideological worth, or objective validity of the genre. The approach of the anthropologist Stoll is based on factual evidence. On the other hand, literary critics feel free to read across disciplines searching for "the truth of possibility" rather than "the truth of material events."⁸ Agreeing with Rosemary Geisdorfer Feal's stance that poetic truth is not precluded by historical inaccuracies Sklodowska writes:

...I have often ventured outside the traditional scope of literary criticism and I have become particularly interested in the heterological operations that enable the "translation" of the primary story through a number of conventions derived from the disciplines of law, anthropology and psychoanalysis. Since I have always seen testimonial texts as a peculiar mixture of experience, creation, manipulation, and invention, more akin, perhaps, to a novel, than to a scientific document, I have never relinquished my interest in the "literary." ... I armed myself with an awareness of the text's artifactual nature, including the inevitable embroidering of the facts for dramatic, political, or aesthetic effect. Throughout this process I must have developed antibodies that make me immune to the kind of revelations we have heard recently about Menchu's book. So, where Stoll spots lies and fabrications, I see allegories and metaphors. In short, I see a text.⁹

Citing Jean-Francois Lyotard, Paul de Man, Richard Terdiman and Raphael Samuel, Sklodowska reminds her readers of the chameleonic nature of memory. This brings the elements of ambiguity in life stories. They are schematisation of real events to be fitted into a coherent story. Frequent transitions from episodic to semantic memory take place there. It allows several experiences to merge into one. Sklodowska says, the *testimonio* is "particularly vulnerable to oblivion" being a form of narrative "predicated on memory", while "the testimonial contract hinges on the precarious position of the witness."¹⁰ She observes that storytelling, remembering, and denouncing are primarily a "collective

enterprise,” and reminds us that any foregrounding of Rigoberta's agency is done on behalf of her community. The opening of *I, Rigoberta Menchu* underscores this collective dimension: “This is my testimony. I didn't learn it from a book and I didn't learn it alone. I'd like to stress that it's not only *my* life, it's also the testimony of my people.”¹¹ The theme of remembrance and cultural continuity is reinforced throughout the text: “Everything that is done today, is done in memory of those who have passed on.”¹² The difficulty in remembering is also disclosed in the very beginning: “It's hard for me to remember everything that's happened to me in my life since there have been many very bad times but, yes, moments of joy as well. The important thing is that what has happened to me has happened to many other people too.”¹³

Frequently a recollection of a story told by her mother appears to merge with Rigoberta's memory of the actual event:

From when I was very tiny, my mother used to take me down to the *finca*, wrapped in a shawl on her back. She told me that when I was about two, I had to be carried screaming onto the lorry because I didn't want to go. I didn't even know what it was, but I knew I hated it because I hate things that smell horrible.¹⁴

Her father's accounts are linked to the broader public context of historical events. But her mother's ones are from within motherdaughter relationship. Rigoberta evaluates and interprets past with her stand in the present.

In the defeat of 1954, he said they captured men from our region, and from other regions. They took our men off to the barracks. My father was one of those caught. He has very black memories of those days.¹⁵

The mnemonic process has a pervasive role to play in the construction of a testimonial narrative like that of Menchu. But, Sklodowska feels, the scripting of memory in the genre is still largely unexplored. Apart from the above passages she examines various sections of the narrative from this view. She explores the ways in which *I, Rigoberta Menchu* seeks to transfer the mechanisms of memory into the realm of writing. She takes recourse to the theories of various psychologists including those mentioned above. Issues like the temporal organisation of remembering, the difference between storing private and public events, the process known as amalgamation of facts, and the interplay between childhood memories and the “personal myths” forged on the threshold of self-discovery all have been referred to by her. Taking examples from the text she demonstrates how stories actually lived and told by others become intertwined there. She supports Ira Hyman and Erica Kleinknecht and agrees that in families children may begin to imagine the experiences real after listening to the stories.¹⁵ They even accept the stories as personal memories. Sklodowska declares that the strange hybrid genre of *testimonio* is an amalgam of shreds of memory and cohesive narrative, and observes that:

It involves a series of erasures, emendations, and amalgamations quite similar to those that Freud sets out in his account of “screen memories,” where the unconscious mind performs the operations of displacing, projecting, splitting, and telescoping. ... For Menchu ... the remembrance of the past inevitably entails some loss, and the ongoing tension between forgetting and denial, the censorship of memory and trauma, the act of witnessing and the act of telling are at the core of her account.¹⁶

In another essay in Arias's anthology “Las Casas's Lies and Other Language Games” *Doris Sommer* observes that Stoll exaggerated the liberties that Rigoberta Menchu allegedly took as a narrator.¹⁷ This happened when Stoll privileges other informants whose facts are “just as mired in narrative and possibly partial as is her *testimonio*.”¹⁸ In fact, he wants to shift public attention away from the genocide waged by the Guatemalan government against its indigenous population. He rather diverts public attention to a particular internecine struggle between native groups. Sommer tries to find the purpose behind it:

Is it because countervailing accounts of history can implode into a *Roshomon* kind of relativism that does not leave much ground to stand on? Then the worried reader may

wonder, why does Stoll need to take a stand? This is where history slips into the game of policy. ... Is it, then, a political, or an ethical, requirement? This is not a rhetorical question.²⁰

To Sommer, Stoll's procedure is hardly neutral and "linked to critiques of international funding for peasant initiatives."²¹ It is, she feels, close to a game of analysis, aiming at policy recommendations.

In respect of truth in Menchu's *testimonio*, Sommer puts forth the conception of language games. Referring to the ideas of both J. L. Austin and Ludwig Wittgenstein, she talks of the multiple functions performed by language. Very pertinently she mentions of the testimonies of holocaust in World War II. These testimonies are not going to be dismissed because of their controvertible details while the incontrovertible facts are not historically established. *In this context* Sommer elaborates *the term "differend"* given by Jean Francois Lyotard:

The neologism refers to a conflict "that cannot be equitably resolved for lack of a rule applicable to both arguments." Referring to the Holocaust, Lyotard asks how a survivor can testify to what should have killed him. "The burden of proof always falls on the plaintiff. Reality is always the plaintiff's responsibility. For the defense, it is sufficient to refute the argumentation as recognised by Aristotle... The defense is nihilistic" This is the double bind that leads Lyotard into a sidetrack: the *differend*," the case where the plaintiff is divested of the means to argue and becomes for that reason a victim... the 'regulation' of the conflict that opposes them is done in the idiom of one of the parties while the wrong suffered by the other is not signified in that idiom...."²²

Sommer adds that there are a number of phrase regimens: reasoning, knowing, describing, recounting, questioning, showing, ordering and so on (one could add denouncing, consciousness raising, apologia). She reminds the readers of Lyotard's warning that phrases from heterogeneous regimens cannot be translated from one into the other. The games can be linked one onto the other with certain goals like - "to know, to teach, to be just, to seduce, to justify, to evaluate."²³ This last and least friendly option, Sommer says, is the one that links Stoll's investigation to Rigoberta's denunciation.

I, Nuligak is not free from the controversial issue of collaboration and authorship associated with the testimonial narratives of Latin America. Maurice Metayer, who mentions of his visiting Nuligak several times at Herschel island and at Tuktoyaktuk to obtain explanations and additional materials for the book, provides informative as well as interesting footnotes, and claims his adherence to the original as "idea for idea, faithful to tone and colour" (9) during presenting the pain and sufferings of the Inuit whose "situation was most miserable"; who "were dressed in the cast-off clothing of others, ... lived in the houses built of tree trunks, surrounded by walls and roof covered with earth clods." (35)

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10. Ibid., 257.
11. *Menchu, I*.

12. Ibid., 17.
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LET'S MAKE MISTAKES

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Seemingly, the title of this article looks very awkward to some readers. But, I have, in purpose, labeled that one to be like that. In fact, I very much want to touch on one of the most important reasons for English speakers to remain slow and scared to speak in English in many different situations in everyday life.

I remember one of my friends who had asked me once the reason for his inefficiency to speak in English. He was so desperate and depressed for he had spent years and years of studying English but his English still remained poor and unsatisfactory. He came up to me and said "listen Manee, I'm so frustrate to find that I've still not reached that level of competence to speak English in front of others. I'm so weak in English and I'll never be able to speak it in an advanced and sophisticated way of performance ", he said."Well", I said darkly. You'll soon be able to speak it fast and you'll get fluent in the coming two or three months, I added. He was surprised and curious to know the reason why I've said that to him. I said that was because he had put the first gusty step into the way of moving forward towards improving his level of English efficiency. Purely, my friend acknowledged he was still incompetent to speak good English. However, his English was not that kind of poorness or badness. His grammar and form of sentence structure were excellent, yet he was constantly getting stuck at many places of his discomfort talk in English.

I promised my friend of a much help he'd be receiving if he would regularly keep on coming over to my house for one hour-English daily practice without grammar or rules. I had to explain to him that the more grammar he'd be trying to acquire, the more backwards his English could go. In fact, to use grammar in that way without real communication at school or college could backfire on learners basic English. It would hurt their English so badly and bring a lot of despair and defeat in their hearts. In addition, I advised my friend to get his English grammar books burnt and stop purchasing new ones at least for a while, go outside and make mistakes with friends, with students, or with whomever he might be meeting of his English-speaking friends. It was better I told him to make mistakes for only few days than spending the rest of his life dreaming and wishing to get that sort of advanced level of efficiency. My second advice for him was not to study grammar unless he's advanced and made some progress. I also told him to drop the idea of making translation in his head while talking in English. Because most English learners are trying primarily to think in their own language and then convert into English. That's why they become hesitant and get stuck right there. So, to speak fast English, we have to think only in English and keep grammar out of our heads during the time of dialoguing with others or delivering any sort of speech. Only then we can reach up that level of speaking English spontaneously and automatically, forget about how merry we would be to impress those around us.

My friend was too reluctant at first to burn his dear grammar books, but he got pushed forward when I told him that I couldn't have had my English in that well-liked spoken way till I got rid of all my English grammar books. He took my advice for granted and started a new short journey of achieving his dream. After two months or so, my friend became self-confident and made fast progress in speaking powerful English.

Thus, if we're to put our English into practice, into action, and into service, we'd be more confident to talk very smoothly and so powerfully. Henceforth, let's get started, and get out for practice and be happy to make mistakes in order to get fluent.

AN APPROACH OF TEACHING ENGLISH AS A SECOND LANGUAGE TO THE RURAL STUDENTS IN INDIA

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Abstract:

The paper explores an approach of teaching English as a second language to the rural students of India. English is being treated as a world language because of its vast presence all over the world. It has been gaining greater importance for global communication. We are all aware that the English language is the window through which we can see the whole world. Therefore, to learn and speak English is inevitable for almost all the literates in the world. At present, we all feel the importance of the English language is to express and convey our thoughts to others not only by gestures or signs, but also a verbal message to make our thoughts more clearly in all situations. But because of the influence of our mother languages, most of us are facing difficulty in pronunciation, accent and understanding English language spoken in different parts of the world. English has become not just a library language, but a language of opportunities. We require a fairly high degree of standardization of pronunciation, proficiency in English and excellent communication skills to enable us to attain the quality of employability in the highly competitive world. Most of the students accomplish their schooling in their mother tongue. Though they have attained heaps of marks in their respective core subjects, they remain very poor at English still. The students have an unknown fear and fever over English language all these years. Now, let us examine some of the various factors which make English language a souring grape for rural students even today.

Key words: world language, global communication, language of opportunities.

The present paper examines the issues related to the teaching English as a second language to the rural students of India. English, although a foreign language is now as much an Indian language as any other. English has been taught in our schools and colleges for many decades. It occupies the position of associate official language. It is used widely as a link language in offices and among the educated people. It is not only a compulsory subject at school, college and university but is also the medium of instruction to the large extent. It is the language of science and technology. With the IT Revolution and most of software and operating system being in English Language, a new utility for written and oral communication in English Language has emerged. English is said to be the world's most important language having communicative and educative value. English is used all over the world not out of any compulsion but because of the realization that it has certain advantages. A very important reason for regarding English as a world language is that the world's knowledge is enshrined in English. It is a progressive language. It is dynamic and flexible. Over and above English is universally renowned for its power of expression and its rich literature.

We are going to have children in other parts of the world besides England, speaking English as their first language. But the gap still remains like those of the haves and have-nots, developed and developing, urban and the rural. Much is required to be done by the linguists, the polyglots, the scholars and the teachers to bridge the gap between the English literate and the English illiterate population of the world. We have to go into the intricacies of the English language and simplify the methodology.

Whatever English now represents or has represented over centuries of colonization, it belongs to everyone. It is a global language, the first of its kind. The Australian poet Peter Porter emphasized the point

in a World Conference *Welcome Poem*, published in the *Times Literary Supplement* (28th February 1992) to the effect that:

'Everything will be exposed in English
So delegates and lovers understand'

Education has been the primary factor in the more formal transmission of English around the world. There developed an indigenous, modernizing, reform movement in Bengal during the early decades of the nineteenth century. It was led by Ram Mohan Roy. When Macaulay in his famous 1835 'Minutes' set out the case for the intellectual improvement of the country; arguing that, while he himself had not knowledge of the indigenous languages, he had never found an Orientalist 'who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia; and that henceforth available funds should be employed in imparting knowledge of English literature and science through the medium of English language.' (1) Not only were schools and colleges set up as a result of Macaulay's initiative, but English replaced Persian as the official state language, and more gradually, English procedures and assumptions replaced Indian in law and administration.

English symbolizes in Indian minds, better education, better culture and higher intellect. In present times, English is the most preferred language. The Indians and the Indian English language press uses many words derived from Indian language. Indian accent is sometimes difficult for non-Indians to understand. Actually English has co-existed in the Indian sub-continent alongside thousands of local languages. It has remained at the heart of the Indian society. According to recent surveys, approximately 4% of the Indian population use English. That figure might seem insignificant, but out of the total population it represents 35 million speakers. It means India is the largest English speaking community outside USA and the UK. As India celebrated its 68th year of independence from British rule, English continues to expand its empire. English is virtually the mother-tongue for many educated South Asian, but for the vast majority, it remains second language. So English, spoken by such speakers is heavily influenced by speech patterns of their ethnic language.

Language learning is a natural process for the natives. The approach to this learning process is called the 'behavioristic approach'. But for the students of other languages, deliberate efforts are required to learn a foreign language which requires a 'mentalistic approach'. The students of rural and semi-urban areas in India face such problems because English is not their mother-tongue. It is neither instinctive nor intuitive. Language acquisition seems to be a process of both of analogy and application, nature and nurture. Teachers of language have adopted and invented a variety of methods to teach English. Edward M. Anthony says in 'Approach, method and Technique-Teaching English as a Second language',

Method is an overall plan for the orderly presentation of language material no part of which contradicts and all of which is based upon, the selected approach.

Approach is axiomatic and a method is procedural. '(2)

The orderly presentation of language to students is influenced by several factors. The teacher has to keep in mind the age of the student, his native language, his cultural background and his previous experience with English. The experience of the teacher and his level of English mastery are equally important. To achieve the desired effects, the goal of a course must be kept in mind-whether it is aimed at reading, fluency in speech, inculcating translation skill. All these objects shape methodology.

Students of the rural colleges face a number of problems. English is their second language. Learning a second language means acquiring a system of rules, but just as a very little is known about these rules, even less is known about how such rule systems are acquired. Students find themselves unable to express in English. They have no idea of proper sentence structure. They do not know proper pronunciation, spellings and grammatical rules. The sole objective of the teacher and the learner remain to clear the exams. The students never realize the importance of learning English as a language. In the past, in

rural areas, English was introduced to students in the fifth class. But now there is no dearth of English medium schools in such area yet the standards of English are falling rapidly. If we compare a graduate of present time with a graduate of the past, the result is shockingly amazing. The emphasis on passing the exams lies so heavy on the students that they opt for the cramming method. Such an approach helps unscrupulous elements to flourish. They help the students in achieving their goals of passing the exams. The inter-disciplinary relation of teaching and learning process brings home the fact that the problems of the teachers can be solved if we concentrate on the causes of the problem of the students.

The changing times have witnessed the growing importance of English language in all walks of life. It does not seem that we are using English language as non-native speakers or as a second language. Conscious and unconscious use of the words in our everyday conversation from the English language bears evidence to this fact. Even the English illiterates in the rural areas use such words effortlessly.

Because of the rapidly increasing web of Educational facilities, the rural areas have been enjoying the facilities of the convents. But it has neither helped in raising the level of the students, nor made them learn English as a language. The infrastructure of such schools is weak. Some teachers have good accent, but they do not possess a good command over the language. Now in the rural and semi-Urban areas, study of English language begins at an early age, at the KG level, it continues up to Senior Secondary or first Degree level. Even in the Professional Courses, the teaching of English as a communication skill is an integral part of the curriculum or the course obligations. It is quite unfortunate that whatever our English language teachers gain in the completion of their course or education as eligibility for seeking a job or an employment, it stays there and the teaching learning stagnates.

The process of teaching is not updated even after the passage of years. So much so as the experience shows in many cases, they have no idea of good dictionaries meant for the students or for themselves or even for the office managers or Administrators. It may be pertinently mentioned here that to cater to the tremendously growing demand for English Language teachers and learners, there exists "the bank of English" with an envious corpus of about 400 million words of written and spoken English. For this purpose, they are using a wide range of different types of writing and speech from hundreds different sources: Newspapers, Magazines fiction and Non-Fiction, Books, Brochures, Leaflets, Reports Letter Radio, T.V. Airports. Informal spoken language is represented by recording of everyday casual conversations, meetings, interview and discussions. (3)

Students of the rural areas do not realize the importance of English as a language of communication whereas this is the most important aspect of this global language. They lack the confidence to speak in English; expression in the language is weak. First reason is that they have been taught English through Grammar-Translation Method. This method makes them dependent on their mother tongue. Whatever they read, they translate it into their own vernacular. During the time of exams, they cram the expected questions because they cannot write one original sentence of their own. Because of GT Method, they have no vocabulary of English words. While writing, they depend on the cheap material from the help books.

The hackneyed, stereotyped and traditional pattern of exams aims at clearing English not as a language but as a subject. The students, therefore, are guided to practice pick and chose method from the sub-standard material available in the market. So that students merely pass the subject far from learning any level of the Language. It is more shocking to learn that even the questions that students are supposed to answer are told to learn through translation from English to their own vernacular. Poor performance in translation, lack of proper vocabulary, no knowledge proverbs all are results of a casual approach. Even after reading English for 14 or 15 years the level of the students remains poor.

To solve all the problems, a systematic approach should be followed. The teachers should aim at teaching primarily, not knowledge but skill, the different skills required for good Listening-Speaking-Reading-Writing. Teachers should find some way of helping pupils to enjoy their language activities, and of building their confidence. A teacher who tries to help his pupils in this way has rightly rejected the image

of the teacher who acts as the arbitrary dispenser of all knowledge. As children learn by way of imitation, similarly, the students tend to follow the example set by their teacher. The English teacher should have the wide-ranging enthusiasm and Imagination, It can make English course 'a sort of clearing house for ideas and interests which branch out into all the other subjects that the pupils are studying in school, and beyond them.'(4)

To tackle with the problem of lack of vocabulary in the students, productive and receptive use of words should be kept in mind. The students should be made to learn simple words. This will help in inculcating a habit of learning new words in them. Their newly learnt words will become a part of their own vocabulary and they will be in a position to use those words. This is the natural process of movement at need from receptive to productive use of the words. This enhancement of vocabulary will result into better expression. The common errors made by the students in the different usages of the same word can be cured by this technique. After laying stress on their vocabulary building, students should be given exercises of Reading. Books provide most pupils with the situations in which learning take place. Reading is the core of Language learning. Students can acquire the speed and skills for practical purposes. In our literate society, professional competence depends on reading skills. Practice in exact reading should occur frequently, at least once a week and preferably twice. The vocabulary drills can help them understand the usages of words in the books.

Reading can also help them in making aware of spellings. When the students have practiced different uses of words and have developed habit of reading, they can avoid the common errors of Translations. In rural areas, the students tend to choose the literal way of translating the sentences from Hindi into English. Some examples need consideration here. Students make errors while translation of the following sentences:

1. He is my under wear friend.
2. Oh mother Ganga, send me telegram!
3. He killed my ten rupees.

Such problems arise because of translating each word of English into Hindi and vice versa. Whereas the students should be made aware of the fact that it is impossible to find an exact equivalent for every English word.

English has been successfully taught through literature for many years. But now when the students are taking their exams of other subjects of post graduation i.e. History, Political Science, Economics etc. in Hindi or Punjabi, their interest and efficiency in English is decreasing. Even those students, who have passed their post graduation in English, are not able to write and speak it accurately. Whereas the fluency in the spoken language should be stressed. Teachers should aim at teaching of pragmatics. Pragmatic competence is central to Communication 'the ability to use language effectively to fulfill intentions and goals'. (5) Different languages use different strategies. It is important that the learners of English are given such information as possible the ways in which to use their language. English should be taught as a language, not as a subject. The course material should be designed in such a manner that emphasis on language should be there. For example while teaching a simple poem like Daffodils by Wordsworth to the students, the teacher can ask the student to underline the different words used by the poet for the expression of happiness. 'Sprightly, glee, jocund, pleasure'. Similarly cryptic, pithy, terse and valuable lines of Pope can be taught to them. Students will make those lines a part of their memory.

Teaching can be enjoyed by both the teacher and the students in this manner. Students do enjoy poetry and drama provided the feedback is given in the same spirit. The enthusiasm, the zeal and interest of the teacher can kindle the spark of learning in the students. Presentations by the students can help them enhancing their level of confidence. Teacher can change subject matter from prose to poetry, from essay writing to letter writing to prevent the class from monotonous routine. Audio-Visual aids can add to the presentation of the topic. Students can be encouraged to listen to English news and English commentaries

broad cast on Radio and telecast on TV. Motivation in the initial phase, proper methodology in the next phase should be followed. Teachers own personality and command over language counts a lot. Faculty improvement programmes should be held. Teachers should be made aware of the latest techniques and methods. An English language teacher should be capable of arising the interest and imagination of the students. As a seasoned teacher of English once warned a callow colleague: 'Never forget, my, boy that the English teacher's business is with the imagination' (6). If the students enjoy literature, only then they can quote from it. Literature taught in such a way will be enjoyed and remembered for a long time.

If we take into consideration the role of teacher and learner in acquiring the knowledge of a language; the problems can be solved effectively. Only then the students will realize the practical use of English language. English will be used by them as a medium of expression. They will be able to use English as a language of communication. Fluency in the speech, proper knowledge of sentence structure, confidence of speaking in the public will make them able to keep their pace with the developing world. It will also help in raising the standards of English as a language at the college level.

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