



# **BODHI**

## **International Journal of Research in Humanities, Arts and Science**

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**An Online, Peer Reviewed, Refereed and Quarterly Journal**

**Vol : 2      Special Issue : 4      November 2017      ISSN : 2456-5571**

**UGC approved Journal (J. No. 44274)**



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The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

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**M.S.SHAH**

*Chairman*



Greetings to you all

I am glad and heartened to learn about the International conference hosted by the Department of English in association with Roots publications, Madurai. I congratulate the department head, Mr.A.L.Rajkumar, faculty members and students of the department of English on making this conference a success in reality.

The significance of English language and literature studies are inevitable in the contemporary context because of the language's position in the global sciences, trade and commerce, philosophy and all other fields of study. Further, Study of literature is an experience which helps humankind in understanding the power of rhetoric and the essence of life by revisiting the past only to create a better future. This also helps in sketching vivid pictures of the two greatest entities of life i.e the universe outside and the universe inside.

Therefore, I strongly believe that conducting a conference on English language and literary studies is relevant and essential irrespective of the age and geography. I am also certain that the conference would pave way for creative deliberations, critical discourses and content discussions among the linguistic and literary academia.

Annai Fathima group of Institutions takes immense pleasure and pride in bringing together the elite literary fraternity under one roof by conducting this one day International conference.

I also wish that the publication of the research papers and articles presented during the conference would surely add value to the world of creative and critical scholarship. I once again congratulate the Department of English and Roots publishing house for conceiving and executing an idea of this grandeur. I also wish the department continue to grow in stature thus contributing to the growth of the college and the well being of the society.



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**Dr.P.S.NAVARAJ**

*Principal*

The Proceedings related to the International conference on Current trends in English Literature highlights the transformations happened in the field of poetry, drama, fiction, prose and diaspora writing in Indian English Literature during the post-independence period. This process of change in the Psychological and Social phenomenon has not been adequately analysed or intellectually accounted for. This volume makes an honest attempt to fill the lacuna to an extent by focusing multiple perspectives of the various relevant themes in the different genres of Indian English Literature during the post- colonial period. This book aims at fascinating the readers of broad spectrum perspectives which have much contemporary relevance in the arena of post- coloniaism today. It will undoubtedly prove valuable to students, researchers and teachers of English Literature.

I wholeheartedly congratulate the authors for their praiseworthy contribution. Also I compliment Bodhi Journal team under the dynamic leadership of Dr.Balakrishnan for successfully organised this event and meticulously collected the precious content to the benefit of society.

My salutation to the Management of Annai Fathimacollege headed by Professional technocrat and College Chairman , Mr.M.S.Sha and Chief Executive Officer, Mrs.Sakeela Sha for their unstinted support to host this event in a grand scale. Best of Luck!

## EDITORS' NOTE

The term 'English Literature' is sometime strange or otherwise too rigid, if not hard to define or imbibe even though it existed since English language became a lively communicative medium. Somewhere we might have overheard the blabbering of someone 'Language without literature is lame and Literature without Language is blind. To find out the truth and reality behind this, Annai Fathima College of Arts and Science College planned to convene an International Conference, specifically to delve out the status of the Recent Trends in English Language in association with BODHI International Journal of Research in Human Arts & Science inviting papers on innumerable sub-themes from loyally aspiring people for sharing their views and knowledge in an open forum to assess its genuineness and exactness.

The contents of this compendium are the papers presented by several active authors of multi-faceted discipline and expertise in the particular title under which the Conference was convened at Annai Fathima College on October 05, 2017 wherein Dr. Manimangai Mani of University of Putra Malaysia instilled the correlation of English Language and English Literature in the Digital Era of Post-modern age in and around India. In the technical session, Dr. J. John Sekar of The American College diluted the conceptual title and initiated the participants to go deep with English Literature with ICT to meet the trend and craze of the present need universally.

Of course this book is a boon to those who missed the participation in the Conference and the readers who failed to be in the presentation hall to know the ideologies and assumptions of various authors to grasp and imbibe possible knowledge on the theme of the conference.

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An Online, Peer-reviewed, Refereed and Quarterly Journal with Impact Factor

**Vol: 2**

**Special Issue 4**

**November 2017**

**ISSN: 2456-5571**

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**Aim & Objectives**

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

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## TREATMENT OF MYTH IN GIRISH KARNAD'S "THE FIRE AND THE RAIN"

**M.Farhath Banu**

*Assistant Professor of English, Bon Secours College for Women, Thanjavur*



### Abstract

*Girish Karnad had already set out his dramatic excellences while working on the myths and symbols in his Hayavadana Tughlaq and Naga – Mandala. Myth and folk tales becomes symbolic of unveiling the social and moral norms and the psychological obsessions with men and women of the society. He surpasses his own dramatic genius in the structural pattern of The Fire and the Rain for showing vehemently opposing elements; the rains of human love and sacrifices. The Fire and the Rain abounds in its hard woven texture the riches of psychology, the aversion and the jealousy of man against man, father against son, wife against husband, high caste against low caste people, man against God, freedom against bondage, hate against love, the fire against the rain, passion against the truth, and above all vidya against avidya.*

### Introduction

The structural plan of The Fire and the Rain runs into three parallel streams; Raibhya and Vishaka at the hermitage, the sacrificial place with Parvasu as the chief priest and the story of Nittilai and Aravasu as across in a theatrical performance. The soul of the play entirely rotates around the indigenous myth of Yavakri.

The mythical and symbolic plan of The Fire and the Rain is so designed as it links in its structural with the original myth of Mahabharatha for displaying Indian ethos and modern apathy towards human relationship. The original story of the Mahabharatha shows the molestation of Raibhya's daughter- in- law by Yavakri but Karnad exhibits a willing submission of Vishaka to the incentive of Yavakri. The incentive and aggressive forces in Vishaka become salient properties of her mind but her meeting with Yavakri creates a stress and split in her personality.

Karnad follows some psychological devices when arranging a secret meeting between Vishaka and Yavakri. Vishaka listens carefully to the latent and unfulfilled desires of Yavakri; she doesn't respond to Yavakri with the morality of wifehood. Vishaka knows the inhibition of natural impulses in Yavakri and perceives symbolically the metaphor of his hunger. Vishaka in her meeting with Yavakri concedes to her unwilling marriage with Parvasu who is also cousin of him.

Both Parvasu and Vishaka are shown by the dramatist in their respective quest for identities but neither is successful to fulfill it in the entire course of the narrative. Vishaka feels heavenly pleasures in her sensuous

fulfillment in the company of her husband. For she is eager to know the real meaning of life through the attraction and repulsion of the body. Amidst such bodily pleasures her husband Parvasu, decides to leave her alone in the hermitage. He lives her in the security of her father and lives the hermitage for the sacrificial place for performing the obsequies of yajna for it becomes a quest for his identity as a priest but Vishaka as a young wife undergoes severe pains and she reports them before Yavakri. As a young girl and as a wife, the mystery of life a mystery that emanates from physical union with the opposite sex, but the departure of her husband to be the chief priest left her alone with her pangs of isolation and separation.

Her long isolation in the hermitage bites her and she becomes a psychosis patient who desires for her immediate which fulfillment with no concern for logic, morality, time sequence, or the demand of external reality. Vishaka realizes the deeper and mysterious meanings that emanates from the union of man and woman, body and soul, conscious and unconscious streams of human psyche, but it does not longer on incessantly and she puts up a question before she fails to save Yavakri's life when Brahma Rakshasa kills her in spite of his spiritual powers.

The entire plot structure of this play based on the performance of vedic rituals, Obsequies and the art of Natya. On the pattern of the Fire and the Rain Bharata's Natyasastra is an extent work of Indian Poetics, and it becomes helpful to common people, especially the people belonging to so called lower castes, and for all kinds of entertaining and visionary perceptions as well.

Like the Elizabethan dramatists in Hamlet, Karnad too arranges the devices of play within the play for the self reflexivity of the characters inside especially some sensations which are called in psychology the process of nightmare. The nightmare represents unconscious motifs and unacceptable thoughts of human mind. Nittilai as an obsession becomes an object of day dreaming to Aravasu. This bizarre world of dream brings forth the total flux of time in which the merger of time past and time present has been effected successfully.

Aravasu resolves to act the role of Vritra and unfolds another symbol like, *The Waste Land* by T.S. Eliot of Brahma's triple progeny: God, man and a son of Brahma symbolizes the acts of compassion and kindness and has an edge over the pleasure loving principle of Indra, another son of Brahma. Brahma instructs his third son, Vritra a demon for saving the life of his brother, Vishwarupa from the jealousy and trickery of Indra even at the cost of his own life. heavenly pleasures in her sensuous fulfillment in the company of her husband. For she is eager to know the real meaning of life through the attraction and repulsion of the body. Amidst such bodily pleasures her husband Paravasu, decides to leave her alone in the hermitage. He lives her in the security of her father and lives the hermitage for the sacrificial place for performing the obsequies of yajna for it becomes a quest for his identity as a priest but Vishaka as a young wife undergoes severe pains and she reports them before Yavakri. As a young girl and as a wife, the mystery of life a mystery that emanates from physical union with the opposite sex, but the departure of her husband to be the chief priest left her alone with her pangs of isolation and separation.

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Over- powered through unseen forces Aravasu as an actor in the play decides to save the life of Vishwarupa by killing Indra. Chaos prevails on the stage. Paravasu suspects of the foul intentions of demonic powers for polluting the sanctity of the sacrifice, he calmly walks into blazing enclosures and sacrifices himself for the general good of all.

Nittilai as a "lamp into hurricane" symbolizes the rains of human love Vishakha as a young lady symbolizes the fire of human passions. Nittilai is finally murdered by her husband and brother. In such situations, Indra appears on the stage and is pleased to grant a boon to Aravasu for two reasons; Paravasu's sacrifice and Nittilai's humanitarianism. Being passion ridden man, he begs from Indra the life of Nittilai back. But Indra makes him understand movement of the wheel of time with a complete chaos in the world. Aravasu now understands the mysterious and visionary perception of Indra.

"I am wiser, I can stop the tragedy from repeating itself on such occasion, a shout come a far I want release – release from bondage"

This was the voice of Brahma Rakshasa who is the creation of his own father, between his two – halves; the egoistic and altruistic impulses of human mind. Indra further unveils the secret of a soul being released from the pangs of life and death. Brahma Rakshasa also stamps the superior validity of man for performing the deeds of mercy and compassion.

Aravasu changes the contents of his boon and bags from Indra the release of Brahma Rakshasa. The release

of Brahma Rakshasa invites some parallel with that of The Tempest for apparent manifestations of the colonial consciousness in The Fire and The Rain. The total impression that the reader draws together after the textual comprehensiveness of this play unfolds the vocal superfluity of the rites and rituals, the restriction of the universal knowledge on the caste bases division in society and the essence of altruism over egoism.

### Conclusion

The world of gods with the concepts of immortality is scoffed off and the cyclic phenomenon of death pertaining to human life is applauded for his dynamic of the indeginous myth with an individual talent for enriching the store of Indian English drama.

It is an excellent combination of the elements, metaphysical and supernatural that constitutes the core of

the play. Karnad successfully makes use of the divine element, especially in the climax where the hero holds a conversation with the Gods and the final result of the rain pouring on a drought- ridden land. The play also focuses both on the negative and positive human emotions – jealousy, betrayal, deceit, as well as selfless love and sacrifice. The hero, like most of Karnad's heroes is a man torn between moral righteousness, love and duty. It is interesting to trace this path of the hero to its fitting end.

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## HUMANISTIC APPROACH IN DESIGNING AND TEACHING THE ENGLISH BRIDGE COURSE

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### Abstract

*Language Learning is literature and humanistic approach paves way for linguistic competence and performance. It emphasizes the "natural desire" of everyone to learn, focuses on the hidden internal experiences and emphasizes the role of feelings which must be incorporated into the learning experience. It maintains that learners need to be empowered and to have control over the learning process. The humanistic theory is also applied in many areas including literature. The objective of College English curriculum is to develop students' ability to use English in all-round way, especially in Listening and Speaking. This equips the students to interact, exchange information effectively through both spoken and written channels independently to meet the social, economic and academic needs. Therefore, cultivating the students' ability to use English for communication and fostering their Language skill competence is a major goal of English Teaching in colleges. The available English Bridge Course materials do not have even distribution of exercises and activities for LSRW skills. The humanistic values should also be incorporated into the English Bridge Course Curriculum such as creating a student-centered English Bridge Course curriculum. The humanistic approach is the effective way to get students motivated and inspired to do well.*

**Keyword:** Humanistic values, Bridge Course, Curriculum, Language Skills.

### Introduction

English is the Lingua Franca of the World. English is the progressive, flexible and dynamic language with the communicative and educative value. English is the language of higher education, higher administration, higher judiciary, higher administration, super judiciary and information technology sector. In our country English has surpassed the dominance of the classical languages like Tamil and Sanskrit.

### Materials and Methods: Humanistic Approach

Language Learning is literature and humanistic approach paves way for linguistic competence and performance. Carl Rogers a leader in the humanistic approaches to education was interested in what learning was, what real learning felt like and what learning strived to be. Humanistic approach emphasizes the need to study the whole person and unobservable private mental world of an individual. It emphasizes the "natural desire" of everyone to learn. It also focuses on the hidden internal experiences and emphasizes the role of feelings which must be incorporated into the learning experience. It also maintains that learners need to be empowered and to have control over the learning process. The teacher relinquishes a great deal of authority and becomes a facilitator. The main goal of human existence is self-actualization. Students are

intrinsically motivated to self actualize or learn, which influences behavior is self-discovered and self-appropriated. Learnt experiences are relatively inconsequential and do not influence behavior. Humanistic approach reinforces the theory of inconsequential type of learning where learning is a continuous process. The humanistic theory is also applied in the areas like Humanistic content curricula (students 'lives), Humanistic process curricula (life-skills, the whole), and School and group structures. (restructuring learning environment to pursue humanistic aims)

Applications within the Humanistic approach are co-operative learning and emotional literacy classes. The values of co-operative learning are balancing teaching and achieving academic skills with the need to acquire personal and life skills. (Snow and Swanson, 1992, Johnson and Johnson, 1992) The emotional literacy class aims at teaching of emotional skills but not acknowledging the role of feelings and emotions in learning which improves the learners' academic skills. The humanistic approach emphasizes the role of emotional intelligence.

Merriam Webster dictionary defines Humanism as "A doctrine, attitude or way of life centered on human interest and values". "Educate to develop intelligence & talents for personal fulfillment and for the betterment of humanity & future generations" is one of the principles of the global

ethics by Rodriguez, which necessarily emphasizes developing intelligence and talents for personal fulfilment and for the betterment of humanity and future generations.

### Findings and Results: English Bridge Course

English Bridge Course thus promotes human values by helping the students to develop intelligence and talents for personal fulfilment and for the betterment of humanity and future generations. It also stimulates people inherently to be good, try to make morally right decisions. This idea of a human's journey to self actualization is best described in Maslow's Hierarchy of Needs. The key points of Humanity are Human freedom, dignity and potential. The person must be studied as a whole and learning is the underlying 'humanistic value' is to engage the whole person of the learner.

Carl Rogers ('Client-Centred Therapy' and Freedom to Learn') argued that the teachers, should focus on each person and learner not only as a physical, cognitive being, but rather as a being that is mainly emotional (the affective factor). Therefore, we should be focusing on learning, rather than teaching. And self-actualization and esteem are the two key concepts that play an important role in the inculcation of moral values in the learners.

Everything that is in some way personally significant to the learner will engage their whole person, and this will lead to 'deep' learning. This may mean any or all of the following:-

1. What are they learning (language? skill? etc.)
2. How are they learning (method? activity? etc.)
3. The attitude and behaviour of the teacher towards them.
4. The attitude and behaviour of other students towards them.
5. An appropriate level of learning space / time.
6. The relevance of the lesson to their interests / needs.
7. The relevance of the lesson to their expectations.
8. The degree of participation expected of them.
9. The degree to which they feel valued as individuals, etc.

Present day academic institutions are involved in the task of preparing the students to face the international arena which is dominated by English. The objective of College English curriculum is to develop students' ability to use English in all-round way, especially in Listening and Speaking. This equip the students to interact, exchange information effectively through both spoken and written channels independently to meet the social, economic and academic needs. Therefore, cultivating the students' ability

to use English for communication and fostering their Language skill competence is a major goal of English Teaching in college. The English bridge course at the college level aims at supplementing the same. A Bridge Course is a higher education program specifically designed to assist a student with an attained initial education level to attend college courses and achieve a terminal degree." All over the world, the bridge course is gaining popularity since the need for bridging the gap is felt in the other disciplinary areas of Education.

### Interpretation and Discussion

English is introduced at the primary level in the schools and even after twelve years of learning English, the students find it difficult to pursue their studies at college level in English medium. Most private schools follow English but the government schools follow the state language with English as the second language. The students hailing from mother tongue medium schools are confident and happy when they enter into college. After entering into colleges they are transplanted into a hostile and an alien atmosphere where they are linguistically at sea as English is the medium of instruction in most institutions dispensing higher education. Hence this scenario gave birth to the entry of bridge course in the colleges, particularly for the first year students. Humanism applied in English Bridge class should be

1. Student-Centred.
2. Teach life skills for the English Bridge Course learners.
3. Respect the rights of the students to self-determinism and development of self concept.
4. The teachers, being a human value, facilitate learning and creativity.
5. The teacher nurtures creativity in the classroom.
6. The English bridge course finds alternative ways of assessment.

Research findings on the study of "Assessing the English Bridge course at selected colleges" reveal barriers in learning; lower rates of verbal participation, failure to express with fluency and accuracy etc., the available English Bridge Course materials do not have even distribution of exercises and activities for LSRW skills. They concentrate in reading and writing skills but little importance is given to listening and speaking skills.

In the facts of the above, the practical process of course and materials design should consider these problems and solve them concentrating on how to develop

the skills necessary to take part in an academic study, to obtain sufficient oral and written skills, to communicate socially in English. to develop the four skills of English Language namely, Listening, Reading, Writing and Speaking, to be able to efficient in grammar and vocabulary, to help the students to know various grammar items and patterns and the ability to use the Language appropriately and effectively in different situations and to assist the students for a quick recollection of the things learned in the past and it also prepares them to face the classroom with courage and confidence.

In addition the humanistic values should also be incorporated into the English Bridge Course Curriculum such as creating a student-centered English Bridge Course curriculum, allowing the students to utilize their own learning styles and whatever helps them learns best, emphasizing peer- teaching and self learning, allowing the students to work in groups with other students to decrease dependence on teachers and foster understanding of others, creating an open classroom where individual growth, critical thinking, co-operation and a need for life-long learning should be emphasized, encouraging on-line activities to foster new ideas and browsing the web to learn new things each day.

Thus building humanistic values in the English Bridge Course is an approach that believes that learning is viewed as a personal act to fulfill one's potential. Moreover it focuses on dignity, freedom and potential. And the English Bridge Course teacher plays a crucial role by implicating 'I think therefore I am' theory in the classrooms. For example thinking one will do well increases the chance that one may actually do well. The teacher encourages the student to think this way and motivate their students using their method.

### Conclusion

The key components of the Humanistic values are to be incorporated in the English bridge course where the learning is student-centered and personalized. The educator's role is to facilitate and to develop self-actualized people in a co-operative supportive environment. The humanistic approach in designing and teaching the English bridge course is the effective way to get students motivated and inspired to do well.

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## POSTMODERNISM IN THE WRITINGS OF IAN McEWAN

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### Abstract

*Ian McEwan, a Booker prize winner known as the "Ian Macabre" is a well-known British novelist and screen writer. McEwan is fond of exploring the association between reality and imagination, history and fabrication which belongs to the genre of postmodern metafiction. His writing process revolves around other postmodern themes such as fabulation and intersexuality. These strategies and concerns are focused in this paper which confirms his position as a postmodernist.*

**Keywords:** postmodernism, metafiction, fabulation, intertextuality.

### Introduction

Postmodernism doesn't lament the idea of fragmentation, provisionality or incoherence but rather celebrates it. It also believes the view that there is no absolute truth and truth is relative. Postmodernism asserts that truth is not mirrored in human understanding of it, but is rather constructed as the mind tries to understand its own personal reality.

McEwan was strongly influenced by the postmodernist techniques of contemporary novelists such as Irish Murdoch and John Fowles in England (Lynn, 2010). Many postmodern novelists feature metafiction and other postmodern themes in their writings. McEwan is of no exception. The settings of McEwan's, 'Saturday', 'Atonement' and 'The Cement Garden' employ postmodern features such as metafiction, fabulation and intertextuality.

### Fabulation

Fabulation is a rejection of realism which embraces the notion that literature is a created work and not bound by notions of mimesis and verisimilitude. Thus fabulation challenges some traditional notions of literature.

McEwan's novella, "The Cement Garden" and "Saturday" are interwoven upon the postmodern technique of fabulation based on the themes of lack of tradition, obvious sense of time, historical and cultural reference and absence of truth respectively.

In fending for themselves, the children assume the roles previously assumed by their parents. The incest may be shocking for some (Childs 2006:33) but actually it is an attempt by Jack and Julie to cling on to a nuclear family structure (cf. Roger 1996).

There is evidence to suggest that the sex is symbolic and not merely shocking. McEwan documents the lives of his characters in an unsentimental way, which makes the novella refreshing and even believable. This functions as a subtle warning to the reader for him or her not to react too strongly to the subject matter.

In 'Saturday', the protagonist Perowne, an affluent neurosurgeon is searching for an element of truth in his life: some vindication for both his upper-middle class existence as well as his role as a father. Perowne is a man of science but his daughter is a poet and his son is a blues musician. For McEwan, the practicality of the modern era is perfectly compatible with the idealism of the postmodern.

### Metafiction

Metafiction is essentially writing or making the artificiality of art or the fictionality of fiction apparent to the reader and generally disregards the necessity for "Willful Suspension of Disbelief". It is often employed to undermine the authority of the author, for unexpected narrative shifts, to advance a story in an unique way, for emotional distance, or to comment on the act of storytelling.

The metafictional perspective in McEwan's "Atonement", is evident because of the novel's epilogue, where it is revealed that Briony is the author of the preceding three parts of the novel. The metafictional perspective in the story is, therefore used as a way to tell a story of a girl, who attempts to atone for an error she made in her childhood.

First, Brian Finney, identifies the metafictional frame in the story as a method for the reader to be aware of the constructed nature of the characters, although secondly, he also argues that, it simultaneously invites the readers 'to

reflect on the way subjectivity is similarly constructed in the non-fictional world we inhabit' (Finney, 2004, p.76). He sees Briony as a prime example of 'the way art shapes her life as much as she shapes that life into her art.' (p.78). From the beginning of the novel, it is evident how Briony's powerful imagination continuously confuses the real with the fictive. While she interprets events around her to fit into her own imaginative world, she simultaneously narrates the events through her storytelling: "Her observation of life around her is conditioned by the fictive world that holds her in its grip." (p.78). Finney argues that Briony suffers from the inability to untangle life from the literature that shapes her life as she imposes the patterns of fiction on the facts of life. Finney argues that the metafictional perspective is there to make the reader understand how not only the fictional characters are narrated, but how 'we are all narrated, entering at birth into a preexisting narrative which provides the palimpsest on which we inscribe our own narratives/lives.' (p.79). Finney's argument is that the metafictional perspective forces the reader to consider the extent to which narratives determine human life: we are all a part of a big narrative and we are all shaped around this narrative (pp.78-79). Finney's point is then similar to Bakhtin and Fowles'. They all argue that narratives are no more constructed than real life, and that we all construct narratives, in everyday life, according to knowledge we already have. The metafictional perspective is implemented to make the reader understand how human life works.

### Intertextuality

The relationship between one text and another or one text within the interwoven fabric of literary history is termed as intertextuality. Post modern novels utilize various devices to help the reader appreciate the theory and practice. Apart from other traits, it often employs intertextual references and allusions by discussing and presenting fictional works to achieve its style of writing.

McEwan has described each of his early stories as "a kind of pastiche of a certain style..., (its origin were always slightly parodic" (McEwan, Hamilton17). Similarly most of his novels, according to him, allude in some way to existing genres – The Cement Garden is "an urban Lord of The Flies" (Smith, 69); "The Comfort of Strangers" draws on the sinister setting of Venice established by Thomas Mann in 'Death in Venice'. 'Amsterdam' is an Evelyn Waugh tribute novel, McEwan told Am Clancy (E1) (Brian, 2004).

Even in his novel, Saturday, McEwan alludes to some literary figures like Mac Arnold, whose poem "Dover

Beach" is quoted in the novel. In the reviews of Atonement, many critics have made comments in connection with some specific fiction, namely

L.P. Hartley's 'The Go Between'.

McEwan has sometimes mentioned "Atonement" in the interview as his "Jane Austen" novel. We can notice that McEwan draws on many writers in his novel, such as Jane Austen, Henry James, Elizabeth Bowen and Virginia Woolf. It is apparent that Briony is a 'Jane Austen Heroine' in the way she bears resemblance to Morland. The irony, like descriptions of Briony's melodrama scene and others, is obvious in the novel, discriminating the writer's quotations as intertexts instead of sources. "Both Kristiva and Jacques Derrida argue that any text seen as intertext entails productivity". That is to say, the intertexts which Atonement related render more meaning to the original text and make it more productive in many ways. It is safe to draw the conclusion that the application of intertextuality renders the novels of McEwan more aesthetic significance and postmodern elements.

### Conclusion

It could be stated that McEwan has dealt with the postmodern techniques and themes with greater ease and intelligence, for it moves in an interesting way and makes his writings to be described as the cogs and wheels of his plots with unerring meticulousness.

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## SOCIAL CONFLICT IN MULK RAJ ANAND'S: COOLIE

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### Abstract

*From the time immemorial Class Conflict has been one of the major themes of literature. Class conflict is a term long-used mostly by socialists, communists, and many anarchists, who define a class by its relationship to the means of production—such as factories, land, and machinery. Mulk Raj Anand's stories depicted a realistic and sympathetic portrait of the poor in India. He is known as India's Charles Dickens. Anand highlights the class conflict between upper caste people and lower caste people in his novels. Mulk Raj Anand's 'Coolie' gives a chilling picture of a down trodden boy Munoo who at his early stage gets into oblivion of his own existence. He could feel the itch of an orphan and Anand could rightly give a heart throbbing description of his mental state and his all activities in a unique way. Anand continued his exploration of the Indian society in the form of class and caste conflict. This paper presents the Class conflict between the downtrodden and high class Hindus that was beautifully portrayed by Mulk Raj Anand in his novel Coolie.*

**Keywords:** Class Conflict, Upper caste people, Lower caste people, Mulk Raj Anand

Mulk Raj Anand was one of the triumvirates who inaugurated the new section of writers of fiction along with R.K. Narayan and Raja Rao. Anand is a novelist of urgent social concerns and preoccupations, and the social impulse is at the heart of his writings. He is considered the Messiah of the downtrodden, the unwanted and the unloved. Even in a random reading of Anand's novels, the reader becomes immediately aware of such issues as the tyranny of the caste system, its injustice, and its social, moral and economic consequences, class conflicts, exploitation of various kinds of the poor by the rich, quest for identity, search for freedom, etc. Under colonial rule, a number of social and economic changes took place and as a result a feudal society was gradually transformed into a capitalistic one. The class system in India has turned out to be a new kind of caste system. It is built on the cash nexus on which it thrives. It has created a society much more complicated and devious, and in some respects more rigid than the one created by caste. Therefore it has become a very powerful divisive force, far more damaging to social cohesion than caste, as it has tended to segregate people into the rich and the poor, the haves and the have-nots.

Coolie is one classic example of the story of the underprivileged class of the society and of the oppressed people who cannot even make both ends meet. Its appeal is so much innate, humane potential and wide extensive that has designed it purposive to be translated into more than 38 languages of the world. It has earned for Anand a global reputation as one of the prolific and prominent English novelists. The story is told from the eyes of the

narrator and brings to light the inevitable and hidden evils of the Raj, right from exploitation, caste ridden society, communal riots, and police injustice. The novel takes us to different places and cities showing the inhuman and degrading treatment that the poor Munoo gets at the hands of the socially, economically, and politically affluent and higher classes of Indian society and how he copes with all circumstances alone. Anand was able to strike a cord in the hearts of the conscientious Indians with the beautiful and real to life portrayal of the down trodden masses of Indian society, the so called have nots. Mulk Raj Anand was much appreciated and recognized for this novel and was one of those people who were highly influenced by Mahatma Gandhi. And this influence is clearly seen in all his works including Coolie. True to his Marxist spirit, he always portrayed the real India, and more specifically the poor India. Though the novel is historically located in 1930s, it continues to enjoy the same contemporaneity in the present century India.

Munoo is the protagonist of this novel Coolie. Generally the protagonists of the novels of Mulk Raj Anand are from dirt and dust; they are too meek to report against the evil forces which tend to suppress them and their like. These hero-antiheroes, no doubt, are endowed with certain admirable qualities of the head and the heart; but the cruel, irrational social forces hamper the proper development of these qualities. The diligence, intelligence and sensitiveness of these characters are awfully suppressed that they can never gain confidence to wage a fight for their cause. They, however, do sensitively feel the torture of the

unjust practices, but the reaction is limited merely to their acknowledgement of the social status which they are doomed to accept without a hope for emancipation. The knowledge of their helplessness against the establishment, social set-up, traditions, taboos and customs makes them writhe with acute mental agony. They can do nothing but accept their faith.

The summary lines of *Coolie* delineate a bohemian life saga of an adolescent hill boy Munoo. An idyllic life in the kangra hill with friends and relations seemed to be short lived as Munoo's guardian and uncle Dayaram, at the instigation of his irate wife, drags the orphan to town to eke out his living. The orphan boy Munoo runs to avoid every place of cruelty in search of happiness and everywhere he is suppressed. He is aged fifteen and he does various jobs at Daulatpur, Bombay and Simla. He dies of tuberculosis in the end because of poverty. Munoo is exploited greatly in one way or another, by one person or another. Munoo universally symbolizes the suffering of the oppressed and those taken advantage of. Suppression takes major role in *Coolie* to show how pathetic the lives of the Indian people are under the suppressive forces. Through his saga of suppression, Anand shows the decline and upturn in the life of Munoo. Munoo's uncle and aunt consider him as a machine for obtaining money. Munoo willingly receives his role as a slave and agrees to go to town with his uncle. At fourteen, Munoo is forced to work in the house of Babu Nathoo Ram, a worker in Imperial Bank in Sham Nagar. Munoo's romantic views are destroyed by the wife of Babu Nathoo Ram. This lady is not good natured and always abuses and curses him without any reason. Anand's Munoo is denied happiness. Munoo is humiliated for relieving outside the wall and abuse is showered on him. Munoo suffers physical and mental torture and this shows suppression in the form of child labour. Even at the tender age of fourteen, he is not provided with the basic necessities.

Munoo is, in fact, a burning symbol of millions of unfortunate souls like himself – lost and bereft, abused and down-trodden. If Anand hints at the gradual break-down of the caste system, mainly through the British, in *Untouchable and Road*, he shows in *Coolie* how it is replaced by class system – an evil no less vicious than the former – an awful result of social revolution fermented by the twin forces of industrialism and the cash nexus. Central to *Coolie* is Anand's humanistic faith that this class-consciousness born of money or social status can have crushing effects on those that are at the lower rungs. We

can see in *Coolie* how the evils of poverty and cruelty crush a bud of youth before it could bloom to any extent. Daya Ram, Mr. and Mrs. Nathoo Ram, Ganpat, Chimta Sahib, and Mrs. Mainwaring too, have only contempt for Munoo. They slap him, kick him, and abuse him. Almost at every turn he comes across only pain and cruelty which make his life a painful saga of suffering. He is forced to become a sort of a purposeless vagabond with apparently no control on his destiny.

By studying all the above characters, we can say the main character who is Munoo who suffer because he is poor he is coolie and all other coolies also suffer because capitalists and other rich Indians exploits them physically and economically. Munoo is the representative character in the novel. His longing to live, we can see in the novel. Right from the beginning we can say whether in village or at city, all persons who are responsible for the suffering of the character Munoo are the same. Moneylender seized all property of Munoo's father and his mother. His father died of shock and Munoo became orphan. He worked in textile factory. There also capitalists exploited him. Anand depicted the real condition of downtrodden workers of the society. Anand also shown how a lady exploits Munoo sexually and because of extra work of pulling rickshaw and sexual exploitation, Munoo died. In *Coolie* Anand has shown extreme suffering of the characters like Munoo, Hari-Har and Prabh Dayal.

Anand suggests that a little more sympathy and a little more tenderness on the part of the society could have turned Munoo into a happy individual, and also averted his tragic end. There are many writers in Indian Writing in English who have dealt with the theme of untouchability and segregation. But nobody has been able even to come near Mulk Raj Anand. With his literary power and perspectives he has tried his best to spring up the healthy human values and radical social transformation in our human society in which the haves and have nots both can enjoy happily the bliss of human life on the same footings and fraternity peace, love and justice.

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## LITERATURE AND FILM

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### Abstract

Literature and film are two completely different cosmos that are related with creativity. Literature and film, movies and books, compare like apples and giraffes, said contemporary American writer Dennis Lehane. Literature deals with the tenderness of emotions that are expressed with the fierce of words. Whereas film deals with visuals and artistry that are portrayed by artists on screen. Even though both the fields share a contrast nature they are tied up together with the idea of out of the box thinking and inventiveness. Even though the works and way of working differ from each other there are few similarities that a literary work and a film can relate. The similarities are drawn under either creativity or the message delivery. Both the literature and film work with a story and a moral message delivery. The story in the literature deals with the whole plot and explains each and every detail of the event in the best clarity the words could express. In case of film the story is distilled and filtered into a crisp catchy story that holds the nature to attract the audience in the short period of time. Both literature and film have their own flavor of charisma. The basics of films and filmmaking starts from the literature works such as story writing, screenplay and scripts. The literary adaptation has a massive history that shows the growth and development of literature along with the genres of films and performances. The adaptation legacy started with few street plays and small dramas enacted for entertainment and educational purpose. Modern era focuses on paranormal stories which are often cited as extreme creative level. Few modern era genres and firms are ruling the era by their fascinating story line and breath-taking performances by artist in a film.

**Keywords:** Literature, Film, Modern literature, Literary adaptation, Genre, Novel

### Introduction

Literature is one such effective word which puts creativity into the form of ink. All the chaos in mind is portrayed on paper with sheer perfection that makes the best piece of work in literature. Films are very much different from literature. The journey from thoughts turning to words and words turning to visuals is the most beautiful progress to be seen. That is what the film adaptation creates. When words are given a visual effect, they talk a lot more than the words still not as effective as words sometimes. Because words take emotions to understand and visuals take the effort of the artist to carry the message across the screen.

Literary adaptation has been into lifestyles since the 19<sup>th</sup> century. Short plays were shown with screen performance and artist were paid to enact the scene of an author. It all started as an entertainment purpose and paid few families. That is when the business turned into entertainment and people started loving the visuals of the story that they've read.

Scientifically the visuals stay a longer time than the mere imagination. This theory of science was incorporated with the mighty literary words to make an inseparable combination that would be a business as well as entertainment.

### Relationship between Film and Literature

Film and Literature are interrelated with each other in many ways, but still, they stand unique in each other's ways. Both film and literature have its own charm and ways to attract the reader and viewers. Comparison of literature and films are absurd. Both the medium has their own way of attracting people. Books are something that would leave the readers with the imagination of their own mind. All the readers will not have the same way of thinking towards a particular story. In such a way many views of thinking will be established for the same book. That is where criticism arises. Two people among five, always have a different line of thought on the same book.

Movies and films deliver a specific message and probably leaves no cliffhangers like the book doe. Words speak of emotions on its own whereas films display the emotion on screen. The artist bears the emotions and message. The delivery of the story is purely based on the artist who plays the character. It focuses on a single thing or track and emphasizes that particular story and delivers the message precisely. Somewhere discussing the film and literature we often forget the way we grew up with entertainment and knowledge from these films and books. To gain the knowledge about books and films we need not go back searching or digging up the history. Evolution of film and books can be known within a generation.

The evolution of the film and literature is based on the modernization of the accent in the language and current trend. Literature is the best example to know the culture and living about the people of a region, time and their living. Literature acts as the mirror to the culture. Reading a work of art fills us with the knowledge of the way of living and accent back at that time.

Films and its influence tend to reach people easily. Few studies suggest that the percentage that film reaches people is relatively high than the percentage of the same story reaches people through a book. The main reason may be the visuals. It's quite natural that the visuals reach people easily rather than anything that they themselves need to create and imagine. Books lead to a different world and most commonly books lead into a different world where the readers tend to imagine and enjoy the sequence. Books and its influence are imaginary and limitless. Bubbling with creativity, books always create magic on its own style. The artist acts as the vessel to enact the play. The delivery of emotions is purely based on the skills of the artist. Whereas books have the power within their words in ink. That way books are made with millions of different aspects of emotions.

### **History of 'Literature and Film'**

The interrelationship between film and literature have always existed. The first literary adaptation was during early 18<sup>th</sup> century. It started with small plays and short stories. Novels and popular books were adapted into movies and short plays during the 19<sup>th</sup> century. Since then the trend of adapting a novel into a film has been popular and people came forward to act in such films.

Few earliest examples can be quoted from the work of Georges Melius, in 1899, he released two adaptations Cinderella based on the Brothers Grimm story of the same name and King John, the first known film to be based on the works of Shakespeare.

Adaptation of novels into films have been more in number in the modern era. The paranormal stories are very much attractive to the readers. The results are vivid, shows where many of the paranormal stories are adapted into a movie nowadays. The paranormal genre gives chills and a way beyond imagination that could also lead to new inventions. The modern era romantic and drama novels are adapted into short plays or dramas moreover few become movies and also hits the box office.

### **Modern era novels and adapted films**

Speaking of modern novels and adapted films there are few movies that have created a stir in the history and have the chance to remain in credits forever. The main essence in adapting a novel or literary work into a film is to reflect the culture represented in the novel. In such cases, paranormal stories are the most challenging because they need to show a visual treat of something which is completely not existing or whose existence is less known.

There are few spectacular paranormal stories that were adapted into films and both the work were a hit. Paranormality not only deals with the creative work but it sometimes leads to the new invention and many hidden theories that are fascinating.

Incorporating imaginary characters and scientific inventions sometimes throw limelight into the future. Few films just appear like an insight into the future.

### **Paranormality in modern novels**

Paranormality is a genre that has its high trend in young adult novels. The magical creatures are back in action to rule the minds. The recent trends with paranormality started with happy Potter series. Hogwarts and magic were introduced with broomsticks and magical powers. This fascinating story attracted the younger and teenage readers in high percentage. J.K. Rowling created the magic once again with her powerful writing.

The paranormal cold frenzy was blown heavy when Stephenie came up with her Twilight series. Many paranormal stories were incorporated with science fiction which introduces a parallel world, the concept of the parallel world not only makes the fictional characters more real but it makes sense although its imaginary! The paranormal characters come with paranormality, dystopia and science fiction with an explanation.

### **Stephenie Meyer's 'Twilight'**

American author Stephenie Meyer created a masterpiece of modern era vampires with her novel Twilight. The paranormal factor vampires started with Dracula by Bram Stoker. Vampires are bloodsucking evil creatures that are left on earth. Vampires are usually tagged under the genres paranormality and shapeshifters. Stephenie has introduced a whole new teenage love story into her story with the paranormal effect given to the male lead of her story. The main lead who is a vampire is portrayed as a good spirit which usually has never popped up in any of the novels. The film adaptation of this novel written on 2005 was done by 2008 after Stephenie finished

writing the Twilight series. The paranormality show on in this series was not a negative one instead of the vampire in the play is the lead who falls in love with a human. Stephenie showed a good side or a never seen before style of a vampire through her novel. The study's results that the story was very much popular among the youngsters. The first instalment nearly sold five million copies within the US alone. The adolescent love and obsession were very clearly handled in this modern era tale. Adapting this story into a film was not easy but still, the popularity of the book, refreshing idea of a good vampire and the most important teenage obsession and love were the drive factors that made the film a hit!

### **M.R. Carey's 'The girl with all the gifts'**

The Girl with all the gifts is a dystopian story deal with a future insight into human and their struggle in living. The lack of humanity is blamed on a fungal infection affecting the small children. M.R. Care's work was published in 2014, the film adaptation was done in concurrence with the popularity of the book and selling rates. The film adaptation was released on 2016 with the huge opening collection. This paranormal story focuses on the lack of humanity and individuality. The realistic brush was given by the genre science as they used science to manipulate the conditions of the characters represented here. Moreover, this can also be called a small sneak peek into the future. Considering the plot, the author has suggested a new world where people will be so cruel to feed on the fellow humans. The scientists have already advised the end of the world with comparing the recent pollution, global warming and other most discussed problems. The adaptation of this novel was a hit with the main genre as zombie horror. Sixty-seven percent of people have felt a positive vibe towards the movie. The creative team have worked really hard in making the film look real when comparing to the novel. Man-eating creatures and imaginary scenes are hard to create. This paranormal novel was supposed to deal with a future earth but ended up show casting zombies and made the whole movie into a horror-filled bloodbath.

### **Veronica Roth's 'Divergent series'**

American author Veronica Roth debuted with her scientific-fiction combined with paranormality during 2011 under the name Divergent series. Divergent was supposed to be a children's novel but the story builds up and progress was more of dystopian and paranormality. The young-adult relationship was also seen in the novel. Technological collapse and apocalypse being the main

concentration yet again this novel is said to be the one which brings an intuition into the future world with zero humanity. The humans are separated according to their IQ levels and the whole population fights against themselves to sustain the existence. Roth's open declaration of her religion as a Christian has brought commentary from Christian communities both endorsing and challenging the novel.

The adapted film was released on 2014 gaining mixed reviews from the critics yet it reached people to a very extent. The ending of the story is a cliff hanger with a message to the humans as the trial period for the future generation has come to an end. Still, the hangover of this attack will be still remembered. The main focus was to inductee the sensation among the people that there has been a technical clash and they live in a post-apocalyptic era. Even though the novel focuses on the genetic modification and scientific relationship the critics find the concept of Christianity to be in dominance in the novel.

### **Conclusion**

The genre and trends of English literature changes along with this changing world. The ancient novels focused on historical romance and royal marriages. English literature is one such medium that never fails to surprise with its enormous amount of literary work. Each and every era is captured under the novels. Different countries and millions of traditions and culture are engraved under the pages of millions of books. The current trend is paranormality with young-adult novels. These novels really create awareness and leave chills while reading. The film adaptation has been in work since the 19<sup>th</sup> century. Shakespeare's plays were also performed on stages. The visual effect on a literary work adds credit to the work. The film adaptation of a story also adds honour to the novel and the author. The bestselling novels and works are considered to make the best visuals on screen. The story and the crispy factors attract people towards the story to watch it and enjoy. It's a prediction that in coming years the classical romantic stories and fantasy will make its comeback. Even then the magic created by the paranormal characters will not fade away. Many more works are yet to show its colours on the screen. English literature will keep on creating beautiful stories in upcoming years with many new genres and styles. The works of the literature clearly elevated the culture and growth of the language. This 21<sup>st</sup> century has a great part in contributing the credits of the English literature.

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## THE UNHEARD VOICE OF THE ROHINGYAS FOR THE RIGHT TO LIVE

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### Abstract

*This paper highlights the unheard voice of the Rohingyas, the descendents of Persian and Arab traders who settled in Myanmar generations ago. It also throws light upon the sufferings of the Rohingyas after the implementation of the controversial citizenship law of 1982 and how the ruling government adopts the policy of assimilation to erase the ethnic minorities.*

**Key words:** Rohingyas, Assimilation, genocide, rape, murder, women, sufferings.

### Introduction

Myanmar is a home for nearly 140 ethnic groups and the Rohingyas are one among them. The Rohingyas are descendents of Persian and Arab traders who settled in Myanmar generations ago. They live in the western coastal state of Rakhine and speak a language similar to the Bengali dialect of Chittagong in Bangladesh. They are the followers of Islam and there are Mosques and Madrassahs in every village. Most of them are living on agriculture and a small percentage are involved in fishing and trade and business.

But according to Myanmar Government, they are Bengali who migrated from today's India and Bangladesh during the reign of British Empire. Before 1962, this community has been recognized as an ethnic nationality of Burma. "The Rohingyas has the equal status of nationality with Kachin, Kayah, Karen, Mon, Rakhine, and Shan" (Farrelly). They represented the parliament and appointed as ministers and higher officials. After the implementation of the controversial citizenship law of 1982, they were denied citizenship and declared as foreign residents.

### The Sufferings of the Rohingyas

Myanmar government followed the policy of assimilation after 1962 that proved to be unrealistic to the ethnic groups. The government compels them to abandon their cultural identity and follow the culture and religion of the majority. As a result, many ethnic groups were subjected to forced migration. The agricultural lands of Rohingyas are seized by the Myanmar military. Overtaxation on agricultural produce and forced labour made them to abandon their lands and lead a miserable life. A number of mosques were demolished by the military regime. They were denied admission in colleges and

universities. Due to restrictions and lack of funds, the schools and Madras as run by the Rohingyas were almost closed. Rape, torture of women and men, killing children, and forced marriage of Muslim women by Buddhists are some of the atrocities being done to Rohingya as. They are made to wander like refugees inside the country and are unable to enter the neighboring countries.

The atrocity done to women is reported in a press release of Arakan Rohingya National Organisation (ARNO), Arakan, Burma.

The use of rape as a weapon of war by the Myanmar armed forces is nothing new, it has been committed against many other ethnic communities to demoralise and dehumanise them before taking over their land. It is not the act of rogue soldiers, but a systematic policy adopted by top level commanders designed to break the fabric of society. It has been committed against the Kachins, Karens, the list goes on and on....Responsible actors and genuine sympathisers from the international community must act now or give us realistic recommendations on how to strive against the genocide unfolding against our people. ([www.rohingya.org](http://www.rohingya.org))

The plight of Rohingyas can be understood from the quote of **Routledge Handbook of Contemporary Bangladesh**:

Rohingyas remain one of the most persecuted and vulnerable communities in the world..... What is also perplexing is the global media's reporting about the Rohingya refugees. Virtually unnoticed by the media except for the times when images of refugees in leaky boats are capture, the human rights activism of Rohingyas rarely been documented. (Riaz 406)

We find rare glimpses of news about the Rohingyas in the media. The Myanmar government conducts the tour of

foreign journalists periodically. But after every tour, the persons who talked to the press were killed by some unknown persons. The Chief Minister of Rakhine State, U Nyi Bu, rejects the fact that Myanmar is conducting genocide. He says, "Thisn't genocide, what we did just cause minor injuries. If people think it's a big deal, they're wrong" (Cochrane).

The International community should understand what is going on in Myanmar by the public statement made by **Amnesty International** regarding the case of a Rohingya woman, On the morning of 18 August 2016, Raysuana, a Rohingya woman in her mid-twenties, was found unconscious in a ditch close to a military compound, named locally as Bandula Hall, in Sittwe, the capital of Rakhine State. According to local sources, Raysuana's body was found by military personnel, however, instead of taking her directly to a hospital, they called leaders from nearby Thet Kay Pyin village and asked them to come and pick her up. The village leaders then took her to Thet Kay Pyin clinic, where clinic attendants discovered Raysuana was bleeding from her vagina and mouth, and had bruises and swelling on her back. She died later that evening, at around 7:45pm.

### Rise and Fall of NLD

The Nation League for Democracy is a liberal democratic party founded in 1988 under the leadership of Aung Sunn Suu Kyi. She was put under house arrest from 1989 to 2010 by the Myanmar Regime. She was awarded the Nobel Prize for peace in 1991. Under her leadership, NLD won the election on November 2015. In order to erase the identity, the NLD tried to remove the term 'Rohingya Muslims' from its membership form. The Pro-Rohingya members were required to write the word 'Muslim' in the form. Even though Aung Suu Kyi is conceived as the

human rights activist by the International community, her contribution to the Rohingyas is less.

### Conclusion

The evidence of human rights violations by the Myanmar regime is extensive with evidences. Now, it is the responsibility of the writers to recognize the sufferings of the Rohingyas as genocide and make it known to the world and create awareness in rendering helping hands to the Rohingya refugees. Soutik Biswas, the Indian Correspondent of BBC News quotes the words of Daniel Sullivan of Refugees International,

Any nation has a right, and indeed a responsibility, to consider security risks, but that cannot be confused as an excuse to knowingly force an entire group of people back to a place where they will face certain persecution and a high likelihood of severe human rights abuses and death.

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## REVOLUTIONARY AND DYNAMIC: YEATS POETIC ART

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### Abstract

This paper explores the revolutionary and dynamic poetic art of W.B. Yeats. He was the first Irishman to be awarded the Nobel Prize in 1923. Born in Ireland, his past, present and the subject matter of his poetry was imbued in Irish tradition. Though he wrote in English language and was influenced by number of English poets, to name some- Spenser, Shelly and Pre-Raphaelite Brotherhood, but his temperament was always toward Ireland.

**Keywords:** Modernist, symbolist, mystic and pictorial image.

### Introduction

Yeats' has been regarded as a great Irish poet. Almost all his poems deal with ancient Ireland or employ ancient mythology. To understand Yeats we must know something of his Irish background. Ireland is like a dreamland for us because it is not like our Indian village; it is a land of cottages standing in isolation, dark forests, and beautiful landscapes with few traces of human habitation. The Irish Peasant, the Landlords and the social background are often cited by Yeats in his poetry. It is like a poet showing a picturesque portrait of his homeland. Yeats poem are full of appreciation of traditional Irish literature. He tells us about his Ireland's historical past, its myth, legends and folklore. Hence it is well said about him that he was reflecting the "spirit of a whole nation" in his poetry.

W.B. Yeats is regarded as a great symbolic poet. Arthur Symonds dedicated his book: *The Symbolist Moment in Literature* (1919) to W.B. Yeats and called him, "the chief representative of that moment in our country."<sup>3</sup> Yeats had a life-long interest in mysticism, spiritualism, occultism and astrology. Unlike the poets of his age who experimented with free verse, Yeats was a master of the traditional form. Though he was a modernist, his poetic diction was highly based on traditions' of Ireland. Yeats is rightly called as Nationalistic poet of Ireland because Ireland meant something special to him.

### Yeats Poetic Art

Apart from his Irish background Yeats has not only written for Ireland as in, *Easter 1916*, *To a Shade* and its politics as in *Politics*, he has written in variety of thoughts, especially for friends in *September 1913*; for his love in *A*

*Bronze head*, *The Two Trees*; for his personal memories as in *Among School Children*; his experience as in *Lapis Lazuli*, *The Circus Animals' Desertion* and *The Fascination of What's Difficult*; about child in his well known poem *A Prayer for my Daughter*; of great people of past as in his *In Memory of Major Robert Gregory*; and most of the poem which he has written in his old age which is highly philosophical and which also belongs to the new genre of Geriatric literature, the poems comes in this category are *Sailing to Byzantium*, *When You Are Old*, *A Dialogue Of Self And Soul*, *The Tower*, *The Lake Isle Of Inn is Free*, *Men Improve With The Years*. Yeats poems on ancient mythology are *The Song of Wandering Aengus*, *Adam's Curse*, and *News for the Delphic Oracle*; Yeats *The Second Coming* discusses the revelation of Christ. Hence Yeats has picked up almost all the themes to write his poetry and this shows his revolutionary art in poetry<sup>1</sup>.

### Pictorial Images In Yeats Selected Poetry

His symbolic structures and allusive imagery is highly acclaimed even today. As a student of literature, I must say that though his poem is difficult to understand at one stroke, the underlying ideas, the poetic diction, dynamic force of his poetry leaves an impression. In other word I can say, once read W.B. Yeats poem, you will never forget the poetic lines because it just picturises the image in front of your eyes, for instance:

"An aged man is but a paltry thing,

A tattered coat upon a stick, unless

Soul claps its hands and sing"\_\_ (*Sailing to Byzantium*, lines 9-11)

The fantastic use of 'Figure of Speech' by Yeats where he compares an aged man to a stick with a tattered

coat upon him and his soul claps hand and sing. The use of personification for 'Soul' clapping its hand, Yeats shows us the picture of an old man who is aged, suffering and waiting for his death. This drastic and Revolutionary thought of Yeats makes him unique from other writers of his age. As a modernist and also a symbolist Yeats has mingled his poetic art according to his generation.

*Byzantium* represents perfection and unity in Yeats' poems. *Byzantium* depicts the golden age of perfection which no one has ever known before or since. In *Sailing to Byzantium* we see an ideal existence of art of world free from time, free from the cycle of birth, generation and death. We also see Yeats pictorial image of Byzantium as a purgatory where one is purified in the flame.

Another point to be noted is Yeats is very conscious with his poetic diction. He beautifully views the rise and fall of civilization by representing it by two interlinking gyres spinning perpetually, in the poem *The Second Coming*.

"Surly some revelation is at hand;

Surely the Second Coming is at hand."(*The Second Coming*, line 9-10)

In the above line of *The Second Coming* Yeats visualizes the terrifying picture of future to come. Today

when we read this poem, we are terrified to notice the visualization of poet into ages before and ages after. In the poem *The Second Coming* Yeats talks about God's incarnation as Christ when the Greco-Roman civilization broke down about two thousand years ago, so the second coming of God seems to be at hand.

### Conclusion

In my paper I have discussed only few poetic lines of Yeats which are familiar to the entire literary student, because *Sailing to Byzantium* and *The Second Coming* poems contain the most philosophically discussed lines. Yeats creative range is remarkable, he has taken themes on every possible sphere of life and with his creative vision he has created all his poetry to a myth of his own.

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## A TASTE FOR TRANSGRESSION AND FREEDOM WITHIN CONSTRAINTS: CHARACTERIZATION OF WOMEN IN THE PLAYS OF GIRISH KARNAD AND CHANDRASHEKAR KAMBAR

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### Abstract

*This paper deals with the concept of transgression of women within the rigid confines of the social institution of marriage. The plays chosen are based on the rich repertoire of Indian folk tradition and celebrate feminine sexuality, desire and power. Hence the principle women characters enjoy ambivalent freedom. The women characters from the four plays chosen here are quite similar in terms of personal conflict they undergo due to the neglect of their husbands. Their innate desire and quest for love is satiated within the rigid confines of marriage. Women in these plays knowingly transcend the barriers of wifehood to find true love and enjoy freedom to some extent. The absence of unique male self deftly interrogates the question of women's fidelity as to whom the woman owes the same. Thence the interchangeability of male partners undermines the basic premise of patriarchy*

**Keywords:** Indian drama in English, Kambar, Karnad, chastity, wifehood, transgression.

Indian drama in English is an umbrella term that encompasses the Indian plays written in English and also the *bhasha*-plays translated into English. Over the years English has emerged as one of India's recognized languages serving as a vital link between various linguistic groups. Major dramatists who have rendered distinct shape to the copious creative materials include Vijay Tendulkar, Girish Karnad, Indira Parthasarathy, Girish Karnad, Asif Currimbhoy, Badal Sircar, Mahesh Dattani, Mahasweta Devi to name a few.

This paper deals with the concept of transgression of women characters within the rigid confines of the social institution of marriage in the plays of Girish Karnad and Chandrashekar Kambar. Girish Karnad and Chandrashekar Kambar are credited for bringing in finesse and sensitivity to the theatre which seemed apparently absent before. The plays chosen for the study unfolds the playwrights keen awareness of Indian life, different types of people living in society, their anxieties and joys, likes and dislikes, aims and objectives, ways of thinking and living, maternal and paternal love, strong family ties, beliefs and values, rites and rituals, customs and traditions, myths and legends, woman's predicament and human relationships

A parallel runs in the examination of women characters in the plays of Karnad like *Hayavadana*, *and Naga-Mandala* and Chandrashekar Kambar's *Jokumaraswamy* and *Sirisampige*. Kambar's *Sirisampige*

has occupied a unique place in the arena of Kannada folklore and drama.

*Sirisampige* (1989) is one of Kambar's finest plays, originally published in Kannada and later translated into English by Rowena Hill, K. P. Vasudevan and M.S.Ramaswamy. The play centres around Shivanagadeva, prince of Shivapur who encounters an impossibly perfect lamp maiden coming to life out of an idol in his bed chamber, dancing and merging into his own body. He decides to marry her and orders the elders to split his body into two and bury them in two pots with the hope that the lamp maiden would emerge out of his body. The ritual is followed meticulously and on the next full moon day, when the pots are opened, Shivanagadeva and hooded cobra emerges from the pots. As the lamp maiden doesn't emerge from the pot, the reluctant prince marries *Sirisampige*, daughter of king Pushparaja of Sevantipura reluctantly. The prince, still enamoured by the lamp maiden restlessly disappears in search of her leaving his wife dejected. The cobra that emerged from the pot intently pursues *Sirisampige* who seemed to be his rightful wife and reaches the palace of Shivapura. He succeeds in attracting and enticing her towards an amorous relationship. She is completely aware of the fact that Kalinga is not her lawful husband. Kalinga showers rain of love on *Sirisampige* who never received love from her husband. Shivanagadeva, startled to discover *Sirisampige's* conception forces her to go in for the snake

ordeal to prove her fidelity. Naturally she wins the trial with the assistance of Kalinga.

The play *Jokumaraswamy*, translated into English by Rajeev Taranath begins with the worship of Jokumaraswamy - a fertility god. Sutradhara makes it clear that women who make curry of this god (Snake Gourd) and feed it to their husbands will become fertile and beget children. The Gowda is a domineering entity and an object of terror to the meek villagers. The protagonist Basanna is the sole person who rebels against the atrocities of Gowda. Gowdthi is subjected to the neglect of her husband who boasts himself to be virile and intently pursues young women and prostitutes. Her desire to be a mother to escape from the bitter sarcasm of the women folk urges her take up the Jokumaraswamy ritual. She requests her husband to come home for supper on Jokumara Hunnive. Meanwhile a heated debate ensues between Gowda and Basanna on the ownership of the land which rightfully belongs to Basanna. Gowda with evil intent, agrees to give the land to Basanna on the pretext that he should sleep in the field whole night, failing which the field would be retained with him. The Gowda decides to spend the night with a prostitute despite his wife's plea to come home for supper. Meanwhile, Gowdthi is frustrated when her husband fails to return home and comes to the field in search of him. She feeds the curry to Basanna mistaking him for her husband. When the latter makes sexual advances to her, she rejects with logical arguments stressing on chastity. Ultimately she succumbs to his attraction and unites with him.

*Hayavadana* combines a fable from *Vetalpanchavinshati* with Thomas Mann's *The Transposed Heads*. It is a story of a charming, loquacious young woman Padmini married to an intellectual Devadatta but attracted towards his rough and robust childhood friend Kapila. Devadatta, the intellectual Brahmin falls in love with a pristine beauty Padmini and loses his heart to her. After their marriage Padmini gets deeply charmed by his vigor and finds his absence difficult to endure. Devadatta jealous of his wife's increasing devotion to Kapila hacks off his head during their trip to Ujjain in the kali temple. Kapila finding the corpse of his bosom friend feels guilty and blames himself for his dear friend's death and cuts off his head. Padmini who enters the shrine is dumbfounded to witness two deceased bodies. Fearing the society, Padmini decides to kill herself, but is interrupted by Goddess Kali who grants her a life restoring boon. The goddess asks Padmini to put the heads on their bodies and lay the sword on their necks and they would become

alive again. Padmini perplexed and anxious of the boon interchanges the head with Devadatta's head on Kapila's body and vice versa. Thus, she has the best of both- Devadatta's head and Kapila's body, a perfect combination of intelligence and muscular strength.

*Naga-Mandala* is the story of a young girl, Rani, newly married to Appanna, who neglects her completely. The play expounds the double standards of the patriarchal society where Appanna locks his wife and spends nights with his concubine. Kurudavva wholly aware of Appanna's neglect gives her an aphrodisiac root. Rani mixes it with the curry which turns blood red. The terrified girl pours the entire curry into the anthill. A King Cobra in the anthill consumes the curry and falls in love with Rani. It disguises itself as her husband and makes love to her. Rani becomes pregnant and her perplexed husband brands her 'a harlot.' He summons the village elders to sit in **judgment** and punish his unchaste wife. Likewise the villagers order the girl to undertake the snake ordeal. Rani proves herself as innocent and chaste wife with the help of Naga- her lover and subverts the entire concept of chastity. Thus all the four women characters justify their chastity within the constraints.

The theme of the transgressing wife who subverts or breaks the marital contract and the male anxiety to control it is an often reiterated theme in the social novels of the nineteenth and twentieth century. Women characters in these plays have an innate desire which is suppressed with societal pressures. These four plays are different as the principal women characters here enjoy greater freedom within their constraints. The unique feature of these folk narratives is its stress on aspects of fertility and motherhood which can be detached from the constraints of marital fidelity. For instance Padmini in *Hayavadana* marries Devadatta and conceives a child from him, later has a union with Kapila in the forest. Rani in *Nagamandala* is a sober woman suppressed by her husband and begets a child through Naga. In *Jokumaraswamy*, the Gowdathi is not satiated by the impotent Gowda, who boasts of his potency and is impregnated by Basanna, the rebel of the village. In *Sirisampige*, the queen Sirisampige is enticed towards a amorous relationship with Kalinga. In all these plays, the women desire men they cannot legitimately have and succeed in the process.

Sirisampige is portrayed as a newly wedded wife, devoid of any love from her spouse. Later she emerges as a stronger woman, consciously liberating herself from the confines of chastity. The instance of male chauvinism is almost similar to the plot of these plays. In *Nagamandala*,

Appana pesters Rani, his sensitive and meek wife and intensely pursues his concubine. On discovering the news of Rani's pregnancy, he retorts and orders her to undertake the snake ordeal. On the other hand in the play *Sirisampige*, Shivanagadeva completely neglects his wife and is engaged in the quest for the lamp maiden. In both these plays, the meek and sober wives Sirisampige and Rani perform the snake ordeal. Both are proved chaste with the help of their lovers Kalinga and Naga respectively. Therefore in both these plays the women have consciously or unconsciously inverted the purpose of the ordeal.

Thus, the ideology of folk drama manifests itself most conspicuously in the treatment of feminine sexuality, desire and power. Women in these dramas find the means of exercising an ambivalent freedom within the constraints, unlike their urban counterparts in the plays of Mohan Rakesh or Vijay Tendulkar

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18. My examination of women's representation is limited to Hayavadana, and Naga-Mandala of girish Karnad and Jokumaraswamy and Sirisampige of Chandrashekar Kambar
19. Girish Karnad is a contemporary playwright, actor, film producer, director and the recipient of the Jnanapeeth Award
20. Chandrashekar Kambar is a renowned actor, film producer, contemporary playwright and movie director in Kannada language
21. The headman of the village
22. The consort of gowda
23. It is a traditional ritual practiced in Ghodageri, a village in Belgaum district in Karnataka
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### End Notes

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## LITERATURE IS A UNIFYING FACTOR

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### Abstract

The term 'Literature' has been applied to spoken or sung texts the study of literature has become vital in the modern world. When we read the historic works, we get to know the socioeconomic condition of the ancient places. The sacred books of all religions preserve the moral values. The role of women in literature has been remarkable in a male oriented world. Technology helps in creating literature of everlasting value. Literature deals with the basic passion and emotions. In the early civilization, urban culture provided a large public audience for literary production. Literature can be enjoyed fully after repeated reading and much thought.. Great poets are not only singers but leaders. They hold up an ideal and make us recognize and follow it. Our great literary men have made truth the supreme object of human endeavor. Literature is the collection of written work of language through different ages and different cultures by authors and scholars. Human civilization has attained a great step by the advent of writing. Literature is remarkable for its transmission of knowledge, ideas, events and even feelings as it is the artistic record of life.

Literature is any single body of written works. Its Latin root *literatura* / *literature* (derived itself from *littera*: letter or handwriting) was used to refer to all written accounts, the concept has changed meaning over time: nowadays it can broaden to have non-written verbal art forms, and thus it is difficult to agree on its origin, which can be paired with that of language or writing itself. Etymologically, the term derives from Latin *literatura/litteratura* "learning, writing, grammar," originally "writing formed with letters," from *littera/littera* "letter". In spite of this, the term has also been applied to spoken or sung texts.

The study of literature has become important in the modern world. All human beings are mortals and literature serves as a method of transcending barriers like time, geography and point of view. In it lies information about economics, psychology, science, religions, politics, cultures and social depth. Through the study of past literature, we are able to learn how society has evolved and about the social norms of the different periods of history. Authors make references to Greek mythology and other old religious texts or historical moments. Lord Byron talks about the Spanish and the French in "Childe Harold's Pilgrimage: Canto I" and expresses his opinions through his character Childe Harold.

All academic fields have roots in literature. When man learnt to write down, information could be passed from one generation to the other. Eventually man could study literature, improve on ideas and further his knowledge. In ancient Greece, the epics of Homer, the Iliad and the Odyssey are some of the earliest and the most influential.

Plato and Aristotle authored the philosophical texts that are the foundation of Western philosophy. Sappho and Pindar were the most influential lyric poets and Herodotus and Thucydides were early Greek historians.

When we read the historic works of the Greek poet Homer Who was the author of the ancient Greek epic poems, the Iliad and the Odyssey, we get to know about the socioeconomic and cultural background of the ancient places such as Troy, Ithaca, Sparta and so on. Much of Chinese literature includes the classics of Confucianism, of Daoism, of Mohism, of Legalism and Chinese History. In ancient India, literature was originated from stories. These stories were originally orally transmitted. Early genres included drama, fables, sutras and epic poetry. Sanskrit Literature begins with the Vedas dating back to 1500 – 1000 BCE (Iron Age of India ). The Vedas are among the oldest sacred texts to recreate the reality of the past and captures the milieu of a time gone by. It must be set at least a generation before the writing of the book. It helps us broaden our horizons and learn more about the people and the places of our world by reading.

Literature plays an important role in the religions too. The sacred books like *The Bhagavad Gita*, *Koran* and *the Bible* helped to propagate their religions and to preserve their teachings without further corruption. *Mahabharata* and *Ramayana* are great works of literature as they preserve the values and ideals of the people. Books like *Tripitaka* were written during the worst draughts in order to preserve Buddhism and the Buddhist concepts. Literature can bring out the importance of preservation.

G.M. Hopkin's poem *Binsky Poplars* portrays the beauty of the poplar trees that had been dangling before they were cut off from the earth.

The representation of women in literature has been remarkable throughout the centuries. The role of women is constantly questioned and for centuries women have struggled to find their place in a world that is predominantly male oriented. Literature provides a window into the lives, thoughts and actions of women during certain periods of time in a fictitious form, yet often truthful in many ways

We live in the modern world of science and technology where the role of literature seems poor. In fact, literature in its pure form is believed to have its own relation with science and technology. It is erroneous to say that the mechanical way of life, in which our actions are governed by computer culture and electronic calculators of all types will destroy the talent of great writers. Technology does not discourage natural talents. It promotes the talented writers. All round prosperity of technology helps a great deal in creating literature of lasting value. Good literature knows no nationality, nor any bounds save those of humanity. Science and technology can be of direct assistance in promoting literature because they help us to create leisure by saving time and labour.

Culture and literature indicate the cultivation of man's inner nature. Culture prompts men and women to seek perfection. Literature is occupied chiefly with the basic human passions and emotions. The more it reflects these emotions, the more does it awaken a response in every human being? Every parent must respond to the parable of the prodigal son. Ambitious Macbeth, suspicious Othello, soulless artist Andrea Del Sarto, humorous Sir Roger De Coverley, amorous Lydia Languish – all these are representatives of different characteristics and they are known for their universality.

As our actions are governed more by computer culture, it is believed that the mechanical way of life will destroy the talent of writers and creative artists. It is certain that all round prosperity helps a great deal in creating literature of lasting value. For the sake of getting material comforts and the comforts of life, we opt for the latest technical processes. We go to the level of discarding our traditional practices. The best use of technology would enable talented people to put in their best in art and literature. Good literature makes a lasting impact on the human mind. It entertains, instructs and ennobles the human race. It never corrupts or debases the mind and it does not lead to destruction of any action of mankind

Philosophy is an academic discipline. Philosophers like Plato, Aristotle, Descartes, Kierkegaard and Nietzsche have produced technical as well as logical works similar to that of Mathematics. Electronic literature is a literary genre consisting of works that originate in digital environments. Films, videos and broadcast soap operas have carved out a niche which often parallels the functionality of prose fiction, Graphic novels and cosmic books present stories told in a combination of sequential artwork, dialogue and text.

Psychology helps a person to access emotional states from which the person has distanced himself or herself. Literature is a reputable tool that allows readers to develop and apply critical reasoning to the nature of emotions. Literary devices reflect a character's and an author's natural self. Maslow's "Third Force Psychology Theory" allows literary analysts to critically understand how characters reflect the culture and the history in which they are contextualized. It suggests that human beings possess a nature within them that demonstrates their true "self" and that the fulfillment of this nature is the reason for living.

Literature has its role in law too. Some writings of Plato and Aristotle, the law tables of Hammurabi of Babylon and the early parts of the Bible could be seen as legal literature. Roman civil law as codified in the *Corpus Juris Civilis* during the reign of Justinian I of the Byzantine Empire has a reputation as significant literature. The founding documents of many countries can be counted as literature.

Literature develops thinking skills among the children also. It gives them pleasure and helps them build experience. Good literature exposes children to correct sentence patterns, standard story structure and varied word usage. Children for whom English is a second language can improve their English with the interesting context. Children expand their horizons through vicarious experiences. They visit new places, gain new experiences, and meet new people. They learn about the past as well as the present and learn about a variety of cultures including their own. When we read literature, we are able to escape from daily problems. It is certain that making time for recreational reading and using high-quality literature help to develop enthusiastic readers and improve achievement.

Literature integrates the curriculum. Picture books develop visual literacy. They develop children's awareness of line, color, space, shape, and design and open new opportunities for interpretation. Multicultural literature helps readers value people from different races, ethnic groups,

and cultures. Excellent, well-illustrated books are available for many cultural groups. Children can gain self-esteem by seeing themselves represented in books. Young writers use various genres of literature as models for their own writing. Literature can be the basis for creative dramatics. Children can find stories to read and puzzles to solve on the internet. The computer can serve as a word processor for creating stories of their own. Literature helps children deal with their problems. By finding out the problems of others through books, children receive insights into dealing with their own problems.

There are numerous awards recognizing achievement and contribution in literature. These awards are based on form, genre, language, nationality and output (for first-time writers or debut novels). The Nobel Prize in Literature was one of the six Nobel Prizes established by the will of Alfred Nobel in 1895, and is awarded to an author on the basis of their body of work or for a particular work itself. Other literary prizes for which all nationalities are eligible include: the Neustadt International Prize for Literature, the Man Booker International Prize and the Franz Kafka Prize.

R.J. Rees comments, "The total knowledge of life which any one person can get through his own experience is extremely small. Through literature he can use the experience of other people as well, so becoming what Bacon called 'a full man' – tolerant, understanding and

perhaps even wise'. (p.17) After reading 'Don Quixote' we learn that it is foolish to mistake dreams for reality. 'Hamlet' makes us learn that a failure to make decisions can be dangerous. Ibsen's 'Wild Duck' makes us understand that idealists can sometimes cause more unhappiness than the worst criminals. Literature helps us toward a better understanding of ourselves and our fellow human beings. By studying literature of other countries, we begin to understand that these problems are shared by all mankind. This is surely an important step towards International understanding and World peace.

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## AUTOBIOGRAPHICAL ELEMENTS IN KHALED HOSSEINI'S *THE KITE RUNNER*

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### Abstract

*Fictionalized autobiographies are mostly a truthful telling of the author's experience with sections fictionalized to protect the innocent filling gaps where memory fails and occasionally rearranging events for maximum narrative effect. The autobiographical fiction is primarily composed of events and characters that may be based on the author's own experience and self. The protagonist might be modeled after the author and do at least some of the things that the author has actually done in his or her life. Khaled Hosseini's The Kite Runner appears such a piece of fabricated document that unfolds part by part the life of Hosseini. In the novel, taking Amir as a mouth piece, he talks about Amir's longing and nostalgia for his homeland. There are a number of autobiographical elements in the novel which are intermingled with the political and social events taken place during the life of Hosseini in Afghanistan and later in United States. He portrays the peaceful days of Afghanistan and also pens the days of turmoil after the invasion by soviets, the Mujahedeer rule and Taliban occupation. The novel also deals with the themes of betrayal, guilt, redemption, father-son relationship, love, honour, and ethnicity by depicting the conflict between the Pushtoons and Hazaras in Afghanistan. But while observing the novel carefully, it depicts the Hosseini's sense of loss and pain amidst the various themes in the novel. The paper attempts to figure out the autobiographical elements i.e. belongingness, personal loss and nostalgia of Hosseini in The Kite Runner*

**Keywords:** Nostalgia, Autobiographical, Socio-political turmoil.

Khaled Hosseini is, by critical and popular acclaim, one among the most famous Afghan-American novelists. Born on March 4, 1965 in Kabul, Afghanistan, he is eldest son of the family. He grew up in a Pre-Soviet war era in Afghanistan. His father was a diplomat in Afghan Foreign Ministry and his mother taught Farsi and History at a high school at Kabul. He came to United States as a 15 year old asylum seeker who knew only few words of English. Today, he is a doctor, good-will Ambassador of United Nations and the author of three international best sellers, namely *The Kite Runner*, *A Thousand Splendid Sun* and *And the Mountain Echoed*. Among all his novels, *The Kite Runner*, the first novel of Hosseini, published in 2001, presents the best account of Hosseini's childhood, his relationship with father, brother and wife, his migration to United States and his purgation of soul through social work. The novel has been developed from a short story written by Hosseini himself about the two boys- Amir and Hassan, who enjoyed kite flying. The story was actually the result of disgust for Taliban rule in Afghanistan who banned the kite flying in Afghanistan. After the encouragement by his wife and father-in-law, Hosseini develops that short story into a full-fledged novel. The novel was completed in midsummer 2002; by September Hosseini had a publisher and got published in 2003.

The novel is an eye-opener saga of the class-struggle in Afghan society portrayed over the course of few decades i.e. from 1970's onwards. It is a heart-warming story revolves around a boy named Amir, his father Baba and their servant, Hassan, who is Amir's friend. Amir, who is constantly struggling to earn his father's love, finally succeeds by winning a kite-flying competition. But on that day, he witnesses a horrible act i.e. his friend Hassan being molested by Aseef and Amir does nothing to stop it – a secret that troubles him for the rest of his life. His friendship with Hassan is affected and Amir slyly gets rid of Hassan. In the midst of this, Afghanistan is invaded by Russia, separating Amir and Hassan completely. Amir starts over in America, his secret still haunted him. One phone call from Afghanistan takes him back to his home country where he learns a shocking secret about his past i.e. Hassan was his half brother (foster son of Baba) and tries to make things right. The book is an impressive and memorable one both as a touching personal story about how our childhood mistakes affect our adult lives.

The novel *The Kite Runner* began with a series of autobiographical episodes. But he told in an interview that the novel is autobiographical in "broad strokes... it is more fictional than the most people realize" (Cowan 2003). The story line of the novel is largely fictional. However, there certainty is as that the elements of autobiography collide

with that of fiction in such novels which are highly complex in nature (political tenses background with social complexity). The description of political milieu of 1970's, the social set up appears to be based on writer's own personal observation and recollection. When Khaled Hosseini is questioned about the autobiographical elements in the book he replies, "Well Yes and No', when I say some of it is me, then people look unsatisfied. The parallels are pretty obvious, but I left a few things ambiguous because I wanted to drive the book clubs crazy" (Craig 2).

Like Amir and his father in the novel, Hosseini along with his father immigrated to United States after the Soviet invasion in Afghanistan. Both Baba (Amir) and Hosseini's father were influential, had international connections and lost everything during Soviet Union attack on Afghanistan. The character of Hassan in the novel has been influenced by his memories of their cook, Hussein Khan, in Tehran, whom he taught to read and write. The character of Hassan has also been inspired and influenced by childhood friend of Hosseini and his play mates. One day when Hosseini and his brother were playing, they were told by a man who worked for their family that he had raped a boy number of times. At first, Hosseini was unable to understand the seriousness of the event but later realized the nature of the event and started fearing that man. The details of Amir's childhood in Kabul are largely based on his own memories of his childhood in Afghanistan, before Soviet invasion. In an interview in 2003 with Razeshta Sethna in *Newsline*, he himself admitted that he experienced Kabul with his brother in the same way as Amir and Hassan do, " long school days in the summer, kite fighting in the winter time, westerns with John Wayne at Cinema Park, big parties at our house in Wazir Akbar Khan... I have very fond memories of my childhood in Afghanistan."

Hosseini through the main protagonist of the novel, Amir represents the important aspects of Afghans immigration due to the Soviet Union invasion of Afghanistan and Taliban rule in Afghanistan. In particular, he mentions his longing and nostalgia for his homeland. Through the childhood memories of Amir, he recollects the 'golden era' of Afghanistan during 1960-70. There are kite scenes evoking happiness and sense of liberation. But after the Soviet Union attack and implementation of Taliban rule, Afghanistan becomes the land of suffering, devastation. Not only this beautiful city of Kabul is converted into wasteland, but the university lecturers have been reduced to beggars. In the novel Amir witness the

ruins of his city and home. Regarding the ruined conditions of Kabul, Hosseini says in *The Kite Runner*.

Rubble and beggars. Everywhere I looked that was what I saw now, though, they squatted at every street corner, dressed in shredded burlap rags...the beggars were mostly children now, thin and grim faced ...wars had made fathers a rare commodity in Afghanistan. (214-215).

Amir migrated along with his father to United States where he assimilates into American society, graduated, attended college, began his life as a writer and marries an American born Afghan girl Soraya. Hosseini wife is also an American-Afghan girl. After getting call from Afghanistan and knowing about Sohrab, the son of Hassan as his half-brother, he finds this moment as the right time to redeem himself from the past guilt which appears next to impossible for him to redeem. Amir along with his wife adopts Sohrab. Although, in the novel the sin committed by Amir is related to his specific situation but Hosseini describes it as survivor's guilt that he and other diasporic Afghan writers observed. Hosseini thinks about the people in Afghanistan who work as cook, gardener etc. and wondered how they survived through the past twenty years of bloodshed, upheaval and mayhem. Throughout the novel, the backdrop is of the crumbling Soviet power in Afghanistan and the nation falling into a destructive civil war. One thing which is evident in the text is that Hosseini does not leave the background inactive. The progress in the plot of the novel is accompanied by the changes in background i.e. Afghanistan. Even in the life of Hosseini, the turbulence caused by the Soviet invasion, Taliban rule is evident. The novel fully describes the barbaric, cruel and non-humanistic actions of Taliban officials.

Thus, the book is an impressive and memorable one both as a touching story and dreadful saga of loss of Afghanistan. In the first part of the novel, though the kite flying incident, Hosseini wishes to give the message that the Afghans are a peace loving people. He said that he wanted to write about Afghanistan because he wants that the people should not forget that, "wanted to remind people that Afghanistan has managed to live peaceful anonymity for decades that the history of Afghans in the twentieth century has been largely peaceful and harmonious" (Khalid 1). He says his countrymen have been struggling to triumph over the force of violence. According to him, the writers are much interested in writing about the destructive facets of Afghanistan rather than its humanistic face. He remarked in an interview in *Barnes and Nobles* that writings about Afghanistan by different writers,

centre around the various wars, the opium trade, and the war on terrorism. Precious little is said about the Afghan people themselves, their culture, their tradition, how they lived in their country and how they managed abroad as exile.

He portrays Afghan people as more sinned against sinning. These people are peace loving, proud people who have defended their country against many foreign invaders. The novel suggests beginning a conversation between Afghan people and the world. He presents Afghanistan as a country which has a great intellectual capacity, which had once hosted the Bamian Buddhas.

In the end of the novel, Hosseini approach appears to be optimistic i.e. by showing Amir, being a high class Pushtoon adopting Sohrab, a low class child of Hassan (to honour Hassan's loyalty) and becoming his kite runner trying to bring him out of the emotional stress. The chance of happiness in the life is evident, but has to overcome a lot reach to their happiness. For Amir, his happiness is attached with the well-being of Sohrab. And Sohrab's wound is deep and takes time for healing.

Hosseini in the same way like Amir tries to redeem his people through his writings. Through the character of Amir, Hosseini hence attempts to awaken his Afghan society from its complacent slumber to prove the humanistic face of his native people.

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## LITERATURE AND MOVEMENTS FOR SOCIAL CHANGE SOCIO- ECONOMIC CONCERN IN BHABANI BHATTACHARYA'S SO MANY HUNGERS

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### Abstract

The Fictional world of Bhabani Bhattacharya posits an engaging picture of the human being torn between two worlds-the self and the society. The fettered self struggling for emancipation from the stranglehold of a chaotic society appears to be a dominant trait in Bhabani Bhattacharya's novels. The individual struggle for self-liberation but is silenced by the buffets of societal values, falters and then puts up a faltering fight but never yields. Never gives in to the forces of evil. The struggle of the self for liberation culminates in a compromise, in an affirmation and an assertion of the right to live.

Thus, this paper, at the outset, introduces the readers to the origin of Indian English novel laying focus on the Indian themes like hunger, poverty, exploitation etc and then paper focus on socio- economic concern in bhabani bhattacharya's so many hungers

**Keywords:** Exploitation, Starvation, degradation, nationalism, imperialism, sophisticated, depiction, consolation.

Bhabani Bhattacharya is a champion of social change and human betterment. In his novels he tries to understand the problems of contemporary Indian society and portrays the realities of life in the country. He has clearly depicted the impression of changing time on, all the categories of the society. Basically his novels deal with the theme of hunger, poverty, exploitation, misery and disease, modernity and tradition and the issue not only related to modern civilization but also other issues. When the whole nation was fighting against the tyranny of the British rule that had destroyed the Indian economy, the writers of the country too joined hands with them. The situation led to the development of protest literature. Bhattacharya believes that novel must have a social purpose.

In the field of fiction Mulk Raj Anand, R.K.Narayan, Bhabani Bhattacharya and Kamala Markandaya give full vent to their smouldering resentment against the economic and social evil in fictional term. Anand in *Untouchable* (1936) and *Coolie* (1936), R.K.Narayan in *The Guide* (1958), Bhattacharya in *So Many Hungers* (1947) and *He Who Rides a Tiger* (1956) Kamala Markandaya in *Nectar in a Sieve* (1956) and *A Handful of Rice* (1966), Arun Joshi in *The Strange Case of Billy Biswas* (1971) and Ruth Pravar Jhabvala in *Heat and Dust* (1975) have given powerful voice to the problem of hunger, starvation, human degradation and the social evil of casteism with sympathy for the victims and resentment for the victimizers.

R.K.Narayan in *The Guide* and Arun Joshi in *The Strange Case of Billy Biswas* give a sketchy view of

drought-caused hunger. The theme of hunger in Anand's fiction is subservient to the social problem of untouchability. For Jhabvala hunger is a characteristic of India which is to be paraded in its typical uniform. The theme of hunger finds an elaborate and comprehensive coverage in Bhattacharya's and Markandaya's novels.

The protagonists of Bhattacharya and Markandaya suffer, with all the situational variations, from a common predicament the lot of millions of destitutes and 'starvelings' living under similar conditions the world over, as a result of Imperialism. One finds in them an echo of what Palme Dutt says about the Socio-Economic conditions of Pre-Independence India:

While the wealth of the country has been drained, while industrial and other outlets and development have been choked and thwarted, the agriculture which has been made the overburdened sole source of subsistence for the mass of the people has itself been placed under crippling conditions and condemned to neglect and deterioration. Here in, and not in any natural causes outside human agency or control nor in any mythical cause of a non-existent over- population, but in the socio - economic conditioned under imperialist rule lies the secret of the extreme poverty of the Indian people (15).

Bhabani Bhattacharya's first novel, *So Many Hungers!* is one of the finest pieces of creative writing. It is an authentic record of the Bengal famine of 1943 and the Quit India Movement of 1942. The twin hungers food and freedom are the central theme of the novel. It also flings

satire on the cruel capitalists who create artificial food scarcity by hoarding rice. It has two meanings-hunger for food and hunger for sex. Bhattacharya shows how the common people are starving to death for want of food and how, on the other hand, sex-starved soldiers rape the destitute rustic girl, Kajoli.

The novelist presents the theme of hunger for food, not in fragments, but in its wholeness. He not only describes the gruesome scenes of famine in Bengal, but also delineates its physical and moral aspects in depth. Through Rahoul, the novelist assesses "the deeper implications of the famine, the over all effect" (*So Many Hungers* 110) taking into account its physical as well as moral aspect. Rahoul reflects on the physical side of the famine thus : Death would claim two millions, perhaps three. Millions more would escape by the skin of their teeth, but they would never be strong again, especially the children and the rickety babies who had so little succour, who had been exposed much to sun and rain. A physically shattered race would grow up in the ninety thousand villages of Bengal. That was the physical aspect of the story (*SMH* 110).

His novel *So Many Hungers!* is acclaimed as "...not only the last political novel about the freedom struggle of this period but also one of the best of this category" (Gobinda Prasad Sarma 227). The novel is unique in the sense that it does not merely depict the freedom movement in the country, as most other contemporary novels have done, but has reached out to the root cause responsible for such movement. M.Tarinayya sounds realistic when he says: To those without a sense of the history of India, particularly the history of the freedom movement, and some knowledge of the profound philosophy of woman as power (shakthi), Bhabani Bhattacharya's *So Many Hungers* may mean very little (Tarinayya 117).

The novel thus depicts a phase of the Indian National movement when people, in town and villages, fought for complete independence of the country. Gobinda Prasad Sarma has rightly commented on the special features of the novel when he says:"Instead of merely depicting... the national movement superficially, this novel goes deeper unlike others of its kind and reveals the agony of slavery of the whole nation" (Sarma 232).

Even after independence, themes of national importance continue to dominate the literary scene The different thematic patterns of the novel are held together neither by the Socio- Political forces at war with one another nor the intense poetic appeal of Rahoul or Kajoli but by the individual predicament of the hungry self on the

one hand and the Socio- Historical forces on the other. Society is not at all bad. There are good elements in it who do not hesitate to come to the rescue of the famished and the desperate. The soldier who commits rape upon Kajoli and the military doctor who takes utmost care of her are symbols of the societal self. They are gifted with the fundamental human values. The soldier has ethical conscience. He feels deeply for his wrong-doing and repents for it. Kajoli's mother believes that.

She and her son would surely find a roof for their heads. They would work hard and earn their keep, for they were no beggars, she and her son-the people had great kindness in their hearts, like the young khaki-clad military doctor. These would be food. One would go to school (*SMH* 152).

The novelist points the naked horror of it with a pitiless precision of details. The war was evil, and had made the government blindly fiendish in its operation.

Forty thousand country boats want only destroyed. Many villages evacuated. The uprooted people pauperized. Inflated currency, the spine of war finance, added the finished touch, eating up the people's purchasing power, reducing the small savings of a lifetime to a fifth of their worth. Nothing was left of the foundations of life... vultures perched on the trees, vultures wheeled or hung poised in the sunlight air. Corpses lay by the road, huddled together. Picked to the bones, with eyeless cavern of sockets, bits of skin and flesh rotting on the nose and chin and ribs, the skulls pecked open, only the hair uneaten. A family group had sunk into sleep, and beyond the sleep vultures – Heaven's scavengers save for them the air of Bengal would be putrid with the rotting flesh of men. Fellow human being had ceased to care for the living, how could they care for the dead (*SMH* 187).

*So Many Hungers!* opens with a rich family's rejoicing over the birth of a baby girl in the family and ends with the same father's getting into a prison house in the wake of his seditious action while doing humanitarian works in 1940's India. Dr. Marlene Fisher is right: When she asserts that *So Many Hungers!* The Bengal famine is more than just a background. In fact, the major part of the novel comprise a series of snapshots of the gruesome picture of men, women, children, all famished and pauperized queuing ceaselessly for food, some or any kind of food that may keep their bodies and soul together(98).

Ann Duffy rightly states,"The lives of almost all women, regardless of class, caste and age, race and ethnicity, sexual orientation, ability or disability have been distorted by violence and the expectation of violence"

(152). In Bhabani Bhattacharya's *So Many Hungers!* the poor people preserve the sense of moral values even in the face of hunger. Devata says to Rahoul: "I have scores of daughters and sons in Baruni. I am proud of my people. They are not bright and knowing and civilized: like you city-breds; but they are good people. Centuries of hardship and strain have not destroyed their faith in human values" (SMH 24).

Kajoli, Onu, and their mother show their faith in moral values even at the height of their difficulties. Mother gives away her Mangala who, besides being a cow, happens to be a trusted member of that family. Kajoli's mother for instance does not sell the cow, Mangala, since she regards her as a mother symbol who has provided nourishment to her family. On meeting a desperate, starving young woman with no milk in her breast for her dying baby, she consoles her forlorn heart by providing her all possible hope and inspiration.

She advises her to go to Calcutta where she can eke out a living for herself and her family: "Why, girl, you can go to Calcutta city; you never thought of that!" – "You will be looked after. You will find work, big wages! Nothing to worry about – nothing" (SMH 123). Onu is ready to part with half of his figs for Robi's sister. Kajoli is ready to take to prostitution for the sake of her mother, and the mother is also ready to die so that Kajoli suffers no difficulty on her count.

Another heart-rending scene is that of the fisherman's wife trying to bury alive her hungry baby. "No more hurt in the belly, my sweet one, my godling. You will sleep" (SMH 167). Kajoli's mother, though she has her own cares and responsibilities, offers her rice and even Mangala, the cow which is as beloved as any member of her family. Then there is the picture of a mother lying dead on the railway platform.

The scene of the flight put up by Onu and another destitute boy against a dog-all equally hungry- just for the remnants of jam in a tin discovered in a rubbish heap gives another instance of the indescribable degeneration that hunger brings about in man. But, even here man's innate springs of compassion are not allowed to dry up. The bigger boy offers Onu the tin of jam saying: "Lick this side; the other side is for my mouth. Lick" (SMH 235). This, truly, is no less than an act of self-sacrifice.

The novel also portrays many hardships of the common men during the war. The agents of the imperialist government sold grains. SamarendraBasu and Sir Abalabandhu worked like businessmen during the war. Mothers were unable to bear the death by starvation of

their children and they burned them alive. In this way, one can find that there was nothing but only horror everywhere. K.R.Srinivas Iyengar rightly has the view: *So Many Hungers!* is no doubt an impeachment of man's inhumanity of man, but it is also a dramatic study of a set of a human being caught in a unique and tragic predicament. The story has been effectively told and the tragic pathos of the real mass starvation described in the guise of fiction, moves the reader deeply. The novel describes factual and vivid account of the most seeking disasters in history (Iyengar 114).

SamarendraBasu is very busy in buying and selling shares and amassing wealth. His buying of shares on rubbers, iron, cotton, jute and many more keep him busy. He buys and sells and worries only of his future. Bhattacharya depicts the hectic activities of the Calcutta share market very vividly:

Gold rush in Clive street. A motley crowd surging by the stock exchange, the tall, massive, dark-brown door opens only to privilege. On the road, on the concrete pavements shadowed from the angry sun by mammoth cement grey structures, a big motley crowd surging, voices buzzing, brains pounding at full pressures. Inside, the broker's, the brokers agents, sub-agents, booking orders from clients in the motley crowd, clients too excited to sit still at home or in office with telephone to mouth-pouring orders, buying, selling, buying again. Bees darting and buzzing for money-honey! (SMH 60).

Business means business, a bogey of profits and losses. In the long run, Samarendra finds more losses than profits. A chance meeting of a beggar who asks him for rice refusing his arms of money through valuable, convinces him suddenly of the values of food grains for the uprooted people of India in the context of war devastation.

Basu and Sir Abalabandhu buy all the extra rice of the farmers. Of course, for destroying the boats and buying the rice, they pay the poor farmers and fisher-folk handsomely saying them the Japanese would pay them nothing otherwise. They do it all with the extra currency cheaply printed by the government for keeping the country under a heavy threat. So in the run thousands of people simply starve and died.

It was a man-made famine that took a toll of two million innocent men, women and children. The story centers round the Basu family, a peasant family, the girl Kajoli. SamarendraBasu thinks of organizing a business concern, Bengal Rice Limited, and the unscrupulous. Sir Lakshminath helps the company extends its branches to every far off corner of the province. It is this man's genius

that has so well spread the vice of corruption, and hoarded food grains. The fountains of human kindness seem to have almost dried up, only vultures ruled the human habitats. That is why S.C.Harrex, the Australian writer says: This novel is a harrowing account of a famine in Bengal. (Unfortunately ever-relevant) and a passionate indictment of the human culpability involved, particularly of the grasping parasites (mostly-upper-class) who exploits the famine to make blackmarket fortunes. The story is told from the point of view of the starving peasants who migrated to Calcutta when they died in the streets and its calculated to shock the reader (47-48).

The story of Kajoli's family in Baruni also exemplifies Bhattacharya's practice of blending the traditional and the modern elements of life. Both Devata and Kishore are outsiders belonging to the city of Calcutta. Their ways and attitudes are different from those of the peasant family they live with.

Although Devata is highly educated, enlightened and an idealist, having an entirely different family background, yet he has established such harmonious relationship with Kajoli's family that it is almost impossible to think of these people without him. He loves them very much and, in turn, they too are greatly attached to him. He does not care at all for his own kith and kin, but calls Kajoli's house as "my daughter's household" (SMH 21).

Even while in prison, he feels worried about these people who were "truly his own, nearer to him than his blood kin" (SMH 99). A girl of common clay, Kajoli is not highly educated or sophisticated but there exists a great affinity between her and the old man. Bengal was really passing through a very critical moment in her history. The novel presents, in the following lines, an awful picture of Bengal's tragedy:

The empty stomach was due to no blight of nature, no failure of crops Rahoul knew. It was man made scarcity, for the harvest had been fair... But there was no rationing. Forty thousand country boats were only destroyed. Many villages evacuated. The uprooted people pauperized. Inflated currency added the finishing touch (SMH 105).

The novel is full of horrible scenes of poverty, starvation and exploitation of the peasants, and of moral degradation of the rich landlords and the capitalists, and of indifference of the government officials. Bengal's economy was completely shattered. The peasants, who had lived in villages for generations, were uprooted and migrated to Calcutta in the hope of getting jobs and food. The sights of suffering destitutes were shocking indeed. The vast starving masses were marching cityward- "hundreds of

thousands hunger marching city-ward. Dehydrated sticks of humanity" (SMH 135).

The theme of hunger awakens all people to go forward against social injustice. Most of the pregnant women began to die of hunger before they could give birth to their children. People begged and animals died due to starvation in Bengal. Kajoli and her mother had only two sarees. Bhattacharya has presented their situation in this conversation realistically: "Father? cried. Kajoli, her voice leaping with eagerness: "He is not in jail-house then?" she was trembling on the edge of joy and fearing disillusion. The mother nodded her head, and her voice was toneless" (SMH 81).

Rahoul saw Kajoli who looked pale and dejected. This scene deeply affected him. In this situation, the authority was apathetic. Indian masses suffered from social indignation and economic misery.

The horrible scenes and events, such as a woman's dying of starvation just when she is near the jack fruit and is ready to eat it, the soldier's raping Kajoli in a state of helplessness, the Jackal's reaching near the bleeding Kajoli to eat her alive in the presence of her younger brother, Onu etc. It finally concludes with a bright vision flashing into the mind of Kajoli's mother: The hospital to which Kajoli had been taken had the grand look of a king's mansion. Yes, the poor and needy were cared for in the wonder city... Before many days passed Kajoli would be back from sick-bed, some flesh on her wasted body, some colour in her faded cheeks, for she would have eaten well (SMH 153).

Kajoli moving towards the brothel house, with the betel woman, Kajoli hears a newsboy shouting: "paper Hindusthan! Dehra Dun prisoners start hunger strike" (SMH 194). The other newsboy shouted "paper! Bharat! Patriot fasting unto death" (SMH 194). Kajoli asks the betel woman, "what name"? Inadvertently the betel woman tells Kajoli about the patriot: "Man with a goodly beard. I saw a picture of him. Devesh - Yes, Devesh Basu; that's the name" (SMH 195). In an instant the mantra "Be strong. Be true. Be deathless" (SMH 195). Worked again. Kajoli felt ashamed of herself accepting defeat while the old man still stood strong.

Kajoli, instead of going towards the brothel house, goes in a different direction: "This way", said Kajoli, and her feet hurried. "Which way?". The woman scowled. "Hindustan", said the girl briefly" (SMH 191). Bhattacharya had with him actual paper clippings on the war period and famine of Bengal, while writing this novel. Dr. Chandrasekharan rightly sums up:

'*So Many Hungers!*' is a severe indictment both of the foreign government for its apathy and neglect and of unprincipled Indians who exploits the situation for their own benefit and who are no better than the vultures and jackals 'waiting for the flesh that dies' and sometimes not even waiting till it dies. The novelist's righteous indignation, his sincerity and his comparison are in evidence all through the novel. It undoubtedly represents an artistic success (*SMH* 32).

Thus the novel ends with Kajoli shown as selling newspaper and Rahoul choosing to go to jail after he addressed the students and spoke about famine "as the fulfilment of alien rule" (*SMH* 202). The narrator reports: With bitter smoldering rage he had been speaking to the like students, a widening circle...The anger was warm in his voice, and he had paused till his speech was cool again. "Quit"! Cried all Indian. You have done us some good along with much evil. For the good you've done you have been paid in full. The accounts have been settled. Now, for God's sake, quit! (*SMH* 202).

He has come a long way from his secure but compromising position to the honest Gandhian way. In his newly developed capacity not to fear suffering and loneliness he is a true Gandhian. He has after all been able to identify himself with the poor people: "What happened to him as an individual did not matter. It only mattered what happened to his people" (*SMH* 204).

The life for Basu is also not a happy one. Samarendra Basu, though a very wealthy man loses his son in war, while his first son Rahoul is arrested on a flimsy ground. Exactly at the time Rahoul is taken away to a jail, the mother, his paternal aunt commits suicide by drowning herself in a river. Both the families - one rich and the other poor will not have any consolation from each other. This intensifies the tragedy-line of the story.

Bhattacharya themes revolve round day-to-day life incidents and matters. The characters presented by Bhattacharya are cross-sections of the rural and urban setting. He has a keen eye for situations and characters. He takes up varied aspects and themes. The novel has depicted certain dramatic changes which deal with the life of an individuals it belongs to an oppressed and depressed section of the society. According to Marlene fisher, Bhattacharya novels "deals with the efforts of human beings to forge and to fulfil workable and communal ideals and perforces, with the struggle to reconcile individual social goals". (288) The novel successfully documents the

importances of tradition as well as modern values through the behavioral pattern of various characters.

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## THE THEATRE AND THE NOVEL: A STUDY ON ESSENCE OF FILM AND LITERATURE IN JOHN GREEN'S *THE FAULT IN OUR STARS*

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### Abstract

Literature and film allows us to study cinema both as a specific art form with its own history and language and as a medium that emerges in that broader context of literary and other cultural production. The relation between literature and film has always been intertwined. When the audience was watching a movie based on a book their imaginative responsiveness would be different from reading the text. The advent of cinema in the early 1900s rapidly led to a link between film and literature and plays a magnificent role till date. Films just like in literature present action, images and words replicating life. Not every fiction or novels are adopted as film but only which is appealing to the audience would be converted into movies for instance John Green's *The fault in the stars*, C.W. Lewis's *Namia*, Rudyard Kipling's *The Jungle Book*. To summarize, films have stronger affinity with fiction, which proves that literature and film are interrelated and mutually influenced.

**Keywords:** film and literature, transformation of medium, action, images.

### Introduction

The relationship between film and literature has been largely beneficial which resulted in making unpopular novel as popular one. Critics have usually treated the idea of film and literature from one point of view, concerning the influence of literature in film. This may be because of literature was there in the air before the invention of films and cinemas. Therefore, always there is comparison between cinematography and literature assessing the degree of which a movie is faithful to a text or novel. Many critics underline that film has the ability to translate deep and abstract ideas and thoughts to the screen as brilliantly as literature does. Furthermore, Brito in his work *Literature and cinema: link and confrontation* states that "In the era of interdisciplinary nothing is healthier than trying from the perspective of cinema and the movie iconicity from the perspective of literature.

John Michael Green (August 24, 1997) is an American writer, vlogger, producer, actor and editor. He is considered as the most popular contemporary writer who made a move among teenagers as well as adults. Zareen Jaffrey executive and editor of Simon and Schuster says: "what I really thought about, what people are calling 'the John Green effect' is that there is more often interest in authentic, genuine relatable characters". He has won many awards for his various works. He received Michael Printz award presented by the American Library Association for his

first novel *Looking for Alaska*. His next novel *The Paper Town* won the Edgar Allan Poe award. *The Fault in our stars* too met with wide critical acclaim, unprecedented in Green's career.

*The Fault in our stars* is a romantic novel with a tragic end and also has parallel nature of the play *Romeo and Juliet* by William Shakespeare and the title was inspired by the Act 1, scene 2 of Shakespeare's play *Julius Caesar*. It was transparent in its almost obsessive philosophizing realizing that in the well-endowed market of young adult fiction, cancer is not enough to get romance. The story is all about Hazel Grace Lancaster and Augustus (Gus). Hazel, a sixteen year old girl with cancer was forced to by her parents to attend the support group which is for cancer patients. Subsequently she meets Augustus Waters an ex-basketball player and amputee and falls in love with him. Hazel and Gus strike a bond immediately and agree to read each other's favorite novels. He gives *The Price of Dawn*, and she recommends *An Imperial Affliction*, a novel written by Van Houten, who lives in Amsterdam, about a cancer-stricken girl. As the story progresses they affirm their love and support each other. At last, as Gus's stage was deteriorating he was admitted in the ICU for a few days. Since he was extremely sick he dies soon. The last word of Augustus "getting hurt in this world is inevitable but we do get to choose who we allow to hurt us and that he is happy with his choice and hopes she likes her choice too.

The book closes with Hazel stating that she is happy with her choice.

*The fault in our stars* by John Green is the apt instance to state that film and literature are interrelated. Of course, there is hell a lot of difference between reading a text and watching a movie that was adopted. The first major difference between two mediums will be in the Eye of the beholder that is while reading a book the audience needs to work more, use their imagination and experiences. On the other hand, films require less effort because the voice of the character, scenery, and the physical world of a story are all already provided on a plate. The advantage in making films from novel is that even the ill literate can also interpret the idea.

Movie and books use materially different ways to describe the world or to express point of view. While adopting film obviously there would be difference. *The fault in our stars* is an intimate read but director Josh Boone done a great job, instead of manipulating the book and making major changes to suit own whims and purposes. He trimmed the fat from the novel cutting out some of the minor details, characterization and back stories. The differences included Hazel mentioning the band the Hectic Glow many times in the book but not in the film. In the book, Augusts (Gus) has an ex-girlfriend, Caroline, who died from cancer. This does not occur in the film. Hazel's former friend Kaitlyn does not appear in the film. Gus dies more quickly in the film than in the book. Importantly, Hazel searches for the letter, while in the film,

van Houten gives it to her. A scene in the film, in which Gus comes in a limousine to pick up Hazel her mother when they are leaving for Amsterdam does not appear in the book, however, in the book Gus is late when Hazel and her mother arrive at his house in a taxi because he appears to be fighting with his parents over his cancer relapse and his trip.

### Conclusion

"An interchange of literature is the conversation of nations". (Edwaed Counsel)

In a technology-rich society, with access to numerous social-media websites to pass time, teenagers are reading less and less. By turning novel into movies, children and teenagers' interests are turned to the books that provided the basis for the worlds they come to love. Finally, seeing the story on movie screen can also clarify parts that were confusing in the novel. To concluder film and literature plays a crucial role in the interchange of the society.

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## PASSION FOR TEACHING: TEACHER AS A NEGOTIATOR TO NEGOTIATE LITERATURE

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### Abstract

*It is difficult to give priority to the work of certain period, epoch, or century from the broad ocean called literature. Because there are no such things that can be considered important, or unimportant. A person gets confused when he enters into a huge garden to pluck a flower unless he remembers what he wants to have; and which flower has to be chosen. All these happen not because of his inability in decision making but because he gets carried away by the beauty and aura of the flowers. The same goes with literature also.*

*Literature is like an ocean and we are just fishes living in it; many people can sit on the sea shore and enjoy the grandeur of the ocean only by seeing its surface. But as a literary student and master we have the access to its depth. Literature is a prodigious art and the teacher who teaches literature should possess a creative mind and rich imagination. Its not enough to teach but to perform in the class; because teachers inculcate the minute details of the pieces in the students' hearts; later it will be a part and parcel of them.*

*Thus it is necessary to cultivate the minds of the students. Literature gives plenty of fruitful pleasures to all its readers; also it gives them hope to handle the situation of their surroundings. When one deals with the absurdity of existence, literature gives the purpose for our existence and living. A teacher can teach literature by two aspects, one of simple enjoyment and appreciation, and the other of analysis and exact description. My paper is to probe into the aspects of teaching literature in classrooms to carry it over to students.*

The world, as one sees every day, is not a new world but glimmering glimpses of yesterday and murmuring echoes of the day before yesterday. What one hears is not the noise of the present but the voice of the past that has aroused people's minds. William J Long, author of *English Literature*, gives the meaning of English literature. It is applicable to the literature of any place and any language. In order to enjoy any aspect of literature, people have to love good books for their own sake. To analyse and explain them is less joyous but still important. Behind every book is a man, behind the man is a race, and behind the race are the natural and social environments whose influence is unconsciously reflected in the books.

There are many 'isms' in English literature -Sexism, Feminism, Buddhism, etc. Each 'ism' carries its own meanings and visions. Cambridge Advanced Learners Dictionary gives the meaning for 'ism' that is "a set of beliefs, especially ones that you disapprove of" and "used to form nouns which describe social, political or religious beliefs, studies or ways of behaving" in the same way, modernism is also about the modern people and their behaviour. The term modernism is widely used to identify the new and distinctive features in the subjects, forms, concepts and styles of literature and the other arts in the early decades of the twentieth century.

Language and literature go hand in hand; language is used by the people based on their topographical nature. It is not the same or common; but combined with literature, language attains unique recognition and vice versa. Language is a raw material out of which literature is composed. When the language is emotionally charged, it gives literature; when the language concentrates or gives information or thought, it gives history and that is the scientific use of language.

Literature contains some artistic writings like poetry, prose, fiction, and drama. In an expanded use, it also designates other writings including philosophy, history and even scientific work addressed to a general audience that are distinguished in form, expression, and emotional power. Each genre needs an entirely different method of teaching. The negotiator is not supposed to recite prose in poetry class and dramatize poem in a drama classroom. If they do so the whole hour seems to be hilarious. Telling the context of the history is very important in literature; because the incidents and movements did not happen without its spark and the starting point.

So the negotiator has to hold the starting point and draw a circle according to the standard of the students as John Donne said in his poem *Valediction Forbidding Mourning* couples are like a compass; they can complete the circle only when the axis stays strong. Likewise in the

classroom, the negotiator and the students are the two points. That circle must go beyond many boundaries; negotiating literature involves many processes in the classroom ambience. As Steve Jobs says life is all about connecting the dots. The dots maybe in random places; a negotiator's duty is to touch upon all the dots and has to make a good comprehending atmosphere.

In a literature classroom, the negotiator has to create a close relationship and an open conversation with the observers. They should not merely talk in the class rather than they should share what they had learnt from different sources such as internet, books, etc... because students are better informed nowadays. So here, we should stop and think about the huge responsibility of a negotiator, and how updated they have to be. Students observe us; and observing from us. A keen observer is like Wordsworth, nothing can escape from his or her widespread view in the class. All they have is love for learning; it is to be found in the negotiator. Without love, desire, and yearning we cannot learn it from our heart.

When it comes to maintaining the decorum of the classroom a teacher should be strict. Because it's necessary to be firm in order to make the students good. All the students expect their teachers to be friendly with them; of course they are friendly with students but not friends to them. Creating the interest among the students is the first and foremost duty of a negotiator; because the students must admire the face and the attitude of the negotiator then only they will listen to what they say. If the students like the teachers, they will start liking the subjects also. Negotiator should be a facilitator and motivator in the class and tries to make all the classes as 'wow' class, they should not make the students look at their watches and wait for the bell to ring.

Drama is the specific mode of fiction represented in performance. Dialogues give soul to the characters.

Dialogues are the integral part of any drama. It is also the way by which a character makes his expressions as he acts on the stage. Dialogues help us in revealing the true psyche of the characters. Therefore we always cherish the memories of good dialogues. Teachers cannot teach drama to the students but they can use drama to teach, as we have two methods in language learning, Direct Method and Grammar Translation Method respectively. Dramatizing in the classrooms involves certain techniques.

Role play is an important and primary technique in dramatizing; the teacher has to ask the students to choose favourite characters from the play and help them speak as it is. It's not possible to dramatize all the literary works but a few plays can be taken for this purpose. For almost all the dramas, there are movie versions; -*Romeo and Juliet*, *Macbeth*, *Tempest*, and *Dr. Faustus*. So the teacher can make use of them. Playing movies can make observation easy for the students who could enjoy the pronunciations, tones and even some of the minute actions of the real characters on the screen.

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## LIFE IS BEAUTIFUL (LA VITA È BELLA): A PERFECT BLEND OF JOY AND SORROW

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### Abstract

*The Holocaust is the most horrifying crime against humanity of all times. Hitler, in an attempt to establish the pure Aryan race, decided that all mentally ill, gypsies, non supporters of Nazism, and Jews were to be eliminated from the German population. He proceeded to reach his goal in a systematic scheme. One of his main methods of 'doing away' with these 'undesirables' was through the use of concentration camps. During the Holocaust, each person had to analyze the situation and decide whether or not to embrace society's new values. Bravery was tested along with personal allegiances and personal values. In this paper what I am trying to analyse is how people coped up with the hardship that they had to face at the concentration camps. I have took the film Life Is Beautiful (La vita è bella) where Guido Orefice, the father who is a Jewish Italian book shop owner employs his fertile imagination to shield his son from the horrors of internment in a Nazi concentration camp. Guido's fictions are a form of escapism, a way for him to cope with reality and imbue it with beauty. Guido fights to preserve his child's innocence. The game he invents for Giosue shields him from the uglier parts of human nature. Guido chooses to cherish innocence in himself and others because he loves humanity and refuses to become jaded by man's failings.*

**Keywords:** *Holocaust, Schopenhauer, Guido, Giosue, Innocence, Comic, Task, Love, Concentration Camp, Horror.*

In 1939 Italy, Guido Orefice, a funny and charismatic young Jewish man is looking for work in the city. He falls in love with a local school teacher, Dora, who is to be engaged to a rich but arrogant civil servant. Guido engineers further meetings with her, seizing on coincidental incidents to declare his affection for her, and finally wins her over. He steals her from her engagement party on a horse, humiliating her fiancé and mother. Soon they are married and have a son named Giosue. Through the first part, the film depicts the changing political climate in Italy. Guido frequently imitates members of the National Fascist Party, skewering their racist logic and pseudoscientific reasoning. However, the growing Fascist wave is also evident: the horse Guido steals Dora away on has been painted green and covered in anti-Semitic insults.

Later during World War II, after Dora and her mother have reconciled, Guido, his Uncle Eliseo and Giosue are seized on Giosue's birthday, forced onto a train and taken to a concentration camp. Despite being a non-Jew, Dora demands to be on the same train to join her family. In the camp, Guido hides their true situation from his son, convincing him that the camp is a complicated game in which Giosue must perform the tasks Guido gives him, earning him points. He says that the first team to reach one thousand points will win a tank. He tells him that if he cries, complains that he wants his mother, or says that he is hungry, he will lose points, while quiet boys who hide from

the camp guards earn extra points. Guido uses this game to explain features of the concentration camp that would otherwise be scary for a young child. The guards are mean only because they want the tank for themselves; the dwindling numbers of children (who are being killed by the camp guards) are only hiding in order to score more points than Giosue so they can win the game. He puts off Giosue's requests to end the game and return home by convincing him that they are in the lead for the tank, and need only wait a short while before they can return home with their tank. Despite being surrounded by the misery, sickness, and death at the camp, Giosue does not question this fiction because of his father's convincing performance and his own innocence.

Guido maintains this story right until the end when, in the chaos of shutting down the camp as the Americans approach, he tells his son to stay in a sweatbox until everybody has left, this being the final competition before the tank is his. Guido tries to find Dora, but is caught by a soldier. As he is marched off to be executed, he maintains the fiction of the game by deliberately marching in an exaggerated goose-step as he passes Giosue's hiding place. The next morning, Giosue emerges from the sweatbox as the camp is occupied by an American armored division; he thinks he has won the game. The soldiers let him ride in the tank until, later that day, he sees Dora in the crowd of people streaming home from the

camp. In the film, Giosue is a young boy; however, both the beginning and ending of the film are narrated by an older Giosue recalling his father's story of sacrifice for his family.

We can see instances in the film where Guido desperately tries to protect his family and to try to save his little boys innocence by incorporating various comical elements. Guido creates fictitious worlds for those around him. He calls Dora 'princess' and claims to be a prince himself. Though they both know the truth, they both are more than willing to entertain the fantasy and play the game. In this way, Guido changes the way those around him perceive the world with his manipulations, and thus he affects how they deal with the rest of the world. When Guido rides up on a horse to rescue Dora, he is entertaining the fantasy of the knight rescuing the damsel in distress. However, he actually *is* rescuing her from her surroundings and actually *is* whisking her away on a horse. Similarly, when he tells Giosue that everything in the concentration camp is a game, he is creating a fiction to keep Giosue's spirits up.

In *Life is Beautiful*, innocence is an outlook, not something pure that can be tainted. In addition to protecting his son's life, Guido protects his son's innocence. However, at the end of the film, Giosue has survived the concentration camp with perseverance and bravery, and his life and the lessons he has learned are very real. In *Life is Beautiful*, it appears, fantasy can become reality.

*Life is Beautiful* also uses coincidence to show that the things that cannot be controlled are not always negative; sometimes, such events are quite magical in their own right. Though Guido masterfully controls coincidences to great ends, he of course is limited by his actual surroundings. For example, *he* is the one taken by surprise when Dora falls out of a barn into his arms, even though her having done so supports the story he has been telling to a little girl about being a prince and looking for a princess. The coincidence lends a happy ending to his story, but he had no part in it. Also, at the very end, a real tank picks up Giosue and takes him out of the concentration camp. Guido could not possibly have

foreseen or controlled this lucky event. By pure coincidence, Giosue's dreams came true and Guido's game was completed. Guido uses the Schopenhauer Method with idealism and hope; he uses it to make Dora look at him when he is wooing her, and he uses it to save his son from discovery and death in the concentration camp.

Benigni incorporated historical inaccuracies in order to distinguish his story from the true Holocaust, which he said only documentaries interviewing survivors could provide "the truth". Benigni views politics and history as artistic tools. He does not worry about their sanctity. *Life Is Beautiful* was the recipient of numerous awards: Cannes Grand Jury Prize, eight Italian Oscars, the Best Jewish Experience Award at the Jerusalem International Film Fest, as well as, Academy Awards for Best Actor (Benigni), Best Foreign Film and Best Dramatic Score. The film also received nominations for Best Director, Best Film Editing, Best Picture, and Best Original Screenplay.

The film is a perfect blend of Joy and Sorrow as we can see in different scenes. The subject of Holocaust has not been treated as a joke in this film nor has it been made a comedy, but rather the film is about a *comic character* living through the Holocaust. Comedy and tragedy are the same if a story is beautiful, and that the film had set out to tell a story, not to teach a history lesson about the Holocaust.

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## LITERARY CRITICISM: AN OVERVIEW OF NEW CRITICISM

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### Abstract

*This research paper presents a detail description of literary criticism and the role of criticism and how it makes a recent trends and it reaches out to disciplines dealing with the theoretical foundations of the study of literature as well as to relate fields of research such as 'art theory' like 'Moral Criticism and New Criticism. Literary Criticism studies are accepted only if they adopt a predominantly systematic perspective, Contribute to the reconstruction of the history of literary theory or pursue innovative methods. In the Twentieth Century the impulse towards moral evaluation has been expressed chiefly by writers who are grouped together by their name, "Neo-Humanist". Their chief interest lies in lit, as a criticism of life to them, the study of the technique of lit is a study of means where as they are concerned with the ends of lit. As affecting man, with lit as it takes the place in the human forum of ideas and attitudes. Recent trends of feminist criticism has not had a theoretical basis, it has been an empirical orphan in the theoretical storm. Black critics protest the 'Massive Silence' of feminist criticism about black and third world women writers.*

**Keywords:** *Literary Criticism, Role and types of criticism, Description about Moral Criticism, New Criticism and Feminist Criticism.*

### Introduction to Literary Criticism

'Literary Criticism' is the evaluation, analysis, description, or interpretation of Literary works. Criticism may examine a particular literary work or may look at an author's writings as a whole. while criticism is the practical application of theory to specific literary texts. But theoretical works often - even of necessity - present and develop their ideas through close examination of literary texts. The word 'Criticism' itself is loosely applied to three different kinds of literary inquiry which have nothing in common except that they relate to literature. They have been called legislative criticism, aesthetic criticism and descriptive criticism.

Legislative criticism is that form of critical endeavour for the art of writing, based on standard works of literature, Greek and Latin Aesthetic criticism treats literature as an art. Description criticism is a study of individual works

### The Role and Types of Criticism

To criticize does not necessarily imply 'to find fault' but the word is often taken to mean the simple expression of an object against prejudice, no matter positive or negative. Normally criticism involves a dialogue of some kind, direct or indirect and in that sense criticism is an intrinsically social activity. Another meaning of criticism is the study evaluation, and interpretation of literature and social trends. The goal of this type of criticism is to understand the context in which they take shape.

In Europe the art of criticism began in ancient Greek, exactly when it began cannot be said for certain, but in fifth century B.C. It was an age of intellectual awakening in Athens, Aeschylus, Sophocles, Euripides, Socrates, Aristophanes - all lived in this age. A criticism consideration of literature was Aristophanes.

The romantic notion of criticism as the product of a reader's individual responses to a work of art, of his personal sensitiveness coming in contact with literary creation, gave rise to impressionistic criticism. In the twentieth century, with the arrival of the critics like T.S. Eliot, I.A Richards, F.R Leavis and Northrop Frye.

The kinds of criticism are myth criticism, psycho-Analysis and myth, Archetypal criticism, moral criticism, Feminist criticism and New criticism. Literary critics from Sydney to Middleton murray have some common characteristics. The label traditional critics is attached to all of them. While examining a text, traditional critic would arrive at something an interior to it, the convictions of the author or his experience as part of that society. To understand the text is to explain it in terms of author's ideas, psychological state or social background.

### Description about moral Criticism

Moral Criticism is a type of literary critique that judges the value of the literature based on its moral lessons (or) ethical teachings. According to moral criticism is not necessarily censorious or 'moralizing' in its approach, although it can be; nor does it necessarily imply achristian

perspective although it often does moral critics include D.H Lawrence whose position was pagan and extolled the virtue of 'life' as a force to be nourished through literature, T.S. Eliot who was christian and judged works in terms of their ability to clarify life and give it meaning; F.R leavis, who thought literature should be improving that by reading it one should become a better person. Moral criticism is also concerned with the 'Seriousness' of a work and whether its purpose is worthy of its means - it is from this perspective that one speaks such things as 'Gratuitous' sex in novel, or nudity in a film, when it is not seen to serve the moral purpose of the narrative.

According to moral criticism, "Plato was basically a moral philosopher and not a literary critic. Plato argues that literature (and art) are capable of corrupting or influencing people to act or behave in various ways. In Book x of his 'Republic', Plato may have given us the first volley of detailed and lengthy literary criticism. The dialog between Socrates and two of his associates shows the participants of this discussion concluding that art must play a limited and very strict role in the perfect Greek Republic. Plato included these ideas in his Socratic dialog is because he believed that art was a mediocre reproduction of nature; In 'poetics' Aristotle breaks with his teacher (Plato) in the consideration of art. Aristotle considers poetry (and rhetoric), a productive science, whereas he thought logic and physics to be theoretical sciences, and ethics and politics practical sciences.

Because Aristotle saw poetry and drama as means to an end (for example, an audience's enjoyment) he established some basic guidelines for authors to follow to achieve certain objectives. Aristotle developed elements of organization and methods for writing effective poetry and drama known as the principles of dramatic construction. Aristotle believed that elements like "Language, rhythm, and harmony" as well as "plot, Character, thought, diction, song and spectacle" influence the audience's catharsis (pity and fear) with the work. Like Plato, Aristotle's views on art heavily influence western thought. The debate between Platonists and Aristotelians continued in the Neoplatonists of the second century AD, the Cambridge Platonists of the later seventeenth century, and the idealists of the romantic movement.

### **Description about New criticism**

New criticism was a formalist movement in literary theory that dominated American literary criticism in the middle decades of Twentieth Century. It emphasized close reading particularly poetry, to discover how a work of

literature functioned as a self-contained, self-referential aesthetic object. The movement derived its name from John Crowe Ransom's book 'The New Criticism'. According to him it is a powerful movement. It emerged after World War I. It approaches to external values but not to internal values and the development in scientific growth was the main reason for new criticism. I. A. Richards, Cleanth Brooks, T.S. Eliot were the pioneers. The foundations of the New Criticism were laid in books and essays written during the 1920s and 1930s by I.A Richards (practical Criticism). William Empson [Seven types of Ambiguity (1930)] and T.S. Eliot ("The function of criticism" 1933).

"Practical Criticism" is like the formal study of English Literature itself, a relatively young discipline. It began in the 1920s with a series of experiments by the Cambridge critic I.A Richards. In practical Criticism of 1929, he reported on and analysed the results of his experiments. The objective of his work was to encourage students to concentrate on 'the words on the page', rather than relying on preconceived beliefs about a text. For Richards this form of close analysis of anonymous poems was ultimately intended to have psychological benefits for the students.

Cleanth Brooks was one of the prominent figures in the development of the New Criticism in America during 1930s & 1940s. Cleanth Brooks along with other contemporary American critics like Ransom, Alan Tate and Robert Warren are responsible for the creation of the new school of Criticism. The famous critical work that advocated the new school of Criticism was 'Understanding Poetry and Understanding Fiction' published in 1938 by Brooks. 'The Language of Paradox' published in 1942 and its characteristics of new Criticism to analyse the character of Literary language.

According to Cleanth Brooks, every word used in a work of art has a special kind of meaning or knowledge not accessible to science and scientific knowledge. He proved that "word has two levels of meanings such as writer's intentional meaning" and Reader's "received meaning". By using the term "Paradox", Cleanth Brooks actually means the distance between poet's mind and the reader's mind in understanding the meaning of a word. It was a sophisticated Language with the purpose of conveying fixed meaning and emotion.

Thus Cleanth Brooks demonstrates that the poetic perception cannot be always one and the same and they were different from person to person and time to time. For example, William Wordsworth's poem, "Lines composed upon Westminster Bridge". The poem states that city in the

morning light presents a picture, which was majestic but the sonnet as a whole contains some very flat writing and some comparisons. Cleanth Brooks said that wordsworth himself could not be awake of the paradox.

The distinction between literary genres is not essential in the New Criticism. The basic components of any work of literature, Whether,lyre narrative ,or dramatic are conceived to be words, images and symbols rather than character, thought and plot. The New Critics attempted identity literariness of literature with one particular rhetorical like metaphor, irony, paradox, ambiguity etc. Though the revolutionary thrust the New Criticism had lost much of its force, it has left a permanent mark on the criticism of literature.

### **Description about Feminist criticism**

Feminist literary Criticism was the Criticism informed by feminist theory , or more broadly but by the politics of feminism. It used feminist principles and ideology to critique the language of literature. Its history has been broad and varied, from classic works of nineteenth century women authors such as George Eliot and Margaret Fuller to cutting-edge theoretical work in Women's studies and gender studies by " third wave" authors.

Third-wave feminism encompasses several diverse strains of feminist activity and study. Since the development of more complex conceptions of gender and subjectivity. Feminist literary criticism has taken a variety of new routes, namely in the tradition of the Frankfurt schools critical theory. The more traditionally center feminist concern with the representation and politics of women's lives has continued to play an active role in criticism. In addition to challenging assumptions which were thought to be universal, feminist literary criticism actively supports including women's knowledge in literature and value women's experiences. Feminist literary criticism assumes

that literature both reflects and shapes stereotypes and other cultural assumptions.

Woman, as virginia woolf observes in 'A room of one's own', her formative text of feminist literary criticism, is the most discussed animal in the universe, whether misogynist or emancipatory, the speculation excited by the concept of women, let alone by actual women and their desires, created a rich history upon which second-wave feminism could be built.

A history of feminist literary criticism thus begins by illustrating the remarkable 'protofeminist' writing that would eventually form the basis of modern feminist thought. In 'Feminist criticism in the wilderness'(1981), Elaine described about the difference in women's writing. It is the shift from an androcentric to a gynocentric feminist criticism. In 1975, Carolyn Heibrun and Catharine stimpson identified two poles of feminist literary criticism.

1. The first one of these modes, righteous, angry and admonitory, they compared to the old testament looking for the sins and errors of the past.
2. The second modes, disinterested and seeking "the grace of imagination", compared to the New Testament.

Both are necessary for only the jeremiahs of ideology can lead one out of the 'Egypt of female servitude' to the promised land of humanism. Annet kolodny added her observation that feminist criticism appeared "more like a set of interchangeable strategies than any tolerant school or shared goal orientation" in literary criticism.

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## CREATING IDIOM OF THEIR OWN: EXPRESSIONS OF RESISTANCE BY INDIAN WOMEN THEATRE ARTISTS

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### Abstract

*The involvement of women in consciousness-raising in contemporary times has emerged as an evocative picture compared to the pre-independence era. To the chagrin of patriarchal structures at work, women have managed to carve their experiences into their works to rise against the established notion of women's subjectivities so far spoken of by their male counterparts. Theatre as a tool of change has evolved from a male-dominated public sphere to a medium for women to share their stories of oppression and strife through writing and directing for the public stage through a dramaturgy of their own which is constantly developing in a direction of change and a quest for identity. This paper aims to bring to the fore an evolved dramaturgical sensibility and expression of Indian women playwrights and directors which is moving away from following strictly into the footsteps of dominant theatrical traditions of the country that are essentially patriarchal in nature. An attempt will be made to highlight the unconventional changes made by women directors within the interstitial spaces of dominant theatrical discourse. Experimenting within adaptations such as the casting of a male actor for the role of Mother Courage to reassess female impersonation through the Hindi adaptation of Brecht's Mother Courage and her Children called Himmat Mai, and the role of a courtesan as a freedom fighter in Tripurari Sharma's San Sattavan ka Kissa: Azizun Nisa (A Tale from the Year 1857: Azizun Nisa) are a few among many examples of a different dramaturgical approach adopted by women in the sphere of theatre. This paper attempts to study such unconventional approaches in Indian theatre in the recent times.*

**Keywords:** *Dramaturgy, women's theatre, patriarchy, public-private dichotomy, unconventional approaches.*

### Introduction

Indian Theatre has gone through myriads of changes in order to transform from a mode of entertainment to a vehicle of change and influence. By implementing theatre into a tool to present the personal as the political, women have emerged at the forefront as playwrights, directors, and actors to give a firsthand account of the meaning of being a woman and challenging the phallogocentric versions of women's lives. The involvement of women in consciousness-raising in contemporary times has emerged as an evocative picture compared to the pre-independence era. To the chagrin of patriarchal structures at work, women have managed to carve their experiences into their works to rise against the established notion of women's subjectivities so far spoken of by their male counterparts. Women's dramaturgy in contemporary Indian theatre comprises of variety of approaches employed in their works. From breaking away with the linear plot to a portrayal of experiential differences constitutes the dramaturgical evolution in women's theatre in the contemporary scenario of Indian theatre. . Theatre as a tool of change has evolved from a male-dominated public

sphere to a medium for women to share their stories of oppression and strife through writing and directing for the public stage through a dramaturgy of their own which is constantly developing in a direction of change and a quest for identity.

### Materials and Methods

This paper studies the development of drama and dramaturgy of women in the sphere of Indian theatre in contemporary scenario through a brief analysis of their work supported with comments from critical readings, which deal significantly with the dramaturgy of Indian women playwrights and directors.

### Findings and Results

This study highlights the idea that women in the field of theatre have made efforts to incorporate pressing issues in their works and developed a unique dramaturgy of their own by opening new vistas and including their lived experiences in the corpus of drama and theatre which has in turn evolved from a male-dominated traditional public sphere to a space which has allowed them to present the journey of a woman as the speaking subject.

### Interpretation and Discussion

A patriarchal society is the result of generations of families proceeding with the man as the head of the family. The figures of the father, the husband, and the son have entirely dominated the existence of woman by denying her the voice to speak for herself. Therefore, Women's theatre aims to reject the notion of woman as womb which is the result of the reproductive function used as a yardstick to measure a woman's capability in a patriarchal society. The body as the repository of patriarchal notion of honour as well as the very medium of exploitation through commodification raises a burning issue which has surfaced in the form of rape, molestation, bride-burning, dowry-deaths etc. The public-private dichotomy in phallogocentric society accords women with the private sphere which circumscribes their existence and further push the female sex into the background for the functioning of patriarchal hegemony.

Denigration of woman by pushing her to subject position has led to protest in the form of demonstrations, activism, organizations, etc which seeks to resist patriarchy's ambivalent attitude towards the status of women in society. Such protests have found their way into the sphere of theatre as varied works in terms of form and content. Although it would be wishful thinking to believe that the silence and suppression of the marginalized has been entirely eradicated, these protests are a significant step towards a formulation of the idea of woman as the speaking subject, which is portrayed effectively through women's theatre in contemporary times.

Theatre director Amal Allana's attempt at a destabilization of social codes through the casting of a male actor for the role of Mother Courage is pertinent in reassessing female impersonation through the Hindi adaptation of Brecht's *Mother Courage and her Children*. Such a move explores the question of shifting identities kept in a vacuum by the society which assigns certain characteristics to each sex which define their particular roles and in turn maintains the hegemony of authoritarian system of patriarchal society. Amal Allana's adaptation of Bertolt Brecht's *Mother courage and Her Children* titled *Himmat Mai* questions the social codes of masculinity and femininity. In *Himmat Mai*, the character of Mother Courage was played by a man, which highlights the woman director's conscious attempt at subversion of gender stereotypes and a strong comment on destabilization of gender roles. Through a redistribution of socially accepted feminine traits like passivity, patience, and sacrifice; and masculine traits like aggression, authority, and

determination, Amal Allana brings to the fore the fluid nature of the 'self' and gender. It also makes one recall the portrayal of women characters played by men earlier when women were a rare sight in the sphere of theatre. Kirti Jain in her article "Different Concerns, Striking Similarities" comments on *Himmat Mai*:

In this production, like in any production where men are playing female roles, the attention was not on how 'manly' is Mother Courage but how feminine is the actor succeeding to be. The difference here was that this being a conscious decision, it became a comment on the practice of female impersonation (*Theatre India* May 2001, pp 24).

Her casting of actor Manohar Singh in the role of Mother Courage in *Himmat Mai*, and as Begum Barve in her production of Satish Alekar's play *Begum Barve* constitute significant dramaturgical moments in contemporary Indian theatre to highlight the ambivalent nature of gender.

Tripurari Sharma attempts to question the historiography of events through a depiction of the role of a courtesan as a freedom fighter in *San Sattavan Ka Kissa: Azizun Nisa* (A Tale from the Year 1857: Azizun Nisa). Through the play, the writer-director, Sharma has sought to interrogate the accepted gender roles by attributing the protagonist Azizun with the characteristics of ferocity and bravery which would otherwise be termed 'manly', setting it apart from the accepted notions of sacrifice and submissiveness that are most often associated with femininity in a patriarchal society. The play questions the phallogocentric nature of historians who have excluded those who existed on the margins and glossed over their roles in the major stirring events in the history of the nation. Tripurari Sharma attributes a voice to such a marginalized section in *San Sattavan Ka Kissa: Azizun Nisa*, by emphasizing "a rethinking of gender relations through a historical reassessment of a key political moment of anti-colonial nationalism (Bhatia 104)." Divided in ten parts, the play is certainly a significant contribution to women's theatre in the context of dramaturgical changes which set it apart from the works of male counterparts because Sharma's plays are not didactic in nature, but experiential. Another aspect of Tripurari Sharma's dramaturgy is the incorporation of workshops which are indispensable as they provide a platform for self-expression and doing away with the 'purdah' or veil which patriarchy most often forces on its inhabitants. Therefore conducting workshops is a crucial aspect of her work which Tripurari Sharma uses as an important tool for her research to create meaningful

theatre through plays such as *Roop Aroop*, *Aks Paheli*, *Kath Ki Gaadi*, *Traitors*, etc.

Shanta Gokhale raises the issue of mental health and the taboo associated with it in her play *Avinash*. The intense drama deals with social issues surrounding an archetypal middle class family wherein she highlights issues such as familial obligations, unemployment, social acceptance, and mental illness as a taboo. The manic depressive and alcoholic Avinash never appears on stage, but his off stage presence pervades and sieves through the narrative as it concludes into a tragic end in the form of suicide for Avinash and freedom for his handicapped wife Vasudha. However, while Vasudha is portrayed in the end as pregnant with Avinash's child, her sense of freedom which is associated with her child raises the argument of the validation of a woman's body which is deeply entrenched within the reproductive function in a patriarchal society.

In her essay "A Wandering Word, An Unstable Subject...", Anuradha Kapur explores the possibility of a feminist theatre by arguing that the classical dramaturgy needs to be dismantled in order to arrive at an autonomy which allows for a diversification of form and content in the feminist theatre which includes "the fluidity of unfolding, that is expressed through many of the images that are put to use in feminist theatre (*Theatre India* May 2001, pp 11)." For her, performance of gender is the result of social codes which are the offspring of society itself. Therefore, women in contemporary Indian theatre have attempted to complicate such notions of gender through plays which reassess female impersonation such as *Himmat Mai* by Amal Allana and *Roop Aroop* by Tripurari Sharma. Also, Kapur's production of Geetanjali Shree's version of *Umrao* based on the novel of Mohammed Hadi Ruswa called *Umrao Jan Ada* aligns with Tripurari Sharma's questioning of the portrayal of a courtesan. She deconstructs the notion of *tawaif* to allow the spectators to see her from different perspectives. She complicates the notion of gender, time, and space, and presents a fragmented yet self constituted image by the concentric circles of memory with a non-linear narrative. Thus, the dramaturgy in *Umrao* is incorporated with differing perspectives about characters, their relationship with each other, and exploring subjectivities wherein the play concludes as Umrao reclines on her bed alone, as she utters the last line 'I now turn over' (*Theatre india* May 2001, pp 9). Kapur's *Umrao* is portrayed, by weaving the narratives, as an independent woman free of social shackles, as she lays asunder the socially constructed image of a courtesan.

The expressions of resistance are also visible in the work of Neelam Mansingh Chowdhry who has carved a niche in the sphere of theatre in contemporary times. She has used folk idiom by appropriating it within the performance traditions of Punjab. Her cast comprises of artists from rural as well as the urban sphere which allows "to explore the multiple facets of female sexuality, of womanhood, and of motherhood (Dalmia 315)." Her works like *Yerma*, *Fida*, *Heer Ranjha*, *Aurat*, etc. attempt to explore the intricacies of human psyche and multifarious nature of womanhood. For instance, in *Yerma*, she presents the protagonist living on her own terms and a personal moral code in a free society. She presents a Punjabi adaptation of Lorca's masterpiece, rich in critical impulses, wherein she interweaves an excess which is characteristic of human psyche, often held in an enclosure which Neelam Mansingh attempts to annihilate by going beyond the accepted bounds by agitating the spectators.

It would suffice to argue that unconventional changes have been made by women playwrights and directors within the interstitial spaces of dominant theatrical discourse. They are constantly challenging the masculine structures of language which often use male pronouns as metonyms and write about a god which is "He" and not a "She". The issue of body, language, and male exclusivity in public sphere have been explored and contemplated upon by Indian women theatre artists painting an evocative picture of the underrepresented experiences of women from all the sections of society while proceeding towards the development of a womanist dramaturgy to highlight an evolving facet of theatre in contemporary India.

### Conclusion

The monopoly of patriarchy upon public stage has compelled Indian women playwrights and directors to work toward an evolved dramaturgical sensibility and expression while moving away from following strictly into the footsteps of dominant theatrical traditions of the country that are essentially patriarchal in nature. As individual cultural producers, they portray collective experience of the gendered identity by addressing a woman's arduous journey of violence, survival, and recovery of self. They are questioning social injustices and inequalities by staging possibilities which may open doors for the suppressed by highlighting issues which hitherto had been subsumed within the dominant discourse of patriarchy. Instead of cathartic results, they intend to disturb the equilibrium by portraying the realistic nuanced open-endedness by transcending the bounds of patriarchal hegemony which

signify that women are venturing beyond the reserved boundaries of conventions and exploring possibilities through dissent and self-expression by creating their own idiom in contemporary times.

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## POSTMODERN TRAITS IN SHAKESPEARE'S *THE TEMPEST*

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### Abstract

*William Shakespeare's global popularity ascends from his innovative language, unforgettable characters, and brilliant stories. Having been discussed for more than four centuries, he is still believed by many critics to be the most important English dramatist. He has remained a genius, whose challenging views have surpassed time and place. This paper is an attempt to show the dominant postmodern traits in *The Tempest*. Based on the definition and characterisation of postmodernist thinkers and through a careful language analysis, the postmodern elements of these plays are detected and discussed. By spotlighting Shakespeare's postmodern notions in *The Tempest*, the study wants to show the affinity of Shakespeare with the 21<sup>st</sup> century generation of postmodern world. The focal point of the study is therefore to show Shakespeare as a man of all times.*

**Keywords:** Shakespeare, postmodernism, Hamlet, *The Tempest*, drama, philosophy.

Postmodernism is the term used to indicate an intellectual trend found in literature, arts and philosophy that takes a different position from modernity. It questions and in fact rejects many of the assumptions of modern thought. In the process, postmodernism, confuses many people, frustrates some, delights others, and raises some questions that affect almost all branches of human discourse. It is not something that is promoted by a few thinkers cut off from real life. The issues it raises, and the language that is used may seem strange to those who are unfamiliar with it. But, if we listen to it carefully, we will in fact confront many of our unquestioned assumptions, and our way of seeing the world. Certainly, it will affect us and probably change our way of perceptions.

### What is Postmodernism?

Postmodernism has no 'founding father' and no catechism of vitalcreeds. It is not an 'ism' in the way we would understand a set of doctrines such as Catholicism or Protestantism or Vaishnavism or Marxism, etc. Postmodernism articulates more a mood of our times than a doctrine. Often it is difficult to understand the cultural phenomenon, unless we know the period called 'modern,' and see how wilfully postmodern authors or artists see it and sort out the new paths in literature, in arts, and in social theory that are identified as 'postmodern.' Often postmodernism is perceived, rightly or wrongly, as a pervasive critique of the modern modes of thought.

Charles Lemart, an American scholar explains postmodernism, giving examples taken from different cultures, from architecture, from the media, etc. He says:

Postmodernism is not what you think, that is: Not only is it not what you might suppose it is, it is not primarily something that one thinks... it is not principally a form of social thought. True, it has spawned a great deal of social theory. But this fact alone must be interpreted with respect to the more interesting question: what does the remarkable appearance of postmodernism in fields as seemingly different from each other as social theory, architecture, and pop music say about the world? (26)

Modernity is the period well-defined in contrast to antiquity. It began with the Renaissance. It included the socio-economic and political systems developed in the West from the eighteenth century onwards. Postmodernity marks the termination of the social forms associated with modernity. Writers and Authors do not agree whether there is greater continuity or break between the two periods. Modernisation indicates the stages of social development based on industrialisation. Modernism concerns a particular set of cultural or aesthetic styles that began around the turn of the century. But postmodernism discards the legitimizing myth of modernity and the totalising function of reason.

### Newness or Confusion Brought by Postmodernism

Postmodernism challenges the following which results in newness or confusion:

- a. The claim of a culture or group to consider itself superior: We may not want to be confronted about the area where we are the centre and others form the periphery. Postmodernism challenges the right of any group to make itself into the centre, according to which the rest are to be rated.

- b. The unjust gender equations: It examines the unequal social relations in the different areas of life, and questions its structure.
- c. Abuse of nature to advance technology: It challenges the destruction of thousands of trees in the name of progress and development, invention and production.
- d. The marginalisation of people: It questions marginalisation of large sections of people in the name of progress and modernisation (eg. the large slums found in most of our cities).
- e. The neglect of the arts in the name of culture: the rational gets the lion's share of attention, and the emotional is sidelined as the peripheral. In the name of new culture the local arts connected with life are sidelined.
- f. The need to study the different expressions of the peripheral groups: Art forms, writings, unwritten histories of the previously marginalised groups (eg. tribal art) were so far considered as unimportant; they need to be given serious consideration.
- g. Re-reading of texts: Literary or religious classics have so far been read only from the perspective of the central; they can be read from various other perspectives. Eg. Feminist re-reading of a religious text or a dalit re-interpretation of a canon.
- h. An idea that colonizer's culture as superior: During the period of colonisation, the colonizer's culture was looked as the only valid pattern of civilisation. Every culture is unique and full of life.
- i. An idea that science is the only answer to all our problems: Science and technology are basically ambiguous in their relationship to human progress; and technology can both heal and kill. As there are many other ways to answer our problems, one can recourse to other forms as well.

The postmodernist argument is that we need to look at the world with new eyes, and that this new perspectives are better than the classical or modern.

Postmodernism is a culture that believes that there is a better world than the modern one. In particular it disapproves of modernism's uncritical assumption that European culture (including its Diaspora versions in such places as South Africa, the United States, Australia, and Argentina) is an authentic, self-evident, and true universal culture in which all the peoples of the world ought to believe. Postmodernism is a culture that prefers to break things up, to respect the several parts of social world. When it speaks of culture, it prefers to speak of culture. (22)

These views are threatening for some and confusing for others. No wonder postmodernism has its share of enemies, who see it as an intellectual virus, or worse. Others, instead, see the rich possibilities offered by this broad shift in consciousness.

Is postmodernism, then, a clear and conscious break with the modern? Yes and no; there are authors who hold this view. Justifying their position would be the kind of opposition we have outlined above, especially the rejection of grand narratives, the dethroning of reason and the rejection of a privileged centre. On the other hand, postmodernism can also be seen as a continuation and growth of modernism, as other authors hold. However, postmodernism is not a set theory, nor a movement organised by a power lobby, but a free intellectual work and – not to be tied to the crippling assumptions of modern culture. It can help us to be aware of the dehumanising ideologies of modernism which we may have absorbed, consciously or unconsciously.

#### **Post-modern Traits in *The Tempest***

*The Tempest* is one of the intelligent comedy plays by William Shakespeare. The different themes that are illustrated in the play are freedom, friendship, repentance and forgiveness. The different temperaments illustrates temperance and intemperance. The plot starts when King Alonso of Naples and his entourage sail home for Italy after attending his daughter's wedding in Tunis, Africa. They encounter a violent storm, or Tempest. Everyone jumps overboard and are washed ashore on a strange island inhabited by the magician Prospero who has deliberately conjured up the storm. Prospero and Miranda live in the island which is also inhabited by Ariel, a sprite who carries out the command of Prospero, and the ugly, half human Caliban. Various plots against the main characters fail. Finally, the play ends with all the plotters repenting and the Tempest is calmed. Having learnt the summary, let us now analyse the postmodernistic elements in the play.

'Play, anarchy, dispersal, and intertextuality' are among the features of a postmodern piece of literary writing. The names of some characters of Shakespeare's plays are in line with these features. Some names are playful: having their roots in Greek and Latin, their meanings are associated with characters' occupation, speeches, actions, and mentality. Some are allusive, referring to historical, geographical, mythological and religious figures, events and places. Finally, some names possess all the above elements. With the use of allusive, playful, and polysemous names, Shakespeare has

enriched the play with a postmodern language, besides making it intertextual which again is itself a postmodern feature.

### Caliban

Caliban is one of the most interesting and debated characters of Shakespeare. Caliban's name as well as his presence, shape, diction, and personality contribute largely to the richness of the play. In the drama, first of all, Caliban is described as a 'salvage and deformed slave', preparing the reader to meet an animalistic, evil creature. The reader confronts Caliban, first, in act I, scene ii, where he expresses his wish to rape Miranda. Later he plots to murder Prospero by encouraging Stephano to kill him, seize Miranda as his wife and become the king of the isle. Caliban is continually referred to as: 'slave, villain, earth, tortoise, poisonous, abhorred, capable of all ill, savage, vile race, hag seed, and devil'. Just in one scene he is nineteen times referred to as "monster" and "moon calf" by Trinculo and Stephano. In all these instances, Caliban is associated with being terrestrial, earthly, evil, black and lowly. Caliban was taught language by Prospero and Miranda, but he even uses this virtue as an opportunity to constantly curse others. As the above evidences clarify, Caliban's name is in complete accordance with his shape, actions, language and personality. Moreover, by being associated with different sources of *The Tempest*, the name further makes the language playful and adds to the multiple layers of allusiveness and intertextuality of the play. Therefore, Caliban's name has a huge role in making the language of the play postmodern.

### Sycorax

Sycorax is one of the remarkable minor characters of Shakespeare. Though an absent character, she has a great sway on creating a postmodern atmosphere in the play. The name Sycorax comes from combination two Latin words: "sys" meaning "sow" and "korax" meaning "raven," the animal that is associated with lust, darkness, and evil omen. Her name is very much connected with her past action. First of all, she was a witch practicing black magic, which was in the Renaissance time sinful and evil. Many witches were burnt alive or left to drown in the Thames. Furthermore, Sycorax had committed a crime, whose normal punishment was execution, but, because of being pregnant she had been exiled and not executed. She had continued her practice of necromancy in her exile in the island by confining Ariel into a tree. In a level of allusiveness, Sycorax has features in common with the

ancient mythological witches, particularly Circe a Greek mythological figure, had been exiled to the island of Aea because of committing murder. By using different layers of allusions, as well as playing on the word in a single name of an absent character, Shakespeare displays his mastery in the language and thus with its richness and multiplicity of meaning, makes the play a postmodern. Having analysed two names of characters which display a postmodern feature, let us examine other areas which strengthens the postmodernistic elements of the play.

### Prospero's Attitude and Relationship

Prospero's most dominant trait is his forgiving quality. He enjoyed unlimited powers but he does not exercise them ruthlessly. Sometimes Prospero appears short-tempered, especially in his dealings with Caliban. But we must remember that he was kind toward Caliban in the beginning and tried his best to civilize him. At times, he was very harsh towards Caliban because he tried to deflower Miranda. He was also harsh towards Ferdinand only to test the strength of Ferdinand's love for his daughter. Thus Prospero is essentially kind and forgiving towards all. This attitude of Prospero's forgiving nature and his dealings with all kinds of creatures without partiality explicitly project Shakespeare's postmodern attitude in this play.

### Miranda's Sympathy

The quality of Miranda that strikes the reader most is her instinctive sympathy for suffering people. When she sees the shipwreck brought 'about by her father, her heart is wrung'. When her father narrates to her the circumstances that led to his exile, her 'heart bleeds'. She exclaims, "Alack, what trouble was I then to you". (I.ii.151) Secondly, her love for Ferdinand brings out all her best qualities. She falls in love with Ferdinand at first sight. Her love is not a short-lived fancy. The strength of her love is very evidence when she defies her father's prohibition and meets Ferdinand. She accompanies him when he carries the logs, and also offers to relieve him by carrying the logs herself. She offers to be his servant, if he does not marry her. These attitudes are examples of thinking out of the box. We find here a strong rejection of 'grand narratives'. Though her father causes destruction yet she is full of sympathy and love, a post-modern attitude of demarginalisation and decentralisation.

### Conclusion

Though Shakespeare lived four hundred years ago, in his thinking and contribution to the world, in a particular perspective, he was a postmodern. Of all his plays, we find the dominant traits of postmodernism in *The Tempest*. The language and techniques used in *The Tempest* leaves open for a postmodernist approach. However, the same techniques can be applied to Shakespeare's other plays as well. Because of being rich in language techniques and the indeterminacy of language, *The Tempest* is very much postmodern. Thus, to travel with Shakespeare is an unending voyage of exploration, of the self and the other. He has certainly transcended time and space. As Ben Jonson appreciates: "He was not of an age, but for all times."

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## THE QUEST OF INDIVIDUALS FOR THE SELF IN RUSHDIE'S 'MIDNIGHT'S CHILDREN'

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### Abstract

*This paper exhibits the theme of identity crisis in Rushdie's novel Midnight's Children and the quest of individuals for the self. The novels express their true identity. Through the deep analysis of the characters who lose their identity and they are slaves in the hands of fate. The characters not aware of what they are searching for but still the search continues for some purpose which really burns them. In his novel, Rushdie tries to express the identity crisis and concentrates on the subaltern internal world of an individual. The loss of individual's identity in society shows that the vulnerable condition of their being, which is a major issue of all human beings has been far away from their own identity. In Rushdie's novel, almost all the characters face the same problems of identity even through the cause of immigration.*

Salman Rushdie is one of the most well-known Indian Diasporic writer who was settled in England. He was born on 19th June in 1947 and belongs to an orthodox Muslim family. He was brought up in Mumbai and graduated from King's College, Cambridge. Though he has written many novels and fictions, but he got the popularity through his work *Midnight's Children*. This novel won Booker prize in 1993 and also the only Indian novel on Time's list of the hundred best English-language novels since its founding in 1923.

A major theme of *Midnight's Children* is the predicament of the modern Indian, grappling with the unique history of the country, split between the tendency to affiliate with Indian cultural traditions but attracted to Western values. Rushdie, in the very first chapter, presents the contrast between Tai's ancestral oriental world, an epitomized view of an ageless, changeless, organic cosmos which is lost by the protagonist Aadam whose Western education acquired in Germany dispossesses him of his faith.

The problem of identity crises includes many characters, right from the beginning in the novels of Salman Rushdie, and also reflects the fragmented identity with its autobiographical shades. It is not surprising that the identification is made and tasted. Salman Rushdie himself is the victim of identity through immigration and cultural dislocation early in his life in England. Most of his novels deal with the theme of identity in a hostile world and the other themes of migrant-cultural heterogeneity, the fragmented and hybrid nature of identity that are equally the vital themes that finds more expression.

There are, for example, characters of illegitimate parentage or characters who do not know who their parents are. In *Midnight's Children* the two main characters Saleem and Shiva, who are both born at the stroke of the midnight when India gained independence, are swapped after their birth by a nurse Mary Pereira who wants to impress a Marxist rebel Joseph D'Costa with whom she is in love with. This way Saleem, who is born to poor parents gets, thanks to the intervention of Mary Pereira, to grow up in a rich family and therefore gains a new destiny and new prospects in life.

Both of them share some common characteristics such as a big nose and knees or the minute of their birth but in most respects they are complete opposites. Shiva is a leader of the children gang where many boys are older than him, Saleem gets often tease by other children and when Evie Burns him from their crowd for trying to interfere with her thoughts, he has to be avenged by his sister. The son of a beggar, Shiva is ambitious, ruthless and he makes excellent career when, he becomes Prime Minister Indira Gandhi's favourite general.

On the other hand, Saleem is indecisive and gets manipulated by others, never really figures out how to use his magical gift, and wonders through the whole way in the book with losing something. He loses his parents, magical gift, the love of his sister and finally his wife Parvati. He is not a person who takes necessary steps to lead a life in a correct way, he just take everything as an incident.

*Midnight's Children* is a content of events in India mainly before and primarily after the independence, which took place at midnight on 15 August 1947. In the temporal

sense, *Midnight's Children* is post-colonial as the main body of the narrative occurs after India becomes independent. The *Midnight's Children* which tells the story of Saleem Sinai, who recounts orally to his wife Padma. This self-referential narrative recalls indigenous Indian culture, particularly the similarly orally recounted *Arabian Nights*.

Saleem Sinai, the narrator of *Midnight's Children*, opens the novel by explaining that he was born at midnight on 15th August, 1947, at the exact moment India gained its independence from British rule. He imagines that his miraculously timed birth ties him to the fate of the country. Saleem thus attempts to use these powers to convey the matters. He acts as a telepathic stream, bringing hundreds of geographically disparate children into contact while also attempting to discover the meaning of their gifts. In particular those children who are born closest to the stroke of midnight possess more powerful gifts than the others.

Salman Rushdie depicts multiculturalism prevalent in the country. There is also the depiction of secularism that exists and links individual account with collective experience. The novel records the experiences of three generations of the Sinai family. In writing this novel, Rushdie's aim was to relate private lives to public events and to explore the limits of individuality in country as big, as populous and as culturally variegated as India'.

The author exploits his Muslim Indian past to depict the story of the birth of a new nation. He also traces the first few years of its history while analyzing the hybrid character of the postcolonial nation. There are various issues and themes reflected in this novel. Some of the themes are related with the social reality, historical reality, political reality, fictional reality, mythical reality, cultural reality. Rushdie has the themes and issues in this novel at the worldwide level.

There are writers who deal with the theme of identity, but Rushdie has expressed the theme of identity in an extraordinary way that no one has dealt with it. It is unique and interesting that he has exploited, sketched and portrayed the theme of identity through the characters. He makes them play in such a way that it seems real how they become the victim of lost identity. The characters Saleem Sinai and Adam Sinai of *Midnight's Children* taken for the example to reveal theme of lost identity.

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## THEME OF INDIAN DIASPORIC STUDY

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### Abstract

*Diaspora and transnational studies are now amongst the most rapidly growing fields of study, globally. While anthropologist and sociologist have been in the foremost of such studies, it is now becoming clear that an open-ness, the very characteristic of any social science has been infused to diasporic studies too. The term "Diaspora", from the Greek, meaning dispersal, distribution, or spreading has been applied for many years to the worldwide scattering of Jews, in more recent times it has been applied to a number of ethnic and racial groups living distant from their traditional homeland, and it has been used in particular application to people from British India – a result of the colonization. Since the 1970's, the "Diaspora" is increasingly used to denote almost every group living far away from its ancestral of former homeland. The term that once described Jewish, Greek and American dispersion now shares meaning with a larger semantic domain. Thinkers like Homi Bhabha, Stuart Hall, Avtar Brah and R. Radhakrishnan, defined diaspora in the categories such as hybridity, palimpsest identities, displacement, decentrement, difference alterity etc., which has a strong affiliation with post-structuralism, postmodernism and post-colonialism references. The aim of this paper is to throw light on the phase, purpos , characteristics, and the pattern of Indian diasporas with reference to the views of select diasporic writers.*

### Introduction

"Where life carries you is exactly, where you are meant to be" (Sharma, 37). Indians have a long history of emigration to the other parts of the world. India's link with the West Asia dates back to the tenth century BC with ships moving between the mouth of the river Indus and the Persian Gulf. The early emigration that took place from India to the various parts of the world did not result in any significant permanent settlement overseas, except for the religious ideologies of Buddhism and Hinduism left over lasting influence in Southeast, East and South Asia. Later when the people of Indian subcontinent have been known to migrate to different countries for various reasons at various periods of its history, thus making Indian diaspora complex and heterogeneous phenomena. The Indian diaspora is the third largest next only to the British and the Chinese.

The pattern of migration of Indian diasporas took place in four different phases: (a) The first wave of Indian emigration comprised mostly indentured labour to the European colonies to fill the vacuum created by the emancipation of African slaves on the plantations, following the ban on the practice of slavery. This started in 1834 under the British colonial system. The labourers migrated to South-East Asia, Africa, the Caribbean and Polynesia, on a contract for a period of five years. This system was terminated in 1917 due to the anti-indentureship campaign, led by Indian nataionalists.

(b) The second wave to emigration from India took place during the post-world war II period, because of phenomenal changes in the political and economic scenario of the receiving and sending countries. This led to the history of the new wave of international migration from India and other Asian countries to the four English-speaking developed countries, namely the United States of America, Canada, Australia and New Zealand. In the 1960's in these countries the immigration restrictions were removed and Asians (mostly professionally trained and skilled) were allowed to migrate.

(c) The third wave emigration of Indians is a post-world war II phenomenon, due to the oil boom in the Gulf. Indian on a large-scale immigrated to the Middle-East and the Gulf countries namely Saudi Arabia, the United Arab Emirates, Oman, Kuwait, Bahrain and Qatar, during the 1970's and the 1980's. Most of the Indians working in the Gulf are unskilled and semi-skilled labourers, who left India on short-contracts.

(d) The fourth wave of Indian emigration was of software engineers to the western countries, namely Britain, Australia, Canada and the United States of America in particular. They were considered to be the cream of India, trained in her premiere educational institutions such as IITs, IIMs and Universities. They left India for higher education and better jobs, the last two decades have witnessed, what the scholars have designated as 'reverse migration', 'brain circulation' or 'brain gain', which has several positive impacts.

William Safran has listed six basic characteristics of diasporas; they are: (1) they or their ancestors, have been dispersed from a specific original 'centre' to two or more 'peripheral', or foreign regions; (2) they maintain a collective memory, vision, or myth about their original homeland-its physical location, history, and achievements; (3) they believe that they are not – and perhaps cannot be – fully accepted by their host society and therefore feel partly alienated and insulated from it; (4) they regard their ancestral home as their true, ideal home and as the place to which they or their descendants would (or should) eventually return - when conditions are appropriate; (5) they believe that they should, collectively, be committed to the maintenance or restoration of their original homeland and to its safety and prosperity; and (6) they continue to relate, personally or vicariously, to that homeland in one way or another, and their ethnocommunal consciousness and solidarity are importantly defined by the existence of such a relationship. (83-84).

The relation between literature and society is reciprocal; both serve as cause and effect to each other. A literary creation does not come into existence by itself, its emergence is determined by social situations. Literary works are always evolving with the changes in the society in which they are produced. The term diaspora itself is an unstable term and its status is at all times evolving. The question thus arises: how do diasporas construct homeland? Apparently they do so in accordance with their own needs and compulsion.

Sociologically speaking, it signifies a situation of interaction between two cultural systems, in some cases between a traditional and modern cultural system. It also means a change in the existential conditions of immigrants with all its implications for the change in their consciousness. It represents a turning point in the lives of the immigrants to confront a strange new world and to make sense of it. It also involves a possibility that immigrants may modify and reconstruct their life and world. Almost all the immigrant group evolve into ethnic groups in the receiving countries to facilitate cultural conformity and survival in the host societies.

The two main perspectives underlying the study of Indian Diaspora are:(a) The social-cultural perspective; this approach revolves around the issues like place of origin, destination, the resultant identity , "cultural continuity and change", "cultural identity and integration".

(b) The political economic perspective; stresses more on taking into consideration history, economy, class and power as its central explanatory categories. This

perspective can be better used in understanding the differences in the phase of migration. The above two approaches provide us with a broader scope of understanding of the Indian Diaspora.

The diasporic discourse is largely political as it involves an unequal power-relationship. Gandhiji was perhaps, the first Indian thinker – activist to have realized this fact, therefore he never pleaded for a pure homeland for the Indians in South Africa. What he wanted was a shared and sharable socio-cultural space in the racist South Africa. Apart from the racial discriminations, diasporic communities around the world face other forms of economical and political suppressions on various degrees as well. The diasporic communities have resorted to creative literary works and made literature their voice platform to reveal their position in the society and the world. Bharathi Mukherjee through her writings (Wife, Jasmine, Desirable Daughters etc.) explores the diasporas's thoughts, fears, aspirations and expectations in the diasporic communities.

There is evidence in Indian society both for stratification following diasporic settlement for a high level of tolerance for diversity as a result of the unsettling of the dominant cultural hegemonies following conquest by new forces. "Diaspora has been conceptualized as comprising the middle stage within a narrative of cultural history that includes a Golden Past (the true beginning before the scattering). A present, middle stage (symbolized by the diaspora) of 'a chosen remnant' and a prophecized future (Nelson, "Writers" xv)

Globalization and its effects have created a new breed of writers in the space "in-between" through "hybridity" . The whole world revolves around fuzzy areas of hybrid cultures, races, ethnicities and traditions. World politics today supports the existences of "mixed-breed" citizen from around the world.

### Conclusion

All diasporas desire a homeland, 'Belonging' is an emotional, psychological, socio-cultural attachment to a place. Even in today's supposedly transnational world, borders will, inevitable, still have the uncanny knack of cropping up. We are yet to enter a humanist "worldliness", wherein questions of passports, green-cards and permits of residence have been done away with. Edward Said, in his essay 'Reflection on Exile', states "Exile is the unhealable rift between a human being and a native place, between the self and the true home: it's essential sadness can never be surmounted the achievements of exile are permanently

undermined by the loss of something left behind forever. (101) .This leads to an awakening that the “ world has become a global village, so people must co-exist there also”

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## THE PROTOTYPE OF MODERN WOMEN IN SHOBHA DE'S *SOCIALITE EVENINGS*

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Shobha De is essentially a feminist writer. Like Nayantra Sahgal and Shashi Deshpande, she concentrates on women's problems and gives a new approach to them. She is a modern novelist who recognizes the displacement and marginalization of women and attempts to turn this pattern upside down through her writings. She constantly tries to shatter patriarchal hegemony and raises a voice of protest against male dominance.

Shubha De is a prolific and intelligent woman writer. She has emerged as a matured and conscious person through her writing, displaying a magnificent sweep of mind in her fiction. She is a dashing and courageous, best known as gelignite. The fictional world of Shobha is typical, carved out by her, seldom observed in the writings of other novelists, whether male or female. It is her own, resulted from the romantic realism in that it inaugurates the delineation of life of the higher middle class society coming up in the big metropolitan cities.

The theme of "Quest for Identity" recurs in her novels through the women protagonists in different versions. Karuna in *Socialite Evenings* presents a different type of women. She is very eager to separate herself from the world which adhere 'her to assume the status of other' and declines to accept the traditional etiquette and manners. She is dashing and unmindful of things as she refuses 'cowering' before 'elders' and at school tries to "attract attention by wearing ... sash hipster-style stitching the hem of (my) dress higher than was allowed arid swaggering around the basket ball court..." [p. 15]. With the growing age her intense emotional urge to identify with the world outside surges up in her mind. She tries to maintain herself before the girls who have everything. She represents a woman who asserts herself through defiance and protest. She is a strong determined woman who does not surrender in mere subordination. She had always "yearned to be a part of the smart and beautiful set" [Socialite Evening, p. 10]

Her mentor Anjali initiates her into a new life of a model. Modelling helps to identify her self. Her refusal to accept her good life which envisages a loss of individuality is her attempt to build up her own individuality. In place of permanent subjugation she prefers 'friendship' [p. 304]. She denies the institutionalization of her personality that attempts to make her stereotyped within marriage. She dislikes others who try to fashion an identity for her. Her aversion to fashion and the imaging of her life by other people is an act of creation of space where she can possess the freedom of her own self. Her acceptance of a single woman status is a kind of affirmation of herself. In a way, Karuna is a self-centered rebellion. As an act of courage she is symbolic representation of unromantic realism. Shobha De's women are like Karuna "disgustingly self-assured and revoltingly self-sufficient" (p. 305). Inna Walter says,

De has depicted Karuna as a young Indian from a middle class family as a capable woman able to circumvent her lot in life and launch into the kind of life-style of modelling and independent journalistic essays that is still not acceptable in conventional Indian society. (p. 60)

Even though grown adulteress, she is scared of the term 'grown adulteresses'. She continues her search for identity. She learns to recognize herself in saner moments and calms her ruffled conscience down:

And in the middle of it all was me – the original yokel, well, perhaps with a superficial polish – in a state of suspended excitement prepared for anything – everything . . . prepared to discover the world on my own terms. I felt reckless and brave. Adventurous and liberated. . . Getting on the . . . turning point (Socialite Evenings, p. 501)

Krish intends to enjoy a good time with Karuna and her husband threatens to divorce her when he finds that she is pregnant. She stands like a mountain unbroken in the crisis. She is confident of her search of identity under such adverse circumstances. She questions:

But mother why does security rest with a man? I feel confident now that I can look after myself. I am earning as much as any man. I have a roof over my head. I don't really have any responsibilities. I am at peace with myself. I'm not answerable to anyone (Socialite Evenings, p. 276)

Since she is determined to make a life for her, she is not deterred by Varan's threats nor does she bend to Raabir's suggestion. This can be made out from the remarks she made to Ranbir, "if anyone is going to cash in on this, baby, it isn't going to be you. Thanks for the lead, though. I'll try and write you in somewhere" p. 306]. This refusal to allow the 'imaging' of her life by others is her attempt to create space for herself where she possesses the freedom to write about her own self.

Anjali and Ritu could not frame out their identities, as the male dominated society does not allow them. As soon as Anjali becomes a devout Hindu wife, her identity is institutionalized. Her acceptance of the role of traditional Hindu wife, as Pramod K Nayar says, "it denies individuality to the women, and forces them to adopt attitudes, faces or ideals envisioned for them by the males. (p. 15)

The close study of her novel yields us several themes such as higher middle class society, family, marriage, husband wife relationship, sex, male dominance, quest of

identity, feminism, modernism, women to women relationship.

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## **GLIMPSES OF FEMINISM - AN INDIAN COMPLEMENT OF THE WESTERN DOGMA WITH REFERENCE TO THE WORKS OF SHASHI DESHPANDE**

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### **Abstract**

*Shashi Deshpande is one of the novelists in whom we find an exact reflection of Indian woman hood. Her Protagonists have an earnest voice, which clearly depicts her a feminist writer. Though the author does not find this as a comfortable identity. Shashi Deshpande is of the view that in calling her novels feminist, which classes them under a title is actually an imprisonment. She feels that while she is feminist, her novels are novels. Deshpande feels her novels are open examinations of the experiences of people in specific setting. In other words, her novels must not be read only within the framework of feminist concerns, but they are novels like any other with a gamut of issues and experiences. But still one cannot deny the fact that her appeal lies in the feminist themes. Her plots mold into emphatic pictures of feminist points of view. In almost all her novels, Shashi Deshpande objectifies new female subjective experiences with a gynocentric vision. She basically imitates the problems and concerns of the middle class Indian women. Her writings, rooted in the culture in which she lives, remain sensitive to the common everyday events and experiences, and they give artistic expression to something that is simple and mundane. Her feminism is peculiarly Indian in the sense that it is born out of the predicament of Indian women placed between contradictory identities: tradition and modernity, family and profession, culture and nature.*

### **Introduction**

Critical theory is a school of thought that stresses the reflective assessment and critique of society and culture by applying knowledge from the social sciences and the humanities. As a term, critical theory has two meanings with different origins and histories: the first originated in sociology and the second originated in literary criticism, whereby it is used and applied as an umbrella term that can describe a theory founded upon critique; Literary criticism is not an abstract, intellectual exercise; it is a natural human response to literature. Since Aristotle, however, philosophers, scholars, and writers have tried to create more precise and disciplined ways of discussing literature. Literary critics have borrowed concepts from other disciplines, like linguistics, psychology, and anthropology, to analyze imaginative literature more perceptively. Some critics have found it useful to work in the abstract area of literary theory, criticism that tries to formulate general principles rather than discuss specific texts. Mass media critics, such as newspaper reviewers, usually spend their time evaluating works—telling us which books are worth reading, which plays not to bother seeing. But most serious literary criticism is not primarily evaluative; Instead, it is analytical; it tries to help us better understand a literary work.

### **Feminism and Shashi Deshpande**

There are nine techniques which represent the most widely used contemporary approaches. Although presented separately, these approaches are not necessarily mutually exclusive; many critics mix methods to suit their needs and interests. Under these approaches when it comes to women, most of their writings may ardently speak for their position in the world, bringing such writings under a roof, which advocates the right for women. This approach usually places such writers of interest under a banner 'Feminism'. Shashi Deshpandecomes under the genre of Indian Writings in English, daughter of the eminent Kannada Dramatist and scholar, AdyaRangacharSriranga, is a widely acclaimed name in contemporary writers, with ten novels and five volumes of short stories to her credit. A winner of the prestigious Sahitya Academy Award for her novel 'That Long Silence', her literary talent also bagged her the Padmashri in 2009.

Shashi Deshpande quotes, "There are three things which made a writer of me, my father was a writer, I was educated in English and I was born a female". A clear evidence of the feminine soul in her, she moves ahead portraying the self of the educated women, their subjugation and their agonizing experiences with their male counterparts. Her portrayal of female protagonists who can think, speak and act but are constantly under an

opinionated male finds wider similarities in such women throughout our country. Through her novels she constantly raises a voice questioning the position of women folk. Though at many places she does not admit being a feminist, her protagonists step forward and voice their thoughts and views, proving their feministic perspectives. Shashi Deshpande reveals a sincere ability in *Voicing The Concerns Of The Urban Educated Middle-Class Woman. Trapped Between Tradition And Modernity, Her Sensitive Heroines Are Fully Conscious Of Being Victims Of Gross Gender Discrimination Prevalent In A Conservative Male-Dominated Society.*

In almost all her novels, Shashi Deshpande objectifies new female subjective experiences with a gynocentric vision. She basically imitates the problems and concerns of the middle class Indian women. Her writings, rooted in the culture in which she lives, remain sensitive to the common everyday events and experiences, and they give artistic expression to something that is simple and mundane. Her feminism is peculiarly Indian in the sense that it is born out of the predicament of Indian women placed between contradictory identities: tradition and modernity, family and profession, culture and nature. Her art is intensely personal, not political. Her feminism rooted in the native environment tends to be humanistic and optimistic in its outlook. The underlying theme in Shashi Deshpande's novels is human relationships, especially the ones that exist between father and daughter, husband and wife and also between mother and daughter. In all these relationships the woman occupies the central stage and the narration shifts through her feminine/ feminist consciousness. Her novels reflect the lives of suffocated women in search of a refuge from suffering. Searching for a solution to their private problems, the female protagonists in her novels shift from their personal pains to the sufferings of the other women around.

Her novels, featuring female protagonists, reconstruct aspects of women's experience and attempt to give voice to 'muted' ideologies, registering resistance. Shashi Deshpande's female protagonists are truly in search of inner strength and her attempt to give an honest portrayal of their frustration, hopes and disappointments makes her novels susceptible to treatment from the feminist angle. Shashi Deshpande, however, resents being called a feminist and maintains that her novels are not intended to be read as feminist texts. This is evident from what she says: *Is writing by women only for women? . . . when I sit down to write, I am just a writer – my gender ceases to matter to me. . . . We are different, yes, but once again the*

factors which unite us are far more important than the gender differences which divide us . . . I'm a novelist, I write novels, not feminist tracts. Read my novel as a novel, not as a piece of work that intends to propagate feminism. (Deshpande 2003 : 143).

In a general perspective, Urmi in *The Binding Vine* raises her voice against the rape of her elder daughter Kalpana by her sister Sulu's husband. Sumi, in *A Matter of Time* is left by her husband Gopal. He left without saying anything to anyone. And everyone blamed Sumi for the fault which she has not committed. Then there is another brave heroine Madhu in *Small Remedies* who has lost her only son Adit and who tries to get over the shock by writing biography of a famous singer Savitribai. She tries to find out how Savitribai managed to live without her child. And finally she gets her piece of mind back when she learns to live the life with courage like Savitribai. Another of Deshpande's female protagonist is Manjari, in *Moving On*, who tries to unfold and discover the past through the diary of her dead father. She resists the patriarchal and wants to live life on her own terms. She represents the modern, educated and rebellious girl who is independent and aware of her rights. Deshpande's recent novel, *In the Country of Deceit*, presents another modern woman Devayani who involves in a deceit or illicit relationship with Ashok, the District Superintendent of Police who is the father of a ten year old daughter. She sacrifices her reputation in pursuit of love and position. Thus, all the women characters in Deshpande's novels "try to assert themselves as independent individuals through confrontations with the traditional constraints in Indian society" (Haldar 11).

Women, the fountain source of beauty and bravery, have proved their mettle in all walks of life. The significance of their immense potential could have been confined to the margins had the world not produced reformers like Mary Woolstonecraft, Simon de Beauvoir, J.S. Mill and the likes of them. The seeds sown by these stalwarts have burgeoned forth a beautiful world to live in. The world today is full of women bringing laurels in. The basic problem that one is dealing with is the placement of women within family structures - those of birth or marriage. Clearly, the accident of birth is the most significant sociological problem. To marry or not to marry is an existential problem that feminists found themselves free from. That was a problem of choice, just as staying married or having children was. Feminists are not very sure about the right to happiness, but they were certainly clear about the right to autonomy. Freedom, the right to be human, this was their first preoccupation, for themselves and of course for other

humans. Shashi Deshpande handles many of these issues very clearly, yet one is left curious about husband and children. But still the rays of equality and admiration continue to spread too many dark regions where the souls of women strive for release.

### Conclusion

As members of the subordinate sex, Women are characterized by obedience and submission, and under male dominance they have to develop a tendency to prevail by passive means. They surrender - because they have to show to the world that their marriage is a success and so they put on the mask of an obedient and subservient wife. The message seems to be that a married woman has no other place to live and be happy than her husbands. But through the portrayal of her woman Shashi Deshpande has made it clear that her modern woman have not decided to meet the same fate that women have been

meeting since ages. In her novels the meek, docile and humble women emerge as bold, challenging and rebellious women. They defy male authority, hierarchy and the irony of a woman's masked existence. The question of whether feminism searches for identity, is answered by Deshpande mostly in the positive. Thus the reverberations of the New woman of Deshpande surely has her feminine concerns.

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## HISTORICAL RESEARCH FINDINGS OF SHRI SHIRDI SAI BABA

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### Abstract

*The aims of this research are to reviews the historical Research findings of Shri Shirdi Sai Baba in India and all over the world. The type of this research was a normative research with legal, historical, and conceptual approach. Research is conducted qualitatively with library research within primary and secondary legal sources. The outcomes of the research indicate that the Shri Shirdi Sai Baba was a Perfect Master or a Sadhguru. Being a Sadhguru, His divine charter of duties was to train the devotees with a view to evolving their mental and emotional qualities and ultimately to lead them towards emancipation. Such a process of evolution of all beings that come in contact with Him Therefore, He is called a "Samarth Sadhguru" (God realization).*

**Keywords:** Perfect Master (or) Sadhguru, Emancipation, Law of Nature, Spiritual Evolution, God Realization.

### Introduction

On the basis of about 40 research materials of importance collected and briefly highlighted in the book, "What Researchers Say on Shri Shirdi Sai Baba" (1995), it is clearly established, beyond any shadow of doubt, that Shri Shirdi Sai Baba was highest kind of Prophet of Saint and Saviour of mankind Par excellence. He was a matchless and the greatest contemporary Incarnation of God, whose charismatic divine personality as a Prophet or Godman, has been influencing, moulding, saving, spiritualizing and granting liberation to countless persons.<sup>1</sup>

### Sai Movement

His most benevolent mission of providing Love, help, cure, upliftment, solace and spiritual enlightenment to all those who came under his influence, nay, all of whom he drew to him by his mysterious designs, irrespective of race, religion, caste, class, nationality, occupation etc., without any trappings of high-flown, bombastic, obtruse or obscure spiritual concepts and idioms and any fanfare of publicity of his miracles and grace, has now assumed the shape of a gigantic global spiritual movement – the "SAI MOVEMENT". The Sai movement founded and set into motion by Sai Baba at the tiny dilapidated Dwarakamai Masjid of Shirdi in the later half of the 19<sup>th</sup> century and the

first two decades of this century, is growing and spreading fast throughout the world.<sup>2</sup>

### Shirdi Sai Baba – A Great Incarnation

The most distinguishing feature of this great incarnation, as unfailingly attested by most of the actual eyewitnesses or participant observers in the high drama of spirituality enacted by him at Shirdi till 1918 and as experienced by many realised souls of later years, has been his genuine efforts to unite different communities into bonds of love and brotherhood by not merely preaching them but by actually demonstrating before them how the basics of spirituality really work, how the souls of all creatures – persons, animals, birds and reptiles and other animals are essentially the same and are equal; how the principle of nexus between "Karma" and "Punarjanma" (Action and Rebirth) invariably operates in every soul's Journey; how all persons and other creatures of the animal world are in fact tied to each other by our mutual bonds of "Rinanubandha" (bonds of give and take); how it is so easy to reach the Lord's feet by following "Bhaktimarg" (path of devotion), and the like.<sup>3</sup>

<sup>1</sup> Satya Pal Ruhela., "Unique Spiritual Philosophy of Sri Shirdi Sai Baba., pp 54-55.

<sup>2</sup> B. Umamaheswar Rao, "Communications from the Spirit of Shirdi Sai Baba, p 71.

<sup>3</sup> Dr.S.P.Ruhela, "The Spiritual Philosophy of Sri Shirdi Sai Baba, pp 28-29.

### Divine Master of Universe

Sai Baba, the Divine Master of the universe who could recall for how many births a certain devotee had been in close contact with him, in the past birth what fault one did and what punishment he / she or it was suffering on that account in the present life, and who could just by his having been moved at the prayer of a tearful heart of a mother or father order a soul to take birth from the womb of that childless woman; one who monitored the births and deaths in this world and left proofs thereof for the inquisitive devotees to find them out.<sup>4</sup>

### Spiritual Demonstrations and Experiments

The mankind has not seen any other saint of such a great stature who did all such spiritual demonstrations and experiments with such ease and facility and with such breadth and depth. Really, Sai Baba is matchless. While there have been a countless number of saints in all religions, races, and countries in the long history of human civilization who have indeed taught many things of morality and spirituality and also many of them did show their myriad manifestations of their *Siddhi* powers, one distinguishing thing that has emerged from the testimonies of the researchers and writers and spiritual seekers on Shri Shirdi Sai Baba is that he used his miracles extensively for all and sundry, so spontaneously, without any glamour and fanfare of publicity just to help and cure all those who approached him with a prayerful heart.<sup>5</sup> This is clearly borne out by researchers that Shirdi Sai Baba preferred *Bhakti Marg* instead of *Gyan Marg*, but he was not against *Gyan Marg*. Those who wished to follow that *Marg* and had competence to do so, were encouraged by Baba to study several religious and spiritual texts but he cautioned them that it was a difficult and less satisfying path.<sup>6</sup>

### Ethnographic Records

The factual ethnographic details recorded by Shirdi Sai Baba's contemporary devotees like *Das Ganu*, *Hemadpant*, *Pradhan*, *Swami Sai Sharan Anand*, *Kavi Yogi Maharshi Shuddhananda*, *Bharti*, *Shivamma Thayee*, all those whose testimonies had been collected by Sri Narasimhaswamiji and recorded in his most thrilling work "*Devotees Experiences of Shri Sai Baba*" and the thrilling revelations made by Sri Sathya Sai Baba about the life of

Shirdi Sai Baba-how Baba lived, behaved, performed his divine role as Avatar, interacted with visitors and devotees, performed his miracles silently and surely, made his thrilling disclosure about certain persons past births, how Shirdi village and Dwarkamai Masjid looked like and what services, celebrations and activities were done there in, who went there, with what wish or motive and what he or she received from Baba, all these details help us in having a very magnified picture of Shirdi Sai Baba, the unique Fakir of Dwarkamai Masjid, sitting or working on our mental screen.<sup>7</sup> Like a video film these ethnographic details project a living and moving picture of actual Sai Baba passing before our eyes, engrossing us with Spirituality, ecstasy and peace. These ethnographic details of Baba and his time, which are not Intellectual analyses but pure simple, honest, and empirical accounts of the participant observers as devotees-cum-researchers for 60 years of the physical presence of Baba at Shirdi (From 1858 to 1918) instantly attract any one and turn him or her into Baba's devotee.

### Material & Methods

The material to be discussed in this paper is the miraculous and benevolent nature of Shirdi Sai Baba has been recognized and highly appreciated and praised in time and space. He assures his devotees to help, protect and cure by his miracles.

### Method of Research

The type of research used in this paper is normative research, reviewing the spiritual training methods of Shirdi Sai Baba from the historical dimensions.

### Spiritual Training Methodology of Shirdi Sai Baba

When Sai Baba was in His Human embodiment of Shirdi, thousands of people of different regions, religions, languages and categories used to visit Him. The young and the old, married and unmarried, worldly people and spiritual seekers and many others, representing a cross section of the society, used to approach the Master, to get His help and blessings to satisfy their material needs and spiritual aspirations<sup>8</sup>

Sadhgurus, like Shirdi Sai Baba, operate simultaneously at two levels of consciousness. Some of their activities are visible and some are non-visible. Examples of some of the manifested activities are feeding

<sup>4</sup> O.P. Jha, "Shirdi Sai Baba – Life, Philosophy and Devotion, p 93.

<sup>5</sup> Dr. C.B. Satpathy, "The Age of Shirdi Sai", pp 132-133.

<sup>6</sup> Ibid.,

<sup>7</sup> Narasimhaswami., "Devotees' Experiences of Shri Sai Baba", p 143.

<sup>8</sup> Nagesh Vasudev Gunaji, Shri Sai Satcharita, The Wonderful Life and Teachings of Shirdi Sai Baba., p 29.

the poor and the devotees, curing physical and mental diseases, rendering temporal assistance in material needs and religious pursuits of the devotees, and so on. The manner in which He used to give relief was miraculous at times. Hundreds of families of Shirdi and outside used to depend on Him for relief and sustenance in their worldly existence. Sai Baba never refused help to anyone who approached Him. He laboured day in and day out to solve the complex problems of His devotees, even when He was in indifferent health. Once He told a devotee that He (Baba) could not sleep during the previous night thinking about that devotee. *"what would happen to my people, if I constantly do not keep an eye on them?" He used to say.* This was the role of a Provider and a Protector. The other role of Sai Baba was subtle and non-visible in nature, which added permanent value to the lives of the people who approached Him.<sup>9</sup>

Usually, the perfect Master like Sai Baba do not force disciples to follow their advice. They suggest the prescriptions directly through words, actions, direct experiences, etc and / or indirectly through dreams anecdotes, hints, mediums etc., to each disciple or sometimes to a group of disciples. Baba, at times, used to speak cryptic or broken sentences or utter a certain unintelligible language. The devotees could comprehend its meaning only after a protracted mental effort and deliberation or discussion with others over the issue.<sup>10</sup>

### Sai Baba-Omniscient Sadhguru

Baba can always give a direct solution to all the problems, but His Method has been to lead the devotee through a self-discovery and an analytical mental process. Many a times, He would enquire from some devotees as to what they were talking about when they were together. He would then advise them on how to handle the compulsive and negative thoughts of the mind and how to inculcate a habit of generating positive thoughts. The Omniscient Sadhguru used to keep a watch on the negative and positive thoughts of His disciples and numerous examples about this can be found in Shri Sai Satcharita. Baba used to create thought waves in the minds of devotees by His subtle powers, thereby leading them to find a solution to their problems on their own.

### Guru Marga (or) the Path of the Teachers

The Sadhgurus not only gives emancipation to the human souls under their care, but they also create a few spiritual workers from among the evolved devotees to assist them in their universal and subtle activities. The basic principle they follow is to light a number of candles from a single candle and they expect the process to continue for generations, for all times to come. This is known as the "Guru Marga" or the "Path of the Teachers".<sup>11</sup>

### Qualitative Evolution of Mind

If we analyse the various methods that Shri Sai adopted while dealing with different devotees, one objective stands out prominently the qualitative evolution of mind of the disciples. In whatever He did towards the training of His devotees, the moot idea of Baba was to evolve not only the mental qualities but also the thought process itself. For example, when Nanasaheb Chandorkar, sitting near Baba at Dwarakamai Masjid was attracted by the beauty of a woman, Baba never advised him not to look at women. This incident is mentioned in Chapter 49 of Shri Sai Satcharita. What He advised was that while looking at any beautiful woman or beautiful object, one should think of beauty as an aspect of God's Creation. He further emphasized on the internal beauty of the soul and not on the external beauty of the body. The lesson that Baba gave was that when the mind is attracted to anything, it is better to attach a higher value to the thought itself rather than to struggle with mind to avoid the object of attraction. No one can struggle with his own mind, as it is the most powerful force in human beings, as ordained by nature. Therefore, Baba used to keep a constant watch on the thoughts arising in the minds of His devotees and used to guide them promptly.<sup>12</sup>

In another case mentioned in Shri Sai Satcharita, Baba had asked Kaka Saheb Dixit to *"stay quietly"* (Uge-Muge) in Dixit wada at Shirdi and not to mix with others. He told Dixit that he should be wary of thieves in the wada, lest they take away everything, meaning thereby the loss of positive quality of his mind and peace. Similarly, Upasani Baba was asked to stay at Khandoba temple and not to meet any one. He was not even allowed to meet Baba for a longtime, who was sitting a few hundred yards away at Dwarakamai Masjid. By separating the genuine seekers

<sup>9</sup> Dr. C.B. Satpathy, The Age of Shirdi Sai, pp 78-79

<sup>10</sup> Shri Sai Leela., Official Periodical., 1944., p 80.

<sup>11</sup> Prof. Dr. B.H. Briz-Kishore, A solemn pledge from True Tales of Shirdi Sai Baba., p 82.

<sup>12</sup> Kevin R.D. Shepherd, "Sai Baba of Shirdi-A Biographical Investigation., " p 331.

from the rest of the world, Baba wanted them to maintain a purer and positive state of mind and not to get contaminated by the negative thoughts of others, as it usually happens in social interactions. Since the Omniscient Baba could easily read through the thoughts of all His devotees, He could prescribe specific methods of thought control and spiritual evolution to each of His devotees.<sup>13</sup>

History shows that it is the positive forces of human minds that have built mighty Civilizations and it is the negative forces of human minds that have brought about the destruction of their own civilizations, as seen in the case of the Roman, Egyptian and Peru Civilizations.

## Results and Discussion

### Research Findings on Sai Baba

Some of the researchers have researched into the significance of the name "*Dwarkamai*" which Sai Baba gave to the old, dilapidated and forlorn Muslim mosque occupied by him in 1858 and where he lived till his *Maha Nirvana* in 1918.<sup>14</sup> Sai Baba's action of giving this name to the mosque was with a divine purpose or intention. He wanted the Dwarkamai to be the meeting place of all Communities, Sects, Castes, Occupations and other variants of social stratification, a crucible or melting pot in which all rigidities and tendencies of fundamentalism, alienation, self-estrangement, dominance, exploitation, superiority and inferiority complex and workings of ego could be melted and souls purified of all sorts of impurities. He wanted to make Dwarkamai an anvil on which the national unity was forged by the Divine Ironsmith using the flame of his spiritual teachings like atomic equality, *Rinanubandha*, love etc.<sup>15</sup>

It has been pointed out by some researchers that the Sai Movement started by Shirdi Sai Baba since the beginning of the 20<sup>th</sup> century has been growing and spreading, throughout the world, due to the fireless and devoted efforts of great devotees and propagators of Baba's name.<sup>16</sup>

### Miracles of Sai Baba

Each of the Shirdi Sai Temples established so far seems to have a thrilling story full of great suspense and mystery behind it—a story full of Sai Baba's miracles—how total strangers suddenly appeared on the scene and offered, with great dedication, humility and love, cash, stone, marble tiles, cement, iron bars, girders, windows, doors, fans, electricity fittings, and all sorts of other equipments appurtenances and decorations and even food stuffs for *Bhandaras* and funds for *Nama Saptahas* or *Kirtans*. The unseen miraculous hand of Sai Baba has been working behind all these offers and gifts and is visible to or experienced so intimately by those associated with any of these temples anywhere in the world. In this materialistic world, how these temples of Sai Baba have been coming up in almost all Indian Cities, Towns and important villages, and even in foreign countries, how people are motivated to donate funds and articles so liberally without any one's persuasion and without Shri Sai Baba Sansthan, Shirdi, yet being able to provide leadership to the Sai Baba Movement on the global scale, is a real mystery or miracle of Baba.<sup>17</sup>

### Sai's Literature

During the last few decades, a host of Indian and foreign writers have written on Shirdi Sai Baba. Some of them, like *Antonio Rigopolous (Italy)*, *Kevin sheperd (united kingdom)*, and *Marianne-warren (Canada)* have done research for their writings as part of their academic curriculum. However, original research on Baba was first undertaken by Das Ganu Maharaj, followed by *Govind Raghunath Dabholkar* and later by *B.V.Narasimhaswami*.<sup>18</sup>

### Conclusion

Based on results and discussion above, to conclude that, the Sadhgurus have always tried to give simple solutions to this complex problem of human society. If we follow the prescriptions of Baba, as contained in Shri Sai Satcharita, our thought process can go through a qualitative change and we can have a clearer picture of the world around and the vast universe. It will not only do good to us, but also to others around us. Therefore, when

<sup>13</sup> Dr. Rabiner Nath Kakarya, Shri Sai Baba-The Saviour., p 22.

<sup>14</sup> Marianne warren, Unravelling the Enigma, Shirdi Sai Baba in the light of Sufism., p 29.

<sup>15</sup> Vinnychitluri., "Baba's Gurukul-Shirdi.," p 21.

<sup>16</sup> Sai Sudha, Magazine-Golden Jubilee Souvenir, All India Sai Samaj, Madras., p 90.

<sup>17</sup> Maha Samadhi Souvenir, All India Sai Samaj, Madras., 1966., p 211.

<sup>18</sup> Bharucha, perin S., Sai Baba of Shirdi, Shri Sai Baba Sansthan, Shirdi, 1980, p 301.

reading Shri Sai Satcharita or other Literature on Baba, our thought should always be focused on the aspect of conscious mental evolution that Baba repeatedly taught and exemplified through his own conduct.

Yet, there is a lot of scope for further research, on Shirdi Sai Baba, not only at the personal level but also at an institutional level, by using the available modern research methodologies in various languages. Such research can be carried out by creating chairs in Universities, creating research institutes, academic research by scholars, publication of research papers in various languages, and so on. Even today, the Sai Spirit pervades the lives of millions. It is because of his universality and simplicity that He is accepted by all and He is being worshiped.

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## COLONIAL AND POST-COLONIAL FRANCOPHONE TEXTS IN RELATION WITH NEGRITUDE

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### Abstract

*Founded by Léopold Sédar Senghor and Aimé Césaire, Negritude as a movement aimed at giving voice to the long silenced Black of the world and attempted to rescue "blackness" from its negative definition, reconstructing it as something positive, through which black people throughout the world could unite as one body. The early literary works by African writers have been highly influenced by the movement of Negritude. It reflects itself in the detailed descriptions of African traditions and customs, and in the choice of various anticolonialist themes by the writers. The post independence era in the colonies is however marked by a resistance towards the movement of Negritude, which was denounced as racist. With a change in the social concerns of the society, the writings of post independence African writers underwent a striking change in style. In this paper, I explore the difference in the two kinds of literary works, pre-independence and post- independence, taking into account the choice of themes by the writers and their style of narration.*

**Keywords:** *Negritude, colonial, postcolonial, exoticism, orality*

First used by Aimé Césaire in his 1939 poem "Cahier d'un retour au pays natal," Negritude refers to a collective identity of the African Diaspora born of a common historical-cultural experience of subjugation. Both the term and the subsequent literary and cultural movement that developed emphasized the possible negation of that subjugation via actions of racial affirmation, of which the Haitian Revolution (1791-1804) is the prototype. Negritude reflects an important and comprehensive reaction to the colonial situation and rejects the political, social and moral domination of the West.

Founded by Léopold Sédar Senghor and Aimé Césaire, this movement aimed at giving voice to the long silenced Black of the world. Negritude attempted to rescue "blackness" from its negative definition, and reconstructed it as something positive, through which black people throughout the world could unite as one body. At the heart of negritude was the celebration of "blackness".

As the colonial experience lead to a rupture between the blacks and their history, it robbed them of a sense of history and culture, resulting in a huge crisis of identity. It is through Negritude that they raise their head for the first time against the colonial dominance and assert their identity as Black. African writers have used various strategies to assert their identity. Negritude literature includes the writings of Black intellectuals who affirm their personality and redefine the collective experience of Blacks. A preoccupation with the black experience and a

passionate praise of the black race, provides a common base for the imaginative expression in association with romantic myth of Africa. The external factor defining the black man in modern society is colonialism and the domination by the white man, with all the moral and psychological implications. Negritude therefore rehabilitates Africa and all Blacks from European ideology that holds the black inherently inferior to the white -- the rationale for Western imperialism.

The early literary works by African writers have been highly influenced by the movement of Negritude. It reflects itself in the detailed descriptions of African traditions and customs, and in the choice of various anticolonialist themes by the writers. It is interesting to note that the efforts to subvert power and authority of the colonizer through francophone literary writings are in the language of the colonizer because all the African writers were educated in French schools. Although these writers mostly adhere to the classical French style, yet one can discern an "africanization" of French, through the use of words and expressions in native language as well as orality.

The post-independence era in the colonies is however marked by a resistance towards the movement of Negritude, which was denounced as racist. With a change in the social concerns of the society, the writings of post-independence African writers underwent a striking change in style. In this paper, I explore the difference in the two kinds of literary works, pre-independence and post-

independence, taking into account the choice of themes by the writers and their style of narration.

Most of the initial accounts of African culture and traditions are presented by the colonizers, either the travelers or the missionaries. These accounts represent Africa from the point of view of the colonizer who was primarily interested in the exotic aspect of African countries. These accounts overlook the reality and celebrate the exoticism of Africa. Hence the primary job of francophone African writers was to liberate themselves from the unreal representation imposed on them by the colonizers. An effective strategy was to counter these accounts by providing counter accounts from the view point of an insider.

French African prose began with the publication of the novel *Batouala* by René Maran. It received the prestigious Goncourt Prize in 1921. *Batouala* does not differ substantially from colonial literature, but its strongly anticolonial preface, which earned it the prize, also created a scandal because it exposed to the French public the crude abuses of the colonizers. Its sensitive portrayal of African life, coupled with its evocation of the natural environment, made a profound impression on its African readers and offered a vivid example of what an African novel in French could be. He designated the novel, “roman nègre (negro novel)”, thus declaring his intention to present an inside picture of African life. His integration of the African scene into the narrative and symbolic structure of his novels as essential elements of their total scheme was a departure from the decorative role narrative had played in the exotic novels of previous French writers who had used Africa as a setting. Although the early writers were unable sufficiently to break free from the conventions established by French colonial writers, they wrote nonetheless from an African point of view and their themes pointed to the social consciousness arising out of a specific historical context.

This particular awareness underlies the work that can with justice be regarded as having brought the French African novel, finally into its own – Camara Laye’s autobiography *L’enfant noir* appeared in 1953. It marks the beginning of a productive period in the development of the novel in francophone Africa. In the very first chapter of the novel *L’enfant noir*, the reader comes across the African myth regarding snakes. One day while the protagonist is playing with a snake, her mother discovers him and scolds him. Later his father explains the African myth of snakes that function as the spirit of the family in order to protect it. He explains that one should therefore not be afraid of them but welcome them as they bring good luck.

In order to get the reader acquainted with African culture, the narrator refers to the culture of “griots”, praise singers in Africa. In this scene that follows, the “griot” is about to announce “dounga” a praise song for the father of the protagonist. He states: “...the griot could not hold back the dounga, the great song that is sung only for great people.” (18)

The narrator also refers to the totem of his mother inherited from her father. She had some special powers of a witch, as she was skilled in witchcraft. He also devotes a chapter to the ceremony of circumcision, which is usually marked by lot of festivity, before the act. He describes in detail the ceremony of his own circumcision. This chapter begins “ Later, I had to live the horrible ceremony from which all play is totally absent: the circumcision”. (55)

*L’enfant noir* in its content and atmosphere is far removed from any specific political orientation and does not appear to be inspired by any definite social purpose, such as animates the novels of Laye’s contemporaries. But it is written out of an attitude, and its general tone reflects the viewpoint from which it is conceived. Although at one level the book relates the growing –up process of an African boy moving from the security of his indigenous society to an outside world dominated by European values, the sense of deprivation which pervades Laye’s portrait of his African background, presented as an integrated community, hints at his overwhelming desire to preserve his spiritual heritage. The work is a subtle affirmation of the positive value of traditional Africa.

Laye’s purpose is not only to express the true quality of the life he knew, but also to affirm his appreciation of and his fidelity to his origins. He describes the social life of his people in an engaging way, conveying the warmth of personal relationships among them and expressing the sense of values which animate their existence.

Although Mongo Beti criticized Laye’s *L’enfant noir* because of its idyllic, autobiographic theme that was not obviously anticolonialist, Laye was interested in affirming the world of his youth, untouched by Europeans. It brings African life and experience to the fore and the novel has the symbolic structure that distances itself from the decorative role that African paysage had played in exotic representations.

A similar course is charted in C. H. Kane’s novel *L’aventure ambiguë* (1961). Here the subjective element in Laye’s autobiography is carried a stage further and deepened into an introspective method. Kane’s novel is essentially a work of meditation. The narrative serves to furnish a basic exterior context for an intensely personal

drama. Kane calls his work a "récit (story)" rather than a roman (novel), thereby calling attention to the objective signification of his drama. Around the figure of the tragic hero Samba Diallo, the writer has gathered up and woven into a representative whole all the elements of conflict within the divided self of the assimilated African between his originary identity and his acquired image within a new world. It can also be read as a critique of European civilization. Both Laye and Kane use the novel as a vehicle for expressing their vision of an African mode of existence. They are aware that the African's spiritual foundation is threatened with the interaction with the European culture and there might be no satisfactory alternative to such a situation of conflict. They promote a sense of integrity of the African self amidst the flow of change. They do not explore the change in the society but the cleavage it has caused in the mind of the African.

Laye and Kane are different from Ferdinand Oyono, Mongo Beti or Sembène Ousmane because the works of these writers is more realistic. In their novels one discerns a pronounced social consciousness. They direct their attention mainly to the conflict of the colonial situation seen in the broader political and social aspects. A firm social commitment dictates their themes and the desire to call into question the entire ideological structure of the colonial system. There is a literature of open revolt. Oyono shows that colonial society by its very nature vitiates normal human understanding. His emphasis is on institutional barriers to communication. He presents characters that seek an accommodation with the white man, but fail because of the values which the colonial system presupposes. In *Une vie de boy*, Toundi, for example, ends up the tragic victim of his naïve illusions.

The essence of African's condition presented in Beti's novels resides in his complete spiritual confusion ending towards degeneracy, the moral isolation of individuals consequent upon the collapse of the traditional order under the impact of colonialism. The colonial alienation is marked by moral corruption of African society by a system that distances them from their own traditions but is unable to provide useful alternative. If the keynote of the two novels discussed above is skepticism, Sembène Ousmane's work is marked by optimism. He occupies a special place among French African novelists, because of his personal history and the specificity of social purposes in his writing. An ex-serviceman and one time docker and trade-union leader in Marseilles, he received no formal education. He does not write from the perspective of elite but with a pronounced bias for the ordinary people. Less concerned with spiritual

problems of the colonial conflict but with the specific social and economic aspects of this conflict, in *Les bouts de bois de dieu* (1960) a chronicle of an imaginary strike by African workers in a French colony; he glorifies trade-union organization and collective heroism in the service of a social cause. His ambition is to record the progress of African society to provide an inside picture of its evolution as it was lived.

French African novelists have also shown marked reticence to depart from the standard structures of the French language. Their position in this regard is, however, understandable as they all received a regular French education which emphasized respect for grammatical norms. But despite the severe limitations imposed on them by their linguistic medium, French African writers have nonetheless attempted to africanize their works not only by the occasional introduction of local terms but also by habitually adapting French to African forms of phrasing in the speech spoken by their characters. Sembène Ousmane and Oyono are the most consistent in this practice. African novel is distinguished from the western tradition not only in its perspective but also in its content, because the need to offer an African perspective has urged the novelist to relate his work in a fundamental way to its African context.

Having thus established a specific tone of address, the novel in francophone Africa could be expected to progress beyond the limits of preoccupations arising out of colonization. That this process had already begun – that new issues were calling forth new concerns and, therefore, a new approach – had already been indicated by the emergence in 1967 of a new novelist, the Senegalese Malick Fall, in whose novel *La plaie*, the theme of the social outcast possessed by a morbid obsession had made its appearance in the African novel. Following the success of this novel African literary scenario saw a proliferation of literary works that distanced themselves from anticolonial themes. There was a considerable decrease in the obsession with Europe and Europeans, as the colonial era had ceased to be the temporal frame in which events were set, strong and pointed criticism had assumed a key function, and an African audience was clearly being cultivated. There is also the beginning of a new form in these works. In these new novels it is less theme and argument in the usual sense that matter, as it is the search for a new novelistic diegesis, the revision of notion of character, a new way of organizing dialogues, chronology and a questioning of meaning (be it social or textual).

Ahmadou Kourouma's *Les soleils des indépendances* (1968) characterized by exotic style and neologism, addresses Malinké people independently from the new sovereign national borders, and signals the move away from anticolonial subjects. It deals with transformation of society after independence and denounces the corruption in African society. There is an evidence of liberation from both anticolonialism and from the myth of negritude. *Les soleils des indépendances* narrates the story of a descendant of a royal family who loses everything after the independence and becomes a beggar. He has never been to school, so knows neither to read nor to write. He cannot work in the modern Africa. But the novel is classic not for its critique of Africa after the independence, but for its style, for the manner in which the writer uses French. Kourouma breathes new life into the francophone African novel in the late 1960s. His style is that of new realism. He adapts the French language to "Malinké" idioms and syntax. From the very first sentence of the novel the French begins to africanize: "He was finished in a week in the capital, Koné Ibrahima, a malinké, or we say in malinké: he could not survive a simple cold" The reader understands the meaning of this sentence, that Koné, a malinké died, but the writer feels the necessity to repeat it in malinké. He invites the reader to share the African way of feeling, seeing and thinking. Hence the reader observes not only a change in the choice of themes that mark post independence literature but also a striking change in the style and use of French by these writers.

*L'anté-peuple* by Sony Labou Tansi (1983) set in 1960s and 1970s presents the Congolese society after the independence and highlights the socio-political corruption where only the rich and famous are considered human, the rest are all insects. It narrates the story of Dadou, director of a girl's school who falls in love with one of his students Yavelda. She commits suicide and accuses him in her suicide note of making her pregnant. The novel presents his struggle as he joins the "maquisards" resisters and finally kills the premier, a person of high social standing in order to save the resisters. The socio-political corruption in the state is compared to the colonial system and the novel asserts a need for decolonization from such corruption. The style is different from earlier writers, as the reader notices extensive use of vulgar words such as "merdant" and "mocherie". These words repeat themselves a number of times describing the chaotic and confusing state created by the corruption in the city.

A new form that emerged in African literature during the same period has been described as "psychological

novel" written in the first person singular. Mariama Ba is typical of the authors in this literary movement. Her novel *Une si longue lettre* (1979) is an epistolary novel, almost purely autobiographical. The story develops from the point of view of the female protagonist who narrates her story to a friend through a letter the problems she faces as her husband tells her that he will take another wife. Among the novel's distinctions is the fact that it is a rare instance of social criticism by a woman, and that its target is neither the colonial past nor the politically troubling present, but rather the problems of polygamy. Mariama Ba is not concerned with the dynamics of colonial subjugation, but attacks African society, long subjugated by the colonizer for meeting out a similar treatment to women. As Kourouma and Tansi attack African society for socio-political corruption, she attacks the society for its patriarchal concerns. Another novel in the psychological tradition is Mudimbe's *Entre les eaux*, about a man unable to commit himself to any ideal or relationship.

What is African in these works is also their use of European languages impregnated by African languages. Monémbo's *Les crapauds-brousse* is afro-centric in so far as its French is influenced by many African languages (119). Several sentences appear in Arabic, from koranic expressions to common exclamations. Diouldé, the protagonist of this novel a tragic character whose political awareness develops too late He dies secretly and faceless having been unable to construct his personality. Stressing the importance of style, a critic explains that revolutionary writers of Benin produce valuable aesthetic works when they understand and accept the fact that what is essential in literary creativity is not the message but the manner of its delivery, in other words the style.

In these new novels, experimentation is meant for the informed African reader who is able to submit to the guidance of a discreet but demanding narrator. A good example is the Ivorian writer Charles Nokan's *Le soleil noir point* (1962) of which Dr. P Ngandu writes: "it is not a continuous narrative but a juxtaposition of short vignettes and sketches consisting of dialogues, descriptions, letters, and excerpts from diaries, dreams or prose poems. This loose structure evidenced the author's determination to experiment outside the conventions of the traditional French novel". Anthology of Ivorian literature lists it as a play. These novels have seen diverse narrative techniques that aim at rejecting the western notion of novel, characterized by linearity and a distinct chronology of events.

This article traces the evolution of francophone African literature by contrasting the pre and post independence works by some African writers from Sub-Saharan who write in French. While the earlier works emerging during colonial times present a resistance to colonization through a variety of anticolonial themes and struggle within their limited means to liberate themselves from the hegemony of the colonizer's literary style and technique, this struggle is met with positive results during the post independence era. The African narrator incorporates African orality and uses French in a way that africanizes it. One observes not only a striking change in narrative techniques that present African reality and experience in a new manner, privilege plurality over the western notions of individuality and singularity, but also a proliferation of various themes that do not address colonial issues.

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## THE JOURNEY OF THE BIBLE IN TRANSLATION: STRUGGLES, CONCERNS AND PERSPECTIVES IN THE ENGLISH SOIL

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### Abstract

*The translation of the Bible has a history of struggle; a struggle of communicating. The changes in society influence language, and in turn translation; such changes can be traced in the translations of the Bible. Literary claims defy time, but language does change with time. Time and again, the literary world is faced with the need to bring out modern versions of classics. As a socio-cultural work and as a sacred text, the Bible has travelled across many centuries. Translation activities reaffirm language changes and the journey of the Bible through time has resulted in the production of different versions.*

**Keywords:** Translation, struggle, Bible translation. Communication, modernity

### The Bible

The Bible has been written by different authors believed to have been inspired by God in a time span of more than 3000 years (Scott 2). The Christians believe it to be the Word of God. The Catholic Church has accepted 73 books in its cannon, while the Protestant Bible has 66 books. The Old Testament was originally in Hebrew and Aramaic and the New Testament in Greek. The English word 'Bible' comes from the Latin word *biblia* which means "little books" (Barnstone 153). The Jews follow the Hebrew Scriptures, while the Bible of the Christians have the Greek scriptures along with the Hebrew Scriptures. It is divided into the Old Testament and the New Testament. The Hebrew Bible is basically the book of the Jews. It contains their law, history, tradition and culture. Christians have accepted the Hebrew Bible as the Old Testament and the Greek writings of the disciples of Christ as the New Testament.

### Translation of the Bible

Translation of the Bible can be first traced to the translation of the Hebrew Bible for the Diaspora Jewish community that was settled in Alexandria. The 'Septuagint' can be considered as a first translation of a communal nature. Seventy-two elders were involved in translating the Pentateuch and hence the term 'Septuagint'. It is claimed that the seventy-two elders were divinely inspired and the identical translations were done in seventy-two days. In the *Letter of Aristeas*, which is considered as the "oldest extant book on the history and theory of translation" (Barnstone 166). There is an account of how Demetrius of Phalerum was commissioned by the King Ptolemy II Philadelphus to

form the great Alexandrian library. It was his suggestion that later paved way for the Septuagint translation. Though it was the translation done for the Diaspora Jewish community in Alexandria in third century B.C. that was referred to as the 'Septuagint translation', later translations into Greek of the Hebrew Scriptures came to be referred to as the 'Septuagint translation' (Readers Digest 108).

As a book, the Bible is the sacred book of the Christian community. Translation has been a need in the Christian community where the followers are exhorted to know the Scriptures. The missionary zeal for the Gospel to be preached across the world, forms the basis for the wide proliferation of Bible translation. The very motivation of Bible translation is Christ's exhortation to spread his message in Matthew 28: 19, "Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, . . ." (NKJV).

### The Bible in English

The English language, now a widely acknowledged global language was earlier the language of the common man. Since the Scripture was in Greek and Hebrew; only the clergy had access to it. In the English language, the earliest known translation of the Bible (as early as A.D.670) was a paraphrased version of selected passages by Caedmon. The bishop of Sherborne, Aldhelm is credited to have made the earliest 'translation' of the book of Psalms. Bede, the monk of Jarrow was also involved in translation of the Scripture though none of the translations have survived. The Lindisfarne gospels are interlinear glosses that are the earliest kind of translation. The ancient

versions that were made to be used by the Jews were the Septuagint and the Jewish Targums. The early Christians used various versions namely the Syriac, the Latin, the Coptic, the Georgian, the Sogdian and many others. Christianity in England was basically carried out among the Anglo-Saxons by word of mouth, or in other words, there seems to have been free kind of oral translation of the Scriptures and interlinear translations come into existence only in the ninth and tenth centuries. The copies of portions that have survived include the Lindisfarne Gospel and Rushworth Gospels.

John Wycliffe and William Tyndale paid with their life and death for translating into English, the common man's language. As translation also carries the power of understanding from the clergy to the common people of England. Hidden behind the concern for wrong or mis-interpretation, was the fear of losing the control of the masses. Bruce M. Metzger has given an historical account of the different versions of the English Bible in *The Bible in Translation: Ancient and English Versions* (Metzger, 2001). Some of the significant translations from Wycliffe onwards are listed below.

#### Table 1 Bible Versions

Version Year

Wycliffite Bible 1382;1388

Tyndale's English New Testament 1526

Coverdale's translation 1535

Matthew's Bible 1537

Taverner's Bible 1539

The Great Bible 1539

Edmund Becke's Bible 1549;1551

The Geneva Bible 1560

The Bishop's Bible 1568

The Rheims-Douay Bible 1568;1610

The King James Bible 1611

Edward Harwood's New Testament 1768

Charles Thomson's Bible 1808

Noah Webster's Bible 1833

Julia E Smith's Bible 1876

The British Revised Version 1881; 1885

The American Standard Version 1901

The Twentieth Century New Testament 1901;1904

Weymouth's New Testament in Modern Speech 1903

Mofatt's Translation of the Bible 1913;1924 25

Smith and Goodspeed's American Translation  
1923;1927

The Revised Standard Version 1952

The Jerusalem Bible 1966

The New American Bible 1970

The New English Bible 1970

The New International Version 1978

Henry W.Cassier's New Testament 1989

David H.Stern's Complete Jewish Bible 1998

The Basic English Bible 1949

J.B.Phillips's Version 1958

Today's English Version 1966;1976

The Reader's Digest Bible 1982

The Contemporary English Version 1995

New International Reader's Version 1996

The English language is now a global language, where not just the English natives, but readers across the globe read English publications. Modernity has changed the publication industry. From being a sacred text in the center of a community, the move is now toward one, where the consumer is to be satisfied. The modern versions of the Bible are an exhibition of this phenomenon. Another important point of contention in the version debate has been raised by Dick France as: "the need for constant retranslation arises not only from the development of the English language but also from the growing availability of evidence for the original texts themselves" (France 179).

#### Translation and Revision

With time, versions have undergone revision, and updated versions like *New American Standard Bible* 1971, *New Jerusalem Bible* 1985, *Revised English Bible* 1989 and *New Revised Standard Version* 1990. Thomas Nelson Publishers had held the copyright for the *American Standard Version* and the *Revised Standard Version*. Under the leadership of Sam Moore, it was decided to publish the *New King James Version* which is basically an updated edition of the *King James Version*. The translators of the NKJV (1982) purposed to remain faithful to the originals which they believed to have been divinely inspired. In the translation process, they made sure the beauty that the KJV is known for, will not be lost. Also a revision of archaic words with contemporary usages was done (Foster 56-57). Paraphrased versions of the English Bible have also been produced; Kenneth Taylor's *Living Bible* (1971) and Eugene Peterson's *The Message* (2002) belong to such versions. *The Street Bible* (2003) and *The Emoji Bible* (2016) are examples of translations which are user-generated in nature.

Translation can only be done with respect to a social system of the times of its production and reception. Translator's struggle to explain the content across the language respecting both the author and the reader in a significant way. The decisions he makes determines the

perspectives of the translation politics of the text: "The task of the translator is thus mired in a series of intractable and irresolvable contradictions. It begins with the fact that translation itself is a highly volatile act. As the displacement, replacement, transfer and transformation of the original into another language, translation is incapable of fixing meanings across languages" (Rafael 389).

Translators are also often accused of making the reader accept an interpretation as a reader is often dragged into reading a perspective. Translators can drag the reader to unconsciously accepting the perspectives taken within the text as focusing on one part of the picture, can blur the other parts. In its modernizing attempt, the second edition of the TEV has adopted a gender inclusive language suit the modern audience and being more sensitive to feminist theorists. This has brought about some changes in several verses. For example, in John 1:12, the KJV has "sons of God" while the TEV has "God's children" (Marlowe, "Gender-Neutral").

In the case of translations of sacred texts, it is always a committee that decides the perspectives and positions to be taken. There is always an intended audience, a target community for the reception of every translation. The translation of the scriptures and the amount of freedom to be used has always been an issue of concern. The production of newer versions/TTs has always sought to highlight this dilemma of translation. On another new version TNIV (Today's New International Version), which strives to make the modern reader understand it has been said thus: To the extent that the translators of the TNIV are attempting to meet these goals for the present culture, their efforts must be respected, even if their conclusions many times are not accepted. . . . It seems to step into the fray in a way that helps foster the support of a feminist approach to language. Furthermore, this places it in the context of being led by the world spirit and not by Scripture itself. . . . (Stallard 15)

D.A. Carson describes appropriately, the common fear among theorists of Bible translation: "We cannot deny, I think, that some of the pressure for change springs from a profound abandonment of the Bible's worldview, the Bible's culture, the Bible's story line, as that has been mediated to us by various English Bibles. I mourn the loss." (quoted in Stallard 11).

## Conclusion

The Bible has traversed linguistic and cultural borders and is the most translated text in the world (Barnstone 137). There has been a marked struggle in the translation of the Bible. The Bible stands as a classic example of a literary text which has been passed down across the centuries, remaining relevant to the world even in the twenty-first century. Language variation has definitely been one of the primal reasons for the proliferation of new versions in the modern language. In the case of the English language it is especially so: as it has been used across the world in different places and cultures owing to the impact of the internet and other factors such as colonialism. It is a fact that with the passage of time the language itself has changed. The new translations are communicative without an effort from the reader's part, though it is the earlier translations that carry the air of awe.

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## DIASPORIC VIEWS AND THE SHADOWS OF THE IMMIGRANTS IN MANJU KAPUR'S *THE IMMIGRANT*

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### Abstract

*ManjuKapur is the most talked about and appreciated contemporary Indian English novelist. Manjukapur's works has been always dependent on the theme of woman's marriage, search for their identity, and trauma and dilemma of the second sex but in the immigrant, the theme has occupied the diasporic consciousness of the novelist. The protagonist of the novel is Nina, who is an English teacher at Miranda House, New Delhi. She lives with her widowed mother. Even Nina at a mature age of thirty she has no idea about her future husband. Later Nina gets a proposal from the NRI, a dentist by profession who leaves India and settled in Canada after the death of his parents. Ananda faced so many difficulties there from the very first day. This is also happens to Nina in this novel. Nina struggles with the new surroundings, new routine, new people. ManjuKapur has also inscribed the issues of migration like infidelity changes the notion of family life, cultural recognition and marital fidelity in her novel the immigrant through Nina and Ananda. ManjuKapur has brought the diasporic issues in this novel. Of course the migration brings trouble to the migrants but the new culture also gives a new way of life and makes some developments in their life. But it depends upon the attitude of the person how to tackle with the obstructions that come in between from migration to settlement.*

### Introduction

ManjuKapur is the most talked about and appreciated contemporary Indian English novelist. She studied and received M.A. in 1972 from Dalhousie University in Halifax, Canada and an M.phil from Delhi University. Her fiction explores themes, concerns feminism, domesticity and contemporary urban values. She is one of the noted South Asian women writers. She is the author of five acclaimed novels, *Difficult Daughters*, *A Married Woman*, *Home*, *The Immigrant* and *Custody*. Her first three novels and fifth were set in the backdrop of north Indian cultures and in and around Delhi whereas her fourth novel is set in western country, where Kapur did her M.A. in Halifax.

Manjukapur's works has been always dependent on the theme of woman's marriage, search for their identity, and trauma and dilemma of the second sex but in *the immigrant*, the theme has occupied the diasporic consciousness of the novelist, though she does not have the name writer of diaspora. The contemporary writers like Jhumpa Lahiri, Anita Desai, Kiran Desai, V.S. Naipal, Vikram Seth, Bharathi Mukharjee, Upamanyu Chatterjee, Salman Rushdie, and Gith Hariharan were called as the writers of diaspora. The writings of these writers provide an inside view of the problems and obstacles endured by the expatriates in their new adopted land.

Diaspora means a dispersion of a people from their original homeland. There is a difference between Diaspora

and Exile. The difference will be based on the attitude of the homeland and of the migration. Exile is the forced action to the migration and there are lots of sufferings in the life of exiled people. Even their life is absurd and their mind will be counting the days for their return to the homeland. Unlike Exile, the Diaspora may assume a certain accommodation to living away from the homeland. For the Diaspora people, it is possible to survive and even thrive in the adopted country.

The migrants were not migrated to the other country by their own wish but they were in the condition of moving to another country for the support of their financial state and for the sake of their family. The people leave their homeland for various reasons because the reason changes for the period to period. In earlier days people may migrated to other country to work as a labour or a soldier for war but now they willingly move to the other countries for the search of better job to get maximum salary or some may move for the basic needs of their family. The people who move to the another country as a labour very well known that there are so many problems in the abroad because of the economic, social and racial discrimination but they thought west is the land of opportunities and I think their thought is true.

The reason for the migration may vary from one person to another but their feelings are same, their expressions are common. Their expressions are the major

themes in the Diasporic writers' works. The themes are like thirst for identity, sensitivity, homesickness, defeat, disconsolation, alienation, disaffection, torment and torture and also they face the problem of cultural conflicts, cultural displacement and double identity; all of these problems lead to the isolation of the people from their surroundings.

Though ManjuKapur is not a Diasporic writer she used all those above mentioned themes in her novel *the immigrant*. The protagonist of the novel is Nina, who is an English teacher at Miranda House, New Delhi. She lives with her widowed mother. Her mother also thinks like Indian mind-set of considering a daughter as a burden. Her father was died, so the only support for her is her mother. Even Nina at a mature age of thirty she has no idea about her future husband. The prayer of Nina's mother has come true that Nina gets a proposal from the NRI, a dentist by profession who leaves India and settled in Canada after the death of his parents on the call of his uncle with the mind set of an immigrant, departing with no desire to return. Nina's mother felt so happy and prayed for the proposal to materialize. This is the dream of every Indian. The people have a thought that life in abroad is a most beautiful thing but the truth is that the life in another country is most dangerous one and lots of problems are there. They will be facing the problems like self-alienation, search for identity, conflicts in culture etc.

This type of behaviour is common with immigrants belonging to the colonized countries in the colonizer's countries. They don't show any type of respect towards them. The migration snags the personality of the migrants. Though he is in foreign land he has the culture of his country in his blood. But the fate makes him to adopt the culture of foreign land. This is also happens with Ananda when he reaches Canada. He faced so many difficulties there from the very first day. At his uncle's house he has instructed to do his own work by himself like clean the toilet, wash the bathroom floor after bath. All those things made Ananda to shock because of his Indian blood. Ananda did not eat the non-veg in India. Even he refused that in the earlier days of his migration to Canada. His friend Garry said 'But soon you will be asking for steak.' I think this is the symbol of chance to happen in the future because he did that in the later part of the novel.

There is no fault with Ananda and his Canadian relatives. Both are following their own culture. It is very difficult to metamorphose immediately in the new culture. But it is possible to adopt the new culture. Slowly, Ananda transmute in the West culture, everything food habits, dressing sense, lifestyle, relationship and family. He also

starts to behave like Canadian people and assumes himself Canadian. Ananda's his mind diverts towards his nation when he finds something against his taste and interest.

There is one more problem in the process of settlement in abroad is racial discrimination. Though we are in the era of globalization and liberalism, Westerners treat the Eastern people on the grounds of race and ethnicity. This is happens to Nina in this novel. She leaves India after marrying Ananda, an enquiry takes place at airport and a number of questions have been queued for her, this makes her to ask herself, 'why were people so silent about the humiliations they faced in the West?'(108) on reaching Canada, she asked to Ananda that, 'They wouldn't treat European or American like that, why me' and adds that 'they did it because we are Third World' (111).

Nina struggles with the new surroundings, new routine, new people. She is outrageous in Indian culture and demonstrates the behaviour of the epitomic Indian wife. Nina, in the new land it is difficult for her to connect with the new circumstances and she feels isolated. Her fight with the passing of days makes her tired. So Kapur gives instruction to the immigrants to 'forget the smells, sights and sounds you were used to, forget them or you will not survive. There is new stuff around, make it your own, you have to' (123). I think this is the correct solution to avoid the isolation from the migrants. The problem will be arising if they will not follow those things.

Basically women's identity is always in margin at the multiple levels and it becomes worse in the migrated land if she will not come out from the four walls. For example, before marriage Nina was called as Nina-Batra, after marriage, carries her husband's name as Nina Sharma. But after the migration she even loses the identity as Indian and also her profession of lecturer. She feels that everything is very strange. She was a teacher in India and she taught for ten years there. And now she does nothing. But her loneliness encouraged her to get identity in the foreign land by the suggestion of Sue, joins the La Leche League, a group which focuses on feminist issues and later goes for the two year Library Science Course so that she could be independent financially. Nina's this action explains when growing aspirations of people are given right leadership, they turn into achievements.

ManjuKapur has also inscribed the issues of migration like infidelity changes the notion of family life, cultural recognition and marital fidelity in her novel *the immigrant* through Nina and Ananda. Both of them had pre-marital affair. But now they are not ready to get a better married

life. Ananda is unable to satisfy Nina biologically because of his impotency. Dissatisfaction distracts their minds because of that they started to have an illegal relationship. On the one hand Ananda enjoys another woman, Mandy; in her absence and on the other hand Nina too does the same, when she meets Anton, hailed from New York, during the course of her library studies. Nina considers this act as independent, liberty in sex and entirely separate from other people.

### Conclusion

ManjuKapur has brought the diasporic issues in this novel. But she does not indicate any root to the problems faced by the immigrants rather she leaves on the reader to

chisel out with it. She has not curses the new land but she differentiates between the life in the homeland and in abroad. Of course the migration brings trouble to the migrants but the new culture also gives a new way of life and makes some developments in their life. But it depends upon the attitude of the person how to tackle with the obstructions that come in between from migration to settlement.

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