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From the Editor's Desk

Welcome to the latest issue of the Journal of English Studies, Volume XIII, a peer-reviewed journal dedicated to publishing cutting-edge research in literary studies. This issue brings together a diverse range of articles, essays, and reviews that reflect the complexity and richness of literary scholarship today.

The articles in this issue engage with various aspects of literary theory, criticism, and history, from the intersections of literature and culture to the politics of identity and representation. Our contributors offer fresh insights into the works of established authors, while also introducing us to new voices and perspectives.

As we navigate the rapidly changing landscape of literary studies, this journal remains committed to fostering a community of scholars who are passionate about advancing our understanding of literature and its role in shaping our world.

We are grateful to our contributors, reviewers, and editorial team for their hard work and dedication to this issue. We hope that the articles and reviews presented here will stimulate lively debates, inspire new research directions, and enrich our collective engagement with the world of literature.

Dr. Poonam Nigam Sahay
Chief Editor,
Journal of English Studies

CONTENTS

Sl. No.	Title	Author	Page No.
1.	Dr. P. N. Sahay & Letare Mariyam Purty	Ecocriticism in Ruskin Bond's Short story "Bird Life in the City"	1-6
2.	Dr. V.C. Mahto	Relevance and importance of Speaking Skill and its Barriers	12-14
3.	Dr. Md. Shakeel Ahmed	A Handful of Rice Denied	7-11
4.	Dr. Gauri Shankar Jha	F. Scott Fitzgerald: A True Child of the Twenties	15.22
5.	Dr. Kumar Parag	Rudyard Kipling's Kim: A Text of Literary Tourism	23-30
6.	Dr. Achal Sinha	The Contours of Trauma in Malsamy Jacob's Zorami: A Redemption Song	31-38
7.	Dr. Juhi Jessica Rowena Horo	Task-Based Approach to Develop Writing Skills	39-45
8.	Dr. Eva Margaret Hansdak'	Hinglish as a Marketing tool commodification of code-mixed of Hindi and English	46-56
9.	Dr. Madhu Mishra & Dr. Bishwajit Choudhury	Hijri can talk but they can not speak: A Re-reading of Dattani's 'Seven steps Around the fire'	57-68

Sl. No.	Title	Author	Page No.
10.	Dr. Sumit Kr. Dey	Technology, Environmental Degradation and Ecocritical Aspects in Kamala Markandaya's The Cofferdams	69-75
11.	Dr. Thomas Dung Dung	William Faulkner (The Southerner) and The Sound and the Fury: A difficult Novelist and A Complicated work of Art: A Glancing	76-87
12.	Dr. Manisha Titus	Narrow Domestic walls: An Exploration of Santhali voice in Shekhar's The Adivasi will Not Dance	88-92
13.	Ms. Ananya Bose & Dr. Achal Sinha	Involvement of Caregivers in Childhood: A Psychological Study of Toni Morrison's Beloved	113-121
14.	Dr. Manu Bharti	Chasing the Ghost of Past: A Re-Reading of Ibsen's Ghosts	93-98
15.	Dr. Nitu Minz	A Study On Identity Crisis In The Arthur Miller Plays	99-105
16.	Dr. Shalini Prakash	The Struggle Of African Women In Selected Novels By Ngugi WaThiongo	106-112

Sl. No.	Title	Author	Page No.
17.	Subrata Halder & Dr. Samira Sinha	Human Traits in non-human beings in Herge's Tintin in Tibet	122-129
18.	Ms. Jyoti Mandal	Women in Colonial Space: A Study of Chinua Achebe's Things Fall Apart	130-136

Ecocriticism in Ruskin Bond's Shortstory "Bird life in the city"

Dr. Poonam Nigam Sahay

Letare Mariyam Purty

Abstract

Ecocriticism looks at the relationship between Ecology and Literature. The influence of human activities on environment is higher because of structural changes, industrialization, advancements in technology and other factors. Globally, these practices have sparked grave ecological issues. One such human activity that causes animals and birds to become homeless is deforestation, which forces them to look for refuge elsewhere, sometimes in grass lands, other times in human settlements. Ruskin Bond is a renowned Indian author of English literature, most recognized for his accurate depictions of nature and its elements, down to the smallest details. His writings beautifully stress the need to protect the environment and live in balance with nature. This paper aims to analyze his style of presenting ecological problems in his literary work "Bird Life in The City."

Keywords :

Ecology, Ecocriticism, Deforestation, Birds, Literature.

Introduction

Poets and writers have always succeeded in creating a close bond between humans and the natural world. The world's bio diversity is correlated with the environment's specific civilization and culture. The bond between people and animals might completely disappear when there is a disruption in society and their extinction would become a threat to nature itself. The world of today is changing in terms of biodiversity and ecology, which raises temperatures and inherently damages the ecosystem. Times of India on the event of International Animal Right Day highlights the ecological concern urgently

*Associate Professor, University Department of English, Ranchi University, Ranchi.

E-mail : prof.pnsahay@gmail.com

**Research Scholar, University Department of English, Ranchi University, Ranchi.

E-mail : mariyampurty0311@gmail.com

Historically, Hindu scriptures have emphasized 'ahimsa' towards all that is living. Humankind is quite evolved more; complex abilities over other species do not entitle them to act superior but as the supreme protector intended. Culturally, in the Indian ethos, animals have always held special significance in our day-to-day lives and a sense of belongingness naturally prevailed. With growing urbanization and migrations the animal care ecosystem is also getting affected. (Times of India, 2022)

With a teeming population the nation had to make room for a variety of dwellings, structures and agricultural farms at the mechanical pace of expansion and modernization, leaving little room for the flora and animals to flourish. The drastically rising rate of deforestation, which has caused damage to the birds, shifting their environment to become a human settlement is relatively easy than for other species.

A critical approach in literature that is based on the examination of literature from ecological and environmental point of view is ecocriticism. M.H. Abrams defines Ecocriticism by combining 'criticism' with a shortened form of 'ecology'.

"Ecocriticism designates the critical writings which explore the relation between literature and the biological and physical environment conducted with an acute awareness of the damage being wrought on that environment by human activities"(Abrams,2012).

Ruskin Bond, an Indian writer currently living in the Himalayan hamlet of Mussoorie is an essayist, short story writer, artist and children's, adolescent, and adult novelist. The seasoned writer, known as the "Pride of India," has a huge heart. He was more attracted to the surrounding hills, forests, and streams than he was to Mussoorie as a town or maybe the villagers themselves. Growing up in Dehradun, Bond was surrounded by a variety of insects, birds, animals, and trees. In keeping with this, he often uses metaphors and symbolism from nature in both his poetry and short stories. His tales examine the mutually beneficial relationship between humans and the natural world. "The Room on the Roof" is Ruskin Bond's debut book. It was written by him at seventeen years of age. He has authored children's books, essays, novellas and poetry and penned over 500 articles and short stories that are published in periodicals and has drawn a lot of reader interest. In addition to the Padma Bhushan in 2014, he was awarded the Padma Shri in 1999, the Sahitya Akademi Award in 1992, and the

John Llewellyn Rhys Memorial Prize in 1957. He was raised in Jamnagar, Dehradun, New Delhi and Shimla, though born in Kausali, Himachal Pradesh. In most of his works, children are shown maturing and growing up by experience and peril. They are filled with imagery and analogies. His stories are mostly situated in the breathtaking natural scenery. Niranjana Mohanty observes Bond's affection for Nature as: "Bond's love for the insects and animals that make their living under the fostering care of nature strengthens his tie with nature and his understanding of it. He realizes that these animals and insects form a part and parcel of nature" (Mohanty, 1995).

"Bird Life in the City" explores the current state of birds in the cities that are popping up all over the nation. As a result of the forest cutting, animals and birds have begun to migrate toward human settlements. Bond suggests that it is difficult for animals to coexist in human colonies, and that as a result, animals are losing their homes due to population growth. Because they cannot coexist with human settlements, wild animals are either captured and released back into the wild or housed in wildlife sanctuaries. In contrast, birds are able to live in cities, giving them a great deal of flexibility in this area. According to Bond, the crow is the bird that has gotten along with people the best, followed by sparrows, mynas and other birds like blue jays, parrots and peacocks. In the city, many bulbuls, parrots, treepies, tailor birds, cross hoopoes, and sparrows visit small patches of greenery, gardens, and trees. Birds like sparrows and pigeons love to live in old houses. It appears that crows are the most adaptable creatures since they visit human homes and don't require a garden or a rooftop. Crows appear in the densest places of human population, The sparrows, who have infiltrated the houses with little concern for humans, are the only other rivals. Mynas prefer fruits and berries to leftovers from the kitchen and are more of a gentleman. The blue jay has mostly adapted to living in cities and towns. It enjoys eating insects and beetles and people consider it to be a friend. Bond has considered parrots to be autonomous, loud freelancers in the world of birds. Their mannerisms and styles are the same in both the metropolis and country settings. It causes destruction because they eat each fruit before discarding it. However, people love them for their beautiful flying and vibrant plumage. Their allure and beauty, makes people enclose them as pets for their own amusement, robbing them of their independence. Anyone who has witnessed them in their carefree flight, in Bond's opinion, would not want to cage them.

According to Amita Aggarwal, “Bond’s candid opinion is that wild animals are not an object of exhibition or entertainment. They deserve equal right of graceful and unperturbed life as human beings do” (Aggarwal, 2005).

Other birds that are well-known for their beauty and almost human-like love include the peacocks and sarus cranes. Bond has a deep respect for the natural world and its constituent parts. It is the setting itself, not just a pretty back drop for any given scene.

U. Sumathy opines in his book “Ecocriticism in Practice,” “Nature writing is not just any writing that happens to mention the outdoors, the flora and the fauna. It is born out of love, respect and awe. It finds its subject during days of close observation of the natural world. It is the voice born out of a relationship with nature developed during those days. It is about the interconnections and interrelationships that form this world.” (Sumathy,2009)

In the long run it is the ‘common man’ and not the scientist or conservationist, who can best give the protection to birds and animals living around him. Religious sentiment has helped preserve the peacock... But the wily crow, the cheeky sparrow, and the sensible man will always be with us. Quite possibly they will survive the human species. And it is the same with other animals while the cringing jack as has learned the art of survival, his master, the magnificent tiger is on his way to extinction.(Bond, 1994)

Bond is correct when he claims that common people are the ones that preserve and safeguard the natural world. Thus, its critical to raise public awareness of biodiversity and the role it plays in maintaining environmental balance as well as its preservation. Since his works encourage the apathetic man to gaze, enjoy, and conserve nature for his own well-being and existence, Bond stories are frequently seen from an eco-critical angle. The rise of consumerism has contributed significantly to human exploitation of the natural world. This anthropocentric mindset has resulted in a number of problems, including pollution, the loss of several plant and animal species, soil degradation and deforestation, global warming, climate change, and ozone layer depletion.

In this regard, Peter Barry notes “The point repeatedly made by eco critics is that for the first time in human history, no true wilderness any longer exists on the planet, for every region is affected by global warming, and other ‘anthropocentric’ problems, such as toxic waste and nuclear fall-out” (Barry,2002).

Droughts, floods, and rising global temperatures are examples of how human involvement and manipulation have backfired on humanity. Marine and aquatic life has suffered greatly as a result of garbage being dumped into oceans.

CONCLUSION

Due to his environmental understanding and care, Bond has been seen as a zealous environmentalist. His tales illustrate the close bond he has had with the natural world since he was a little boy. His narratives aim to raise awareness of how indiscriminately we depend on the environment. The narrative above demonstrates how humans attempt to utilize animals based only on their utility, which causes environmental imbalance. When an animal is helpful for man, he pets it while it is still living but kills it when it dies. The only creatures that are untouched are those that are useless to humans. By using crows as an example, Bond has demonstrated such an animal. Bond attempts to resent an alternative perspective of appreciating nature in its unadulterated state as opposed to it being imprisoned and confined only for displaying the beauty of vibrant birds. Human awareness has given rise to ideas like ecoconsciousness, sustainability, and green studies. Bond wants his reader to understand the importance of nature to human existence. It is our duty to take care of the earth on which we were born. He expresses real and sincere worries for the environment and wild life. and accordingly, we shoul too.

(Words:1928)

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Book Review:

Ramacharitamanas: Easy Readings in English Prose and Poetry by Dr Yamuna Prasad Retd Prof & Head, English V.B.U. Hazaribagh; Satyama Publishing House New Delhi, 2024, Pages 405 , Price Hardbound Rs 1495, Paper back Rs 749.

By Dr Vishnu Charan Mahto

Associate Professor

University Dept of English R.U, Ranchi.

The book as its title clearly indicates, is not an exact translation of the great epic **Ramacharitamanas** of Saint Tulsidasa; it is a recreation of the whole epic in English prose and poetry keeping in view the needs of those not carrying this voluminous epic in their bags and hesitant to read in Abadhi dialect or in detailed Hindi translation.

Again the whole book is not in prose and poetry as it appears from the title.

The descriptive sides and narrative aspects are in prose but certain spiritual speeches or messages with rich meaningful implications such as invocations of gods and goddesses by the poet in the beginning of the epic in Balakanda, Lakshamana's advice to Nishada not to blame Kaikeyi, Nishada's plea to Sri Rama while refusing to carry Him in his wooden boat across the Ganges, the sage Valmiki's prayer to Sri Rama about His metaphorical abodes and the consolation of the great rishi Vashishtha to Bharata when the latter blames his mother kaikeyi for the exile of Sri Rama and the death of his father- all in Ayodhya Kanda, the great sage Atri's welcome to Sri Rama, Anasuya's wise discourse to Sita, welcome of Sri Rama by the sage Agastya, Sri Rama's discourse to Lakshamana on Maya, Devotion and Renunciation, Sri Rama's opinion to Narada on saints-- all in Aranya Kanda, Rama's Gita to Lakshmana in Kishkindha kanda, thanks giving prayers by Brahma, Indra and Lord Shiva to Sri Rama on His victory over Ravana in Lanka kanda and in Uttara kand prayers to Sri Rama by Vedas in the guises of bards, Lord Shiva, Sanaka and his brothers, Sri Rama's discourse on saints, the wicked, and religion, his discourse to the people of Ayodhya and Kakabhusundi's discourse on the glories of Sri Rama and his views on Kaliyuga to Garuda are in simple and soothing poetry.

The blending of prose and poetry makes the whole presentation

lively and lovely like Shakespeare's plays in prose and poetry. The book has been blessed by scholar saints like Junapith Maha Mandleshwara Swami Abdheshanand Ji and Jagatguru Swami Ramanandacharya, Rama Dineshacharya of Haridhampeeth Ayodhya.

The whole book has been written in eighty five sub heads. The last one is a comprehensive glossary of about thirty five pages containing references to characters, places and names mentioned by the poet. The seven kandas or Cantos or Chapters have been rewritten under suggestive and expressive sub titles such as Bala kanda under the head **Churning of Penances and Prayers**, Ayodhya kanda as **The Inevitable Happens**, Arynya Kand as **The conflict Takes its Shape**, Kishkindha kand as **Friendship Knows no Barriers**, Sunder Kand under the head **Message of Peace and War**, Lanka Kanda as **Poetic Justice** and Uttarakand as **Home Coming**. All these heads constitute a growing and expanding thematic pattern,

The writer Dr Yamuna Prasad clarifies in his preface that his purpose in this book is “to make **Ramacharitamanas** accessible to the young generations including students of colleges and universities in a very simple English not available so far.” In his introduction he writes that Ramacharitamanas tells us not only how moksha or liberation can be attained by concentration on the Nirguna and Saguna aspects of God with a sense of surrender but also how the given life of a devotee-reader can be made more harmonious and worth living by following the ways of living by the characters such as Rama, His brothers, Sita, Hanumana , Nishada and Sugreeva and some others. He calls **Ramacharitamanas** an immortal work of poetry and a monumental product of a powerful creative imagination. It is both realistic and allegorical and a great narrative in a dramatic form. To him both **Ramacharitamanas** and the **Mahabharata** are stories of predestined events. Rama was born to go to the forest and for that Kaikeyi was made an instrument. Shri Rama smiled to hear Kaikeyi's demand for His exile.

The story in the book has not been written the set pattern, Dr Prasad at places differs from the traditional interpretations of some characters in the epic. He looks at Ravana not as a symbol of evil as it is believed. To him Ravana is a victim of circumstances, a victim of the Greek or dramatic irony. He has been cursed to be born as demons with all of his family without any fault of his own. He was innocent, good and a just man, Bhanupratapa . He was entapped by an evil character. He was born as a demon but he knew his

past and wanted to be redeemed from his cursed life. He attained many supernatural powers because of his profound penance. But he knew he was made of Tamasa and could not be a devotee of God to please him to be redeemed

Deliberately with his personal intentions Ravana began to do evil things. He knew “when there is a fall of religion, sins expand and God is forced to take incarnation to reset religion and save human values”. He forced Rama to incarnate. Kidnapping of Sita was an excuse to incur enmity with Rama to provoke him to kill and redeem him. Had he been a demon from his birth he would have kept Sita in his castle. He kept Sita safely in Ashoka Vatika and though acted as a torturous demon, he always met her with his wise and sensible wife Mandodari. He forcefully banished Vibhishan, his beloved younger brother to enable him to divulge the secret that Ravana had nectar in his navel. He got all the members of his family killed by Rama and then he fought with Sri Rama alone and was killed. Sri Rama too knew the past of Ravana and his intention in enmity with Him and sent him and all the members of his big family to heaven where his father king Dasaratha had been sent.

Similarly Dr Prasad finds Vali the elder brother of Sugreeva both brave and wise and not an unethical man as Sri Rama thought on being provoked by his younger brother and killed by hiding behind a tree. Vali made Sri Rama answerless and silent when he convinced Him how He did injustice, violated the dharma of Kshatriya and acted not like God by killing him hiding, without giving him a chance to explain his faults and being swayed by emotional blackmailings of Sugreeva. Rama suffered from a guilt consciousness. He sent Vali to heaven, made his son Angada the prince of Kishkindha and awakened Tara his wife to see the truth and be detached from shocks and sufferings.

The style of Prof Prasad in both prose and poetry is very simple and pleasing written in common man's language. To my mind Prof Yamuna Prasad has done a great job by writing Ramacharitamamas in English that too in such a simple style. The book is a mirror of our living past and teaches many lessons such as how to live on this earth and make this earth worth living. Personally I appeal especially to the students to read this book which is a record of the mind and spirit of our forefathers who cared for the good of all. It is a great mythology, a great living drama and a great store of inspiring lessons.

A Handful of Rice Denied

Dr. Md. Shakeel Ahmad

Associate Professor

University Department of English

Ranchi University, Ranchi

Abstract:

The novel "A Handful of Rice" is a fine creation of Kamala Markandaya a noted modern Indian novelist writing in English. This novel presents a struggle between man and over powering hunger like her other novels. This Novel "A handful of Rice" deals with the outer theme of urban economics, how the cook prosper and the honest suffer. This novel presents the stark property on one side and moral idea of honesty on the other. The moral fact of life is that honesty can't buy rice and pay any bills because of the life of the lower class people who lead life in obscure poverty and helplessness. The novelist has given a touch of universe where their thoughts and hopes are not different from others. But it is their life which reflects the emergent product. It is a major reason of Kamla Markandeya's success that she has given in her novles a touch of real feeling of those who lead life in extreme poverty and hunger.

Keywords:

Social strata, urban economics, Hunger, Proletariat, crooked, rebel.

Introduction

The promise on the blurb of Kamala Markandaya's "A Handful of Rice" is hardly fulfilled.

John Masters says about the novels that:

"An overwhelmingly real book! It is about those parts of us, as human beings, which are permanent and universal- love, hunger, lust, passion, ambition, sacrifice, death. She is the best writer now writing who generally uses an Indian background."

Kamala Markandaya does not belong to the Indian social milieu and the experiences she tries to depict are almost alien to her. "The experience of a village lad, who comes to the town for a livelihood and stays on, is not fully drawn. In the new social perspective, the village lad acquires a fake

sense of lower middle class respectability. This transformation and socio-psychological upheaval in his life is badly conceived and poorly executed. There is no genuine experience felt by the novelist. It seems these life and death problems of the lower middle class are simply amusing to her. There is no involvement with their predicament. There is not a single note of natural and genuine feeling. She appears in a number of places to speak from the ivory tower of upper middle class morality which has no meaning for the young village boy, Ravi who like Pip, leaves the village with certain expectations. It is yet another matter that the great expectations bring him to the worst of experiences.

Ravi's association with Damodar, an underworld phenomenon who through foul means turns rich, is well captured, Man can stoop and become gradually transformed in his struggle for a handful of rice. The hungry Ravi shuttling between the real life of hunger and neglect, and the fake world of quick money and food ultimately loses all contact with the actual life values and emotions. Again, Ravi's attempt at gaining respectability and shunning his life of a vagabond is not convincing. His love-hate relationship with Nalini, the beautiful and affectionate daughter of the tailor, is the only part of the novel which saves it from utter collapse.

Writhing in hunger pangs, he breaks into the house of a tailor and is shocked to get some food without any anger or grudge. He is drawn by an unusually powerful feeling of love for Nalini and promises to give up his life of a petty thief and vagabond for her sake. But in fact all his life, he will struggle hard to keep an artificial peace which breaks in the open every now and then. As a human being he has failed to reconcile with his volatile and rebellious nature. He finds it difficult to understand the want of a handful of rice and the human agony caused in its absence. It is the need of food which makes him force his way in Apu's house and later become a part and parcel of the poor tailor's household. It is this dichotomy, the inner fire and superficial peace, which makes him a full blooded living character in the novel.

All along his life Apu struggles to feed Thangam, Puttanna, Varma and Kumaran. In spite of his efforts he finds that his income and the price of rice do not match. Apu dies and Ravi finds him-self in his shoes. Ravi as the head of the family finds it all the more difficult to feed everyone and turns out Varma and Kumaran though he knows life will be all the more cruel and

problematic for them outside his house. Puttanna and Thangam and their children leave the house after stealing all the savings of the household. The snake bites the hand which feeds it. This is the human quality, Apu fed his worthless son-in-law and treacherous daughter, and gave them shelter but they ruin him in his old age. Ravi has no sense of moral outrage, no feeling of inner damage. He says quietly, "Puttanna needed capital: he took it that was the end of it". 1

He accepts the middle class morality like a garb. He himself remains an outsider. He has his own peculiar sense of justice. He is one who refuses to reconcile and give up fighting the external forces. It is precisely this which gives him a larger-than-life stature, a genuineness, a meaning in a life which is spent procuring a handful of rice.

Main Thrust

Failure and ruthlessness of life make him wage a relentless war within. Within him the gall rises and embitters his life. The tortured Ravi in anguish slaps Nalini, the only source of joy and peace in his life, the one for whose sake he had harnessed himself to a tailor's shop. And the storm within starts showing its effect even outside. In this, the best part of the novel shows a Ravi who might have failed in his ability as a householder to procure a handful of rice in keeping with the demands of the middle class family but essentially he is a human being with the heart of an angel. This rebellious youth who rapes his mother-in-law in rage can weep tears of fatigue and failure on the death of his first-born Raju. Raju dies and makes Ravi aware, like the protagonist in "The Wild Duck," of the futility of keeping appearances. His son dies in his arms and tears roll down his eyes-but very natural and human is his effort to avoid his dying son see them shedding the tears of his weakness.

"Then at last Ravi prayed, not for himself but for his child to die; and towards dawn there was a last convulsion. Ravi held his son in his arms, tightly, crooning to him to take the terror away, until it was over,"

There is no outburst of sentimentality, no effort at romanticizing it. Kamala Markandaya's presentation here is clinically clean, genuine and successfully carried out. The loss and the sorrow which transmutes their suffering is imaginatively conceived and masterfully executed. She, in her art of fiction comes very close to the last scene in Tagore's famous short

story, "The Home Coming".

Ravi's failure in life gives him courage to face and try to alter the future, if possible. He joins a crowd for a handful of rice, some food to feed his starving family. He has no moral bindings. He has a family and they must be fed. The means and the end have become one and the same thing-some rice, some food. His attempt at being a decent town folk has failed, both on the economic and the moral fronts, He discovers that he cannot carry "despair like a dead foetus inside his body".

Now he must march with the thousands of hungry, break open the government go downs and steal some grain. In the attempt if he is beaten or taken into police custody-it doesn't matter.For Ravi's identity is merged with the hunger and the hungry. He returns empty handed; a handful of rice denied.

The moral and economic failures in his life have been dealt with but not in depth. One wonders why after all, Ravi prefers to rot in the town when in the village he had some land to till.Why does he succumb so pitifully to the inhuman town life? Why does his pride in doing right die? Kamala Markandaya would have us believe that his failure is largely economic but it is much more complex-a thwarted personality-death in life.

Conclusion

The plot of the novel is neat and well-knit. Markandaya uses English language with ease and grace. She has successfully captured the voice of Ravi's agonized soul. But the title itself is loosely fitted to the novel. Ravi, in fact, has not lived upto the expectations aroused in the first part of the novel, though it must be conceded that the second half of the novel is boldly carried out with a sense of genuineness. Ravi's dream of a soft bed and a shiny bicycle remains unaccomplished and the trivialities of life grow into unimaginable gigantic proportions. He is dwarfed by the possibilities unaccomplished. The fire has cooled down, the ash-covered embers remain.

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F. Scott Fitzgerald: A True Child of the Twenties

Gauri Shankar Jha

Head, Deptt. Of English

I. G. Govt. College, Tezu

Abstract:

Fitzgerald's name has become a part of the legend of the 'twenties. He is both a creator and creation of this legend. **This Side of Paradise** creates the impression of his literary personality as the spokesman of the Jazz Age, a historian, and a laureate of the post-war generation, etc. A general impression about this decade is that it was an age of trivial contentment when everyman was busy getting drunk, enjoying games, dancing at Jazz and not at all serious about life. In fact, this period of great cultural change in America brought outburst of creativity. At least culturally, till the First World War the United States was a provincial nation, primarily colonial and nothing else. This paper intends to establish the fact that Fitzgerald was a true child of the twenties and his works reflect the genuine spirit of the times.

Key Words:

cultural, colonial, outburst, literary, twenties

Introduction:

At the beginning of the twenties Fitzgerald was busy in unveiling the stark realities of the world that we find in the hero of **This Side of Paradise** who saw:

“girls doing things that even in his memory would have been impossible: eating three o'clock, after-dance suppers in impossible cafes, talking of every side of life with an air half of earnestness, half of mockery, yet with furtive excitement that stood for a real moral let-down”.(Mizener,1963,5)

The mothers of these daughters had no idea how casually their daughters were accustomed to be kissed and ostracized. **This Side of Paradise** was taken by the common public as a shocking revelation, particularly that of the younger generation. By the end of the twenties the attitude of Fitzgerald underwent a sea change and the common concern was that of dignity and decency. There was a revolutionary change in manners in all spheres that

gave rise to a host of talented writers, writers whom Gertrude Stein called Lost Generation (Fitzgerald, Hemingway, Faulkner, Dos Passos, Lewis, etc.). Adjacent to other things, the world lost symbolises the sense of being in uncertainty, doubt and disillusionment to a great extent. As compared to the narrow and hypocritical attitudes of the earlier generation these writers cannot be termed as disillusioned. As Fitzgerald comments:

“It seemed only a question of a few years before the older people would stop aside and let the world be run by those who saw things as they were – and it all seemed rosy and romantic to us who were young then.” (Mizener, 1963, 6)

Argument:

In fact, the writers of the twenties had a mind to divulge the inner experience of the Americans to the rest of the world; Hemingway put it ‘as the way it was.’ Their success as true writers was doubtful; their subject was the making of Americans, not as political entity but as ‘new men.’ Fitzgerald was taken as Glenway Wescott says, ‘our darling, our genius, our fool.’ This decade was unique because of the radical transformation of society and *The Great Gatsby* furnishes an unforgettable sketch of the twenties, its gesture and attitude belonging to a certain vibe, their manners, a clearly minted currency, their heroes, legendary spectacular personification of grief. In the evolution of all human history of geographical location we find answers to such human hopes. It is said that the American culture is ‘precariously and magnificently balanced in a bewildering variety of contradictions’ and it keeps on putting the writers in a state of protest, but the output that we have, has unifying identity in cultural and intellectual sphere that represents American history in totality, and here lies the iconoclasm of the American writer; what is being rejected is the restraining orthodoxies, conformities, hypocrisies, etc., on the national scenario.

Probably more than anyone else, Fitzgerald found his material both in identification with American values of success and in criticism of them. In his life as well as in his vision of America, he was at once the adolescent who wished to clothe himself in all meretricious appearances of belonging, like Jay Gatsby, the adolescent who believed that the appearances were tickets to the self-fulfilment and total liberation inherent in the American dream

and the disenchanting adult who saw that the promissory note of wealth was finally a betrayal of the enlarged humanity which it led the adolescent imagination to expect. Fitzgerald saw the upper class very closely and endeavoured to make it his target. The ways of the 'very rich' who were very 'different from you and me' and their very different sophisticated social life allured him most. As the semi-poor Mid-Westerner, he was a double failure both at war level and political level and it was here that his mistrust started with the paradoxical world which he desperately craved for. In 1920, he tumbled into the Success Circle popularly known as the representative of the Jazz Age and 'the greatest, gaudiest spree in history.' He always lived with a great dream and tried to realize it. Critics are of the view that he lived with the conviction of 'The Omnipotence of Thought' so we find in his writing the interplay of naive extravagance and expectation which reveals his deep-seated self-consciousness and his idealisation of his dream.

As a result of the Industrial Revolution influencing the social fabric of the times most of the American boys and girls preferred for higher education rather than going for marriage or job. The class of youth, influenced by the romanticism of Europe, wanted to avail the increased educational opportunities with a feeling that it would enhance high standard of living, with certain qualities. A critic like Randolph Bourne started saying that only youth have all really valuable experience, and within a few years this notion became a universal opinion. Fitzgerald's **This Side of Paradise** appeared in 1920 and it bears a distinct impact of Woodrow Wilson's concept of 'New Freedom' as the maker of literature where as it had far reaching impact on the social and political sphere. It influenced the adolescent behaviour though it had certain intellectual and literary drawbacks. It had certain ailing effect on the society, particularly the youth, whose parents were not acquainted with Tolstoy, Dostoevsky, Marx or Freud but Amory of **This Side of Paradise** had the knowledge of all these writers and had a wide influence over the youth all symbolizing the dreams and aspirations of the youth of the age. This novel also brought to the focus a new concept of heroine, specially to the East, an emancipated American girl, who could defy the normal code of conduct and the traditional European old-fashioned conduct, advocated by system of etiquette of educational philosophy. In fact, Fitzgerald was baffled by the Boston and Philadelphia ministers who accused him of corrupting their daughters though he had described, unconsciously, the behaviour of

most wealthy American girls- the common daughters were ready to revolt. It also represented the glamorised image of New York as most sophisticated and cosmopolitan national culture, the emerging culture of the twenties. He should be taken as an innocent artist with any revolutionary art motive; he wanted to be more realistic rather, it was the description of the Western tourist's New York. This wonderful city of New York had different impressions in the minds of different writers: for James, Wharton, Sinclair Lewis, and Fitzgerald it symbolized glamour and mystery despite the fact that others like Stephen Crane, O. Henry, and Fannie Hurst felt it hideous and squalid; same was the impression of the European capitals.

Fitzgerald concentrated on the white sparkling city which had come up during the World War I decade and was known for the fashionable hotels and shopping centres, city filled with romance and unfulfilled possibilities. But **This Side of Paradise** had something more to communicate and it was the presentation of life as drama and everything else was subordinated to this end. Another important novel **The Great Gatsby** resembles or we may say they are elaboration of his two stories, namely, **Winter Dreams** and **The Sensible Thing** where Gatsby is an idealist who refuses to accept the equivocal love and it is nothing but the celebration of his romantic view of life out of deliberate suppression of common sense and it discloses the author's faith in which he was reared and the romantic illusion that he nourished. His views of the church were not different from those of Amory in **This Side of Paradise** :

“The idea was strong in him that there was an intrinsic lack in those to whom religion was necessary, and religion to Amory meant the Church of Rome. Quite conceivably it was an empty ritual, but it was seemingly the only assimilative traditionary bulwark against the decay of morals----Yet acceptance was, for the present, impossible. He wanted time and the absence of ulterior pressure. He wanted to keep the tree without the ornaments.”
(Fitzgerald, 1920, 303)

In **The Great Gatsby** the answer is to hang on to the tree as the residual tradition of moral values without the sectarian canon, perhaps led by unconscious responsiveness of death. Fitzgerald shared in common with Nick and Gatsby finely tuned understanding to the promises of life, the romantic urge and the precincts; and **The Great Gatsby** became a criticism

of the romantic self-centredness which was celebrated in **This Side of Paradise**. He always affirmed his faith in an older, simpler America, generally identified as pre-Civil War, that of pastoral emotion democratic and agrarian society, basic human values: relevant for social, moral and religious sects and commodities of passionate speculate. He was enthralled and repelled concurrently by the infinite assortment of life and he knew that the whole of the American civilization suffered from this disease. He discovered that the Lost Generation had nothing new and he tried to enumerate their behaviour and attitude with the symbol of romantic wonder, essential to figure out the essence of American experience. Perhaps Fitzgerald finds himself and his generation at the end of Columbus dream, certainly a brave new world , a better one.

In a way, the literary history American twenties can be very easily traced in the writings of Fitzgerald and his contemporaries, in Fitzgerald's work that starts with *This Side of Paradise* and culminates in *The Crack-up*; the implied anti-thesis is painstaking, not of no consequence and more than literary. There is close correspondence between the writings of the times and the age itself. His life had experienced the anguished and shattered Jazz Age where disparity and duality ruled and the essence of the culture oscillated between misery and bliss, poverty and affluence, and between failure and success. His three *Crack-up* essays: *The Crack Up*, *Handle with Care*, and *Pasting It Together* were serious essays where he has examined the recent past and the present with impassiveness and intelligibility; these essays tell us about the author as well as about the age. The tension of the age was its duplicity which rendered double vision and double way of thinking, and which is why, Fitzgerald says:

“-----the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and retain the ability to function-----I must hold in balance the sense of the necessity to struggle; the conviction of the inevitability of failure and still the determination to ‘succeed’- and, more than these, the contradiction between the dead hand of the past and the high intention of the future. If I could do this through the common ills- the ego would continue as an arrow shot from nothingness with such force that only gravity would bring it to earth at least”.
(Fitzgerald,1945,69-73)

‘**Handle with Care**’ reviews the major disappointments of his life and ‘Pasting It Together’ develops his practical working philosophy for the immediate future. In fact, he had identified himself completely with the steps movement of the times, as he admits:

“I only wanted absolute quiet to think out why I had developed a sad attitude toward sadness, a melancholy attitude toward melancholy and a tragic attitude toward tragedy- why I had become identified with the objects of horror and compassion--- identification such as this spells the death of accomplishment.”(Piper, 1965, 237)

These essays like his stories were moral rather than literal autobiography, a sort of do-it-yourself therapy for the spirit; by now he had decided to dedicate himself to the art, the field of writing and nothing else. Hemingway’s story **The Snows of Kilimanjaro** shares several other things with the **Crack-Up** essays and denounce the excesses of the Boom Years. It is here that we find lambasting statements such as, ‘The rich were dull and they drank too much backgammon. They were dull and they were repetitious’ and ‘the very rich are very different from you and me ----- yes they have more money’. Hemingway’s hero has been contemptuous of those who wrecked; you do not have to like it because you understand it; he can beat anything, he thinks, nothing can hurt him if he does not care. Fitzgerald finds himself in a similar position in the last essays of ‘**The Crack Up**’ and says, ‘I have now at least become a writer only’. His stories tell us of the events in which he himself participated with all his emotional energy, as he says:

‘My own happiness --- often approached an ecstasy that I could not share it even with the person dearest to me but had to walk it away in quiet streets and lanes with only fragments of it to distil into little lines in books.’ (Fitzgerald, 1945, 84)

Lionel Trilling is of the opinion that no one has remarked how innocent of mere sex, how charged with sentiment is Fitzgerald’s description of love in the Jazz Age. Fitzgerald talks of his failures and finds the influence of Henry Starter in his work. He shifts from social to intellectual as a characteristic pattern of his relation to his experience which is otherwise called the ‘double vision’ of Fitzgerald by Malcolm Cowley and says:

“all his novels described a big dance to which he had taken----- the prettiest girl-----and as if at the same time he stood outside

the ballroom, a little Midwestern boy with his nose to the glass, wondering how much the tickets cost and who paid for the music.”(Cowley, 1945, 54)

Fitzgerald lived the age fully and could feel as it was and his work carries the experience in true sense. His work may be cited as precise history which does not conceal anything or ignore anything. His life may be taken as staple of his art and his art as the model of his life; his romantic heroism had the fusion of his idea, image, experience and ideology. **This Side of Paradise** refers, in a roundabout way, on the personal experience of the author, the experience of the aftermath of the World War I. Amory Blaine, the hero of the novel, settled in New York worked for an advertising firm, he was the victim of so-called love affair that culminated in disaster and amazing episode of an epic three-week drunk, very similar to the affairs of the author. In **The Beautiful and Damned** the story of Anthony Patch and Dorothy Raycroft and in **The Last of the Belles** the story of Ailie Calhoun and Lieutenant Earl Schoen we find wonderful feeling for class and custom that is somehow analogous to the author and his Zelda. His attitude towards the world is the material of his writing world. His own felt experience of the social ideals of the world had nurtured his ambition, goodness and the idealization of his imaginary world. He made his heroes representatives of his own world, he sought to identify himself with the total significance of time and place and thus came in the grip of the world. He says:

“When I like men I want to be like them – I want to lose the outer qualities that give my individuality and be like them. I don’t want the man, I want to absorb into myself all the qualities that make him attractive and leave him out. I cling to my own innards”.
(Mizener, 1965, 108)

Tender is the Night tells us about his writing he had interest in particular places and particular people; he is guided by the belief that the experience and understanding of the Age in general are necessary to assess the human values prevalent widespread in the expanse of the times; on the other hand, he arranged his felt experience in such a way that the careful structure indicate the ingredients of the experience that may contribute to the obliteration of Dick Diver.

Conclusion:

Such elements are represented by a wealth of details absolutely well-organized in such a way that even the smallest demonstration of manners is an eye-opener of the author's appraisal of the society, for instance, the perversion and virginity of the Chicago aristocracy of the Warrens, and the cultivated, anarchic nihilism of Tomy Barban. Towards such elements, Nicole turns when she becomes her whole self again and Abe North forms anticipatory parallel to Dick Diver in his despair and destruction – an adaptation of the world ruled by the presumption that where anything can be done but of choice and freedom and morality is reduced to silliness and inconsistency. Fitzgerald's insight is constituted by the awareness of this world which are beautifully realized and fashioned in such a way that it results in the total breakdown of the social order and consequently, we find the collapse of Dick Diver. The above presented details confirm the fact that Fitzgerald is a true child of the twenties.

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Rudyard Kipling's Kim: A Text of Literary Tourism

Dr. Kumar Parag

Associate Professor

Dept. of English

University of Allahabad

Prayagraj

Abstract

Nobel Laureate Kipling's novel *Kim* was published in 1901. It is the most controversial propagandist fictional text written on India. Some regard it as pro-Indian while others regard it as anti-Indian. *Kim* is written in a lighter mode to deliberately avoid and cover the colonial atrocities done by Britishers and tries to legitimize colonization. While reading the text, Kipling makes it very clear that Britishers are required to maintain stability, order and peace. He believed that it is the moral responsibility of Britishers to govern the uncivilized world. The novel tries to analyse Kim's relationship with the natives. He is shown as a tourist who is out to explore India with a western eye. His relationship with the natives is largely characterised by contempt except Lama, as he believes in colonial superiority. In fact, Kipling uses many minor characters to endorse British rule on India. To Kipling, British rule is necessary for moral enlightenment. Kim's journey starts from Lahore via Umbala (now called Ambala), Simla (now called Shimla) to various parts of northern India, depicts his limited tour and gives an imperial message. To show British superiority in pre-eminence, a train is used as a symbol of development which the colonial masters have gifted to the colonised.

The monograph will focus on various illustrations in the novel through which Kipling tries to justify western attitude, colonial hierarchy and justification to colonialism and imperialism.

Keywords:

Colonisation, Identity Crisis, Orientalism & Western gaze

Introduction

Kim is a controversial text which generated criticism as well as appreciation. Many critics regarded it as anti-Indian and the novel is written

by Western mindset keeping Western readers in mind. To McClure, “Kim not only repudiates racist modes of characterisation but also dramatizes the repudiation, that is a Utopian portrayal of future racial harmony. And that is perhaps a more effective antidote to racial antipathies than any of his works” (p.6). The novel clearly shows Kipling’s outsider attitude where it clearly separates the colonisers and colonised. To the novelist, India is an ‘Oriental’ place.

Analysis/ Arguments

The novel starts with Kim’s relationship with the natives. Kipling is describing and sharing his own experiences with the natives. His Indian friends are playing under the Zam-Zammah canon. Kipling, in the novel, uses ethnic words throughout the novel to give ethnic taste to its western audience. There are many instances (in the novel) where Kipling has portrayed this. At the same time he also tries to depict racial superiority. The description of canon reflects this very superiority. “[T]he English held the Punjab” (p.1), Kim tries to get on the top of the canon and compels the Muslim boy Abdullah to get off the canon. Kim explains

“[a]ll Mussalmans fell off Zam-Zammah long ago!”. He also remarks that “the Hindus fell off Zam-Zammah too. The Mussalmans pushed them off” (p.5).

The description of canon in the very beginning shows Kipling’s idea about India. To foreigners, India is a land where supernatural element and dependence on God is absolute. In the novel too, Kim is described as a child of young colour sergeant of the Mavericks, an Irish regiment. Kim’s birth is described as “Between first and second cockcrow of the first night in May, and his first cry causes “the great earthquake in Srinagar” (p.56). The dependence on supernatural elements in Indian subcontinent is further shown when Kim is referred as Shaitan or evil. Kim’s case becomes unique as he is culturally Indian but his European birth causes identity crisis as he is neither fully accepted by Indians nor British. Infact he is tired to be used as a tool to spy on Indians. He has to accept this role as he has no choice. Sometimes the novel becomes confusing as Kim himself does not know which side he has to be. For example, he targets Mahbub Ali of “selling” him “back to English”. “What will they give thee for blood money” (p.136). The lines illustrate that Kim has no trust on the British. “But Kim is Kim. He was

in the seventh heaven of joy to see all India as he was walking on the Great Road” (p.89). This very well shows that Kim wants to be called an Indian but his Western identity is confusing him as on many instances he wants to maintain racial/ western superiority.

Kim wants to be in the Sahib category but his idea of Sahib badly shatters in St.Xavier where he is treated badly. St. Xavier “looks down on boys who go native altogether” (p.177). The school was a training place to be a racist and the Sahibs are prepared to treat the natives with iron fist. Kim is not recognised as sahib, he is counted as a native and he has to learn a hard lesson. The drummer boy beats him and misbehaves with him. Kim, in the eyes of drummer boy, was “an ignorant little beggar brought up in the gutter”(p.145). But his inclination towards the British was still there as he believed that he will return to Europe if colonisers leave the country. Kim chooses to work for the British as in his mind he was more of a tourist and his homeland is Europe despite being badly treated by the drummer boy, he still feels close proximity towards the white.

The introduction of the character of Lama from Tibet in the novel is also very interesting. The character of Lama is shown with full sympathy and emotions. The character of Lama was introduced by Kipling, as the western readers/ audience are interested in Buddhism and spiritualism and whenever they visit India or Nepal they want to visit such places where desires, emotions and bondages are dealt through enlightenment and Buddhism. Lama is helping Kim to explore India. Kim as his disciple travels to various places and Banaras holds a very special place as Kipling not only tries to depict India as the land of “others” and India is a place to visit for a very a brief period and then leave that place. This might be the reason that Kim chose to work for the British as he knew that if he is able to appease the colonial masters as he may go back to England as to Kim Western Europe is his final destination. Therefore, when Mahbub Ali asks “who are thy people, Friend of all the World?” to which Kim replies “[t]his great and beautiful land” (p.193).Kim bears close affinity with the whites. Kipling tries to show India is the land of snake charmers and it is shown in the novel that Kim is afraid of snakes, “[n]o native training can quench the white man’s horror of the Serpent” (p.61). But no matter Kim thinks he is white and will return back to England but he is unable to discard the native culture. He thinks in Hindi. “[H]is mind leaped up from a darkness

that was swallowing it and took refuge in – the multiplication-table in English”(p.218). This very well shows his identity crisis too. Many times Kim forces himself reluctantly towards white culture and language. His very confusion makes him think in English. On many occasions he forgets that he is from Sahib class. “Eastern smells of Lurgan’s room make him forget he was to be a Sahib” (p.211). “All forgetful he was a Sahib”(p.174). Kim cannot overcome the conflicting forces within him. The clash of culture and identity makes Kim’s life vulnerable. Kim confesses to Shamlegh women “I have wrestled with my soul till I am strengthless”¹⁰ (p.377). Kim’s identity cannot be accurately fixed. He is “burned black like any native” (p.1), but “not very black” (p.121). Simultaneously, he is a “white boy” (p.124), has “white blood” (p.255), and is “certainly white” (p.122). Yet, he is a “bonze” (p.356) and a “scarlet figure” (p.150). He is Irish by birth, Asiatic by culture and yet he is treated as Englishman. Kipling through the novel tries to show various religious and cast structures and hierarchy of India. This may be the reason that Kim is not shown with a fixed identity he does not have a unified and clearly defined religious or social identity. Kim asks, “am I a Hindu?” (p.27). He also asks Mahbub Ali, “What am I? Mussalman, Hindu, Jain, or Buddhist? That is a hard nut” (p.204). Even Mahbub Ali, who is like a father to him, cannot understand who/what Kim is. Hence, he asks the lama about Kim’s “country – his race – his village? Mussalman – Sikh – Hindu – Jain – low caste or high?” (p.28). He is ready to spy for the British at least he may have a fixed identity if he is with the colonisers.

Kipling has portrayed him as an outsider which is revealed when Kim says “Will thou someday sell my head for a few years sweetmeats if the fit takes thee” (p.179). This is the reason that Kim has a good and deep relationship with Lama, who is also an outsider and a Tibetan. He is fascinated by this wandering stranger. In fact Kim becomes his guide of Indian life. As a matter of fact Kipling’s novel is also a guide to his western audience. The novel in form of imperialistic travelogue starts from Lahore, now in Pakistan, from Muslim dominated area to Banaras, a Hindu dominated area to the Himalayas to show whole of India. The journey takes four years, taking Kim from age of thirteen to seventeen. Kim and his companion Lama are unique as they do not have any family ties. Kim was an orphan and Lama do not have any immediate family.

The novel also shows the distrust of Kipling on Indians. Religion

played a very important role for the colonisers. The novel is no exception. Here too, the religious background is dealt in detail and religious identity plays a pivotal role. The character of Mahbub Ali when described by Kipling he is shown as a Muslim and Lama as a Buddhist. Infact sometimes the novel can be seen as a study of religion in which Europeans and colonisers are more interested. Infact Indian subcontinent is a land of Orientals for the colonisers. Kim has to study Muslim colonisers to consider them as a martial race, his conscious and unconscious remarks very well depict this attitude. Kim's hybrid situation is problematic and unique. The novel contains colonial discourse and clearly shows Kipling trying to legitimise the colonial rule. Kipling's novel clearly promotes colonial Sahibs and negative attitude towards natives. To Said

“The pleasure of Imperialism” Edward Said says that Kim is “a master work of imperialism...a rich and absolutely fascinating, but nevertheless profoundly embarrassing novel.” He re-reads Kim from the post-colonial perspective and says that many of the observations of Indian life presented in Kim as fact are derogatory stereotypes, derived from orientalist's beliefs.” (p.117)

The novel reveals Kipling's negative attitude towards Indians and natives of India. Here, deliberately, Indians are shown as inferiors so that colonial dominance can be justified. The novel promotes white race and to be successful one has to be a white and it is necessary to be a white to achieve high social status. The novel is more of an imperialistic tourism rather than plain description of a country. Nodoubt Kim does not have a fixed identity and a defined religion. Kim asks “Am I a Hindu” He even asks Mahbub Ali “Who am I”. Even Mahbub Ali asks Lama about Kim's “country-his race -his village?” (p.64) Kim cannot come to terms with his confused identity. This can be seen when Kim returns as a scribe and in Jain temple with Lama. Kim choice of language depends on whether he is stressed or relaxed. The presence of Kim's ‘native’ self means an ‘absence’ from English. Though whenever he is with Lama he does not like to be called a Sahib. Lama can very well understand Kim's sadness. Kim though working for coloniser but coloniser do not want to acknowledge him as their own. This makes Kim remark that “I wish I do not come here to find the Red Bull and all that sort of thing. He says I do not want to be a Sahib. I am not a Sahib” (p.185). But despite the indifferent attitude of the colonisers Kim want to be a Sahib

despite his efforts are unrecognised. For example, Kim says “I am a Sahib and my heart is heavy too”(p.149). Maybe at the back of Kim’s mind is his fear that he is an orphan and he feels protected due to British rule in India and once British rule ends he will be of nowhere” (p.15).

That makes Kim comment “would be a Sahib again” (p.182). He says to a Hindu boy, “Is this way to lie to a Sahib”(p.183). That he belongs to a ruling class is further demonstrated when he says “I will beat thee in the morning. I do not love Hindus” (p.213). Kim had studied where training was given that Indians should be treated with violence and contempt.

The novel was written in the end of 19th century when the relation between the coloniser and the colonised were very strained. There were voices from many corners of self governance which the British rejected. Though Kipling tried hard to show Kim as a boy who is not a traitor but due to his white background, he is unable to do so. To Kipling, Kim is not an agent in fact he is exploited by Colonel Creighton, Father Victor and Reverend Bennett who all tried to exploit Kim’s adolescent for their own purpose.

The novel ‘Kim’ comprises of colonial discourse. Many critics feel that Kipling through Kim tries to legitimise British rule in India but in reality the novel shows that the colonisers were to lose India. Kipling was of the opinion that it is the Sahibs, i.e. the colonisers and their representatives can manage Indian population. The novel shows stereotypical characteristics of the natives and is compared with the characteristics and features of the British/ Europeans. The novel tries to justify colonialism. The characterisation of Kim is such where he is shown as a superior to natives and there are numerous examples where he is shown as a superior. The aim of the colonisers is to show that without them colonised cannot even survive and through there colonial institution India as a country can succeed. Religion is an important tool to rule and this can be seen in the novel too. Religion is dealt in detail as religion helps in categorization. Colonisers made sure that hybridity should not be promoted. To them hybridity cannot achieve status of a white man. Though Kim to become a Sahib, he adopts Christianity just like Shamlegh woman did. Hence Kim remarks

“I am to pray to Bibi Miriam, and I am a Sahib. No I am Kim. This is a great world, and I am only Kim. Who is Kim? He considered his own identity, a thing he has never done before, till his head swam. He was one

insignificant person in all this roaring whirl of India, going southward to he knew not what fate” (p.145).

The lines spoken by him very well shows that it is mandatory to be a Christian or follow Christianity otherwise he will not be a part of them but at the same time he does not want to loose his identity. He likes to be recognised as an individual but he knows that without adopting colonisers’ religion he is an insignificant person as all the resources are with colonisers not with the colonised. One may say, he wants to be a Christian to be successful as there are many instances when he forgets that he wants to a Sahib. For instance, “stopped Mohammedan fashion” at Jain temple. He unconsciously says “Allah be merciful” or “Allah alone knoweth what I seek”(p.229). The character of Kim though sketched to show composite culture of India through vivid description but unknowingly the novel reduces to the debate of the colonisers and colonised. The name of the protagonist Kim is deliberately chosen as it means noble and brave and in Korean it means gold. Nodoubt Kim’s journey is full of adventure and he nobly and bravely survives.

Conclusion

Kipling wanted his novel should have multicultural appeal. He did not want to make it an Indian oriented story. This is the very reason he has introduced Lama from Tibet and making Buddhism an outside religion. Kipling tries to show the local colours of India during British rule. The novel has many autobiographical elements which helped Kipling highlight the conflict between the East and the West through natives and Europeans. Kim though has identity crisis because he is the mix of East and West which makes his task more difficult which religion he should follow. Sometimes to Kim it is the religion which plays a pivotal role in establishing the identity as what is happening in today’s India. According to the religion the formation of character and opinion is formed to treat an individual. Kipling wanted to prove that he has covered whole of India by describing Lahore followed by Banaras to the Himalayas. But there are serious shortcomings as Kipling covered those areas where he lived or travelled or foreign tourists prefer to go and live for a brief period of time. South India is totally untouched or North East India is not explored. Moreover, the freedom movement started from Northern India that may be the reason that Kipling restricted himself to northern India only. Nodoubt, Kipling was able to interpret the basic

characteristics in a perfect manner. For example, Sikhs are characterised by their love for money. Nodoubt the novel is a result of Kipling's tremendous understanding and knowledge of North India and maybe he has not touched the South as center of action is in the northern India and it is the north India which dominates the South till today. All the major and prominent freedom fighters are from the North. The novel spreads in 15 chapters. Kipling's describes India as

“And truly the Grand Trunk Road is a wonderful spectacle. It runs straight bearing without crowding India's traffic for fifteen hundred miles – such a river of life as nowhere else exist in the world. They looked at the green-arched, shade -flecked length of it, the white breadth speckled with slow -pacing folk...” (p.74)

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The Contours of Trauma in Malsamy Jacob's Zorami : A Redemption Song

Dr. Achal Sinha,
Assistant Professor
Department of English
St. Xavier's College, Ranchi

Abstract

In her eponymous novel *Zorami*, Malsamy Jacob describes two major events in the history of Mizoram – mautam (dying out of bamboo leading to famine) and *ram buai* (disturbance of the land/ the insurgency), and the personal trauma of Zorampari. The story of Zorampari runs parallel with the story of the Mizo people. Both experience atrocities through the insurgency years and at the hands of the armed forces. They share feelings of pain, loss, resentment and fear. *Zorami* represents Jacob's Mizoram. The novel forces the rest of India to examine not just the history of the mainland but also that of the parts located at a distance from the 'centre' (New Delhi).

Key Words

Collective trauma, individual trauma, PTSD, metafiction, AFSPA,

Introduction

In her eponymous novel *Zorami*, Malsamy Jacob presents a chronicle in which the individuals of Mizoram are set in motion along the roads that lay before them in the scaffolding of history. The novel is set in the new millennium but it traces the wider socio-historical experiences of the Mizo people from the times of World War II through the turbulent decade of the 1960s up to the mid 2000s. The tale negotiates this time-scape through treacherous landmarks and complex events. It is a difficult obstacle to overcome especially when the novelist builds a lattice - of history, identity, culture and economic uncertainty - through which the reader becomes acquainted with the aspirations of a community. The tale, replete with references to political history, runs the risk of becoming incredulous if narrated in a declamatory style and if the author merely intends to highlight the vanity of historical indiscretions and the errors of political violence. This may give rise to the question whether the book suffers from any defects while attempting to be true to history. Representing trauma especially in the

backdrop of political repression, insurgency and violent clashes is inevitably bound by depictions of the past. The novel describes two major events in the history of Mizoram – mautam (dying out of bamboo leading to famine) and ram buai (disturbance of the land/ the insurgency), and the personal trauma of Zorampari. The story of Zorampari runs parallel with the story of the Mizo people. Both experience atrocities through the insurgency years and at the hands of the armed forces. They share feelings of pain, loss, resentment and fear.

Body

There is no easy way to read and interpret Zorami because Jacob has successfully blended individual trauma with the collective one. Native realism finds itself placed alongside a grand political narrative. The human experience however dominates the saga even as we witness multitudes of powerless individuals caught in an incomprehensible debauchery of violence. Narrated in the aftermath of a bloody and disconcerting history which saw the brutality of state repression pitted against fierce and vengeful revolutionaries, Zorami becomes a novel of untold stories and unobserved angst buried deep in the hearts of characters who are innocent victims of historical processes characterised by injustice and blood thirstiness. A negative consequentialist pattern emerges where we see that violence begets violence and evil provokes evil. It is a deterministic pattern also seen in Dickens' *A Tale of Two Cities* where mindless violence exists like a catastrophic continuum only to be superseded by a faith in the resilient human spirit which makes redemption possible. Such is the scale of violence in the novel that even the most sheltered space – the domestic one – is threatened and sometimes violated.

Jacob resists the ambulation of omniscient narration and relies on memory – personal as well as collective – to recount the saga of the Mizo people. Zorampari, the protagonist, is a traumatised woman who was raped by a *vai* (an Indian) army jawan when she was only thirteen. Her memory composes a large part of the narrative which runs parallel with the lives of the Mizo people. It moves from childhood to adolescence into adulthood – from innocence progressing to awakening, advancing to cynicism. Malsamy Jacob seems completely possessed by the idea of telling a tale of the Mizo people and their indomitable spirit in spite of the upheavals faced by them through decades.

“The story of the Mizo people, especially what they went through during those turbulent times, is important. I used to wonder how they were dealing with the psychological trauma of the time even though ‘political peace’ had returned. After listening to many people, I realised that the emotional wounds had not healed. So the novel is a quest for inner healing.” (Jacob)

The novel becomes a quest to seek clarity on multiple issues and a redemption which is made evident in the dedication – “For all who are caught in violent conflict and long for inner peace.”

Memory plays a central role in the re-telling of tales associated with the past because it accommodates not just the bygone era but also the personal and collective nostalgia, associative perceptions of the events and connections with the myths and legends of the community. Oral history based on people’s accounts – a sort of anecdotal history – takes centre stage and supersedes the ‘official’ accounts of history. *Zorami* becomes a kind of historic metafiction because it is self-reflexive and it also lays claim to historical events and personages (Hutcheon, 5). History is indeed a key subject in the fictional setting of the novel and memory becomes a pivotal tool in questioning the dominant historical discourses on Mizoram, and re-setting the lens through the people’s prism to tell what happened without subverting or distorting the commonly endorsed versions. It is crucial to assert that *Zorami* does not attempt to subvert or contradict mainstream positions on the history of Mizoram. It combines metafictional elements into a historical narrative viewed from a different lens. As a postcolonial historical novel it openly asserts that there are only truths in the plural and never one Truth; and there is rarely falseness per se, just others’ truths (109). In *Zorami* objective history merges with the human experience to foreground the miscalculations of political suppression and the fatuity of violence which affected millions of lives.

In the midst of the frightening state of affairs, Jacob attempts to present a wide range of issues - such as identity, gender inequality, class and societal hierarchies, education and culture amongst others – a sort of social history which underlines the longstanding anxieties, hopes and aspirations of a community located in a geographically remote part of an otherwise vast and ethnically diverse country. It is an acknowledgement and commemoration of the ethos of a robust ethnic group which has faced numerous hardships

due to internal contradictions and external agencies but is still trying to carry on with its indigenous ways of living.

The mautam – dying out of bamboo leading to famine – in the 1960s brought tremendous hardships to the people of Mizoram. Sadly the then Indian government didn't do much to ease those hardships. The people were hurt and a revolutionary organisation by the name of Mizo National Front (MNF) was set up under the leadership of Pu Laldenga. The objective was to rediscover the Mizo identity and fight for independence from India. After the independence of India in 1947 very little development had happened in Mizoram. There were neither proper roads nor much to say about education and healthcare. These were genuine problems which soon translated into anti-India sentiments. The unrest and distrust kept growing resulting in protest rallies but the revolutionary approach only aggravated the sufferings of the people. Like all revolutions the ideals were high with good intentions but the violence inevitably spiralled downwards into inhuman behaviour. The army operations and Air Force bombing of Aizawl city – recounted vividly by Jacob - led to unimaginable suffering for the innocent villagers and city dwellers alike. The Silchar-Aizawl-Lunglei road was populated with fifty thousand Mizos from hundreds of villages, which were burnt down by the Indian Army, in eighteen group centres styled as Progressive Protected Village (Lalrimawia, 137). Each side blamed the other for the violence. Justice became a lost virtue while horrendous actions continued to take place on the ground. The MNF was declared an illegal organisation. The insurgency was suppressed ruthlessly by the Indian armed forces under Operation Security in 1967. Anti insurgency operations were carried out under the much dreaded AFSPA – the Armed Forces Special Power Act. As it is usual across the world, these operations resulted in uncountable fatalities of insurgents, armed forces and civilians. The Mizo uprising got little attention in newspapers, except for passing references, thereby creating an impression that nothing much had happened there. Only the Economic and Political Weekly was critical of the state's gross human rights violations. (Hluna et al).

“for twenty years, the Mizo people had lived in fear of being branded rebels, and for twenty years, they refrained from writing diaries, creative outpourings or records of experiences because the dreaded soldiers who could not read the language were wont to brand these as MNF documents. (Hluna et al).

The Mizo nationalists were quick to declare that they were not Indian and that their future lay outside the union of India. The leader of the MNF Pu Laldenga asserts, “My dear brothers and sisters, let’s be very clear about one thing. We are not Indians. We are Mizo people.... we the Mizo people can never be at home in India, the land of the vai people. Our culture is different. Our customs and practices are different. Our religion is different” (Zorami, 60-61). The Mizo people feared being assimilated, consumed and annihilated by the Assam (Indian) government, who they believe were indifferent to their sufferings. It is a complex problem for the ordinary people trying to find a space where they could go about their daily lives without such disquietudes of identity. The novel accentuates the aspirations and hardiness of the Mizo people whose identity was at one time perceived to be threatened if they remained with India.

At the personal level, Zorampari must deal the horrific crime committed against her by an army jawan. It is a travesty that the powers meant to protect not just the territorial integrity but also its subjects end up hurting the ones who are most vulnerable and completely oblivious to the machinations of state power. Her brutal rape is a trauma which haunts her through life. She continually dreams that she is being chased by a black snake. She is stigmatised as a ‘damaged’ girl and even her parents think likewise. When Sanga comes to her house with a proposal of marriage she is initially unsure and hesitates. Her mother says, “You should be only too happy he is willing to marry a damaged girl” (55). Zorami feels utterly gutted by this reference and mutters to herself, “Damaged, damaged, damaged...I’m damaged goods they want to get rid off” (56). Groomed to be docile and modest she knows that it up to women to maintain the ‘honour’ of the family, her husband’s family and that of the society. She hardly enjoys any rights and even blames herself for letting the rape happen. She loves Sanga but would not dare to marry someone as good as him. She fears she will be rejected by Sanga once he knows but still narrates her ordeal and sobbingly says “I’m a ruined woman... not fit for you.” (57). Even though Sanga wishes her to forget the past and make a new beginning she fears intimacy and recoils from becoming too close.

Zorampari displays noticeable signs of post traumatic stress disorder. We can witness the lingering impact of childhood experiences on personality, behaviour and life in general. PTSD arises “as a delayed and protracted

response to experiencing or witnessing a traumatic event involving actual or threatened death, serious injury, or sexual violence to self or others. It is characterized by recurrent, involuntary, intrusive, distressing memories of the traumatic event or dreams related to it; flashbacks causing the individual to feel or act as though the trauma were recurring; intense distress and physiological reactions in response to anything reminiscent of the traumatic event; persistent avoidance of stimuli associated with the trauma; a numbing of responsiveness and heightened arousal, manifested as insomnia, irritability, difficulty in concentrating, hypervigilance, or exaggerated startle response; and sometimes depersonalization or derealisation” (Coleman, 589) .

Zoramipari demonstrates typical symptoms of avoidance and withdrawal, loss of appetite, not able to face people, acute distress and agony: memories aggravate guilt. Her withdrawal tendencies persist, and she takes refuge in books and stories. She has no place to bury her memories as the socio-economic-political and physical atmosphere remains the same. The intrusive qualities of the past impede cognition, emotional and social development, self-understanding, the ability to identify and thereby regulate her feelings, interpersonal knowledge, understanding and communication, friendships, intimate relationships, moral reasoning and behaviour.

Parental role is crucial as the child passes through all these phases. If parents are able to strike an appropriate balance, then “children grow into well-adjusted adults with the capacity for mature sexual behaviour, investment in family life, and rearing of the next generation” (Berk,17). Parental support, including positive involvement in the child's activities and expressions of affection and warmth towards the child may facilitate child coping post-trauma by providing a sense of security, coaching and modelling adaptive coping.

Parents who are supportive, available and accepting are likely to provide additional opportunities for children to discuss and address trauma-related distress, and positive parental responses may reduce the likelihood that the child appraises the trauma or their reactions to it in a highly negative way. (Williamson et al 2-3)

Since such parental care, warmth and support was not available to Zoramipari, the symptoms persisted longer, unaddressed, unresolved. Her relationship with her husband Sanga remains strained and she even suspects

him to having an affair with a junior colleague. Her only source of strength was Kimi who is described as a forever companion who despite her own challenges comes across as an emotionally and socially well adjusted woman. Zorami remembers everything. Her phantoms refuse to leave her and while others can go to sleep, they return to torment her.

Conclusion

Zorami represents Jacob's Mizoram. Neither the political nor the personal scars heal completely. The novel forces the rest of India to examine not just the history of the mainland but also that of the parts located at a distance from the 'centre' (New Delhi). It compels the readers to look into the myths, songs and culture of the Mizo people which may be apparently different but at the same time establishes that their life experiences encompass the same human concerns as those of people in any part of the world such as the longing for peace and prosperity through political stability. The dreadful truths of history are foregrounded through the fictional endeavour to underscore fundamental human concerns like the struggle for existence and survival against overwhelming odds and calamities. Zorami presents the spirit of the Mizo people who have faced the perils of violence with resilience, grace and equanimity, moving on without giving up in despair. Life is always complex with no easy solutions. The last two chapters titled Freedom and A New Song, perhaps sum up Jacob's message. Zorami undergoes an inner healing. It is a very Dickensian outlook in which some divine intervention would make a difference when it comes to mending the shattered psyche of the people.

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Task-Based Approach to Develop Writing Skills

Dr. Juhi Jessica Rowena Horo

Assistant Professor

St. Xavier's College, Ranchi

Abstract

Employing heuristics in the classroom through a Task-Based approach to language learning can serve as a useful and meaningful approach to language learning. Process-oriented theories of writing point to a need to help L2 learners cope with the process of writing as writing is a cognitively demanding activity. Writing is an evolving process where meaning is created while the learner is engaged in the act of composing. The essential problem-solving nature of tasks can prove to be very useful in developing the learners' writing skills as writers negotiate with their constraints, their writing plans and the rhetorical problem. If incorporated in classroom instruction, it can provide the much-needed scaffolding to learners. In developing the writing skills of learners, indirect intervention in the form of writing tasks can often prove to be more useful than direct instruction.

Key words:

process writing, task-environment, discourse, zone of proximal development

Introduction

Writing is one of the four language skills that poses the greatest challenge to second language learners. It is the most cognitively challenging activity that learners engage in and often language teachers are dismayed with the learning outcomes as a result of classroom teaching as it does not always produce the desired result. Conventional language teaching has centred around direct instruction with the emphasis on form. Though formal instruction is considered important for raising consciousness among learners concerning grammatical structures, it is not always sufficient to enable learners to write better.

One of the ways by which writing abilities of learners is assessed is by considering text as discourse. This has led to text-oriented research and teaching by limiting the focus to the tangible and analysable aspects of writing. Such an approach views writing as textual products. There are two

approaches of text-based theories in research on writing – the one that views texts as autonomous objects, and the other that views texts as discourse. In the latter view, writing is seen as a writer's response to a certain context or situation, and written texts are seen as the writer's attempt to communicate with readers. Language is understood to be a shared social activity. The psychologist Vygotsky believed that cognitive development is influenced by social and cultural factors. Engaging in challenging and meaningful activities thus aids cognitive development within the zone of proximal development (ZPD).

One of the most important ways by which readers reconstruct a writer's intention is through the regularities of discourse structure. The central idea that lies at the core of such a view is that certain forms of writing express certain functions and these vary according to context. The concept of register is also central to discourse analysis. The view of writing as a disembodied, autonomous object ignores how texts are a writer's response to a certain communicative setting. However, written texts cannot be considered as autonomous objects as writers write in response to a certain situation.

It is increasingly recognised that L2 writers have a unique identity owing to their individual and collective variations. It is their needs as language learners in terms of their linguistic, socio-cultural, and educational needs that sets them apart. This issue of the writer's identity is therefore an influential theme in L2 writing. This has resulted in a paradigm shift in the way in which L2 writing is being conceptualised. Earlier, language teaching gave prominence to the native speaker and the success of the L2 learner depended on how closely the L2 learner could approximate to the standards of the native speaker.

The idea that a written text is embedded in communities of writers has generated both quantitative and qualitative studies of particular groups of novice writers and their specific needs. Within the domain of research on writing, the socio-literate view of L1 and L2 literacy development has resulted in theory building and classroom instruction. L1 and L2 writing activities have come to be regarded as components of a complex process of literacy development and the cultures and social contexts in which various literacies develop significantly and inevitably influence these developmental processes.

Main Thrust

Researchers within the domain of language teaching and learning have often been interested in what learners do when they engage in the act of composing. This has generated a whole body of research that focuses on the composing process. Research on writing has often focussed on the cognitive processes that learners are involved in when they are engaged in the act of composing and this focus on the cognitive aspects of writing considers writing essentially as a problem-solving activity. Flower and Hayes (1981) present their cognitive process model of writing. Their writing process model shows that the act of composing involves the interaction of three units, namely, the task environment, the writer's long-term memory, and the writing processes. Flower and Hayes (366) point out that when a writer (language learner) is engaged in the act of composing, the written text that is being produced makes great demands on the writer's time and attention. According to them, there are two forces that should direct the composing process – the writer's long-term memory and the writer's plans for coping with the rhetorical problem. The 'drama of writing', as Flower and Hayes (371) describe it, involves the manner in which writers juggle and integrate the constraints of their knowledge, their plans and their texts into the production of each new text. The writer's plans to cope with the demands of the writing task point towards another important aspect of L2 writing where they need help. L2 learners need to be helped with proper writing strategies to enable them to cope better with the demands of their writing tasks, in other words, the rhetorical problem.

A large volume of research has focussed on probing the composing process in order to broaden our understanding of the writing process. One such study is the study by Zamel (1982) which states that writing is an evolving process in which meaning is created. Studies on the composing process have seriously challenged the way writing is taught. Several studies have shown that writing involves constant attempts to discover meanings. Zamel's study showed that meaning evolves in the process of composing and that prior planning and outlines do not necessarily help (200). Writing is recursive, and revision and rewriting are important parts of the composing process. Zamel's (1983) study with advanced ESL students shows that writing is not just non-linear and complex but that it is an evolving process through which meaning is created, ideas are explored, clarified and

reinforced (166). Based on her findings, Zamel has argued strongly for the need to adopt a student-centred approach for writing instruction. White and Arndt (3) have pointed to an assumption about teaching writing – that writing requires quality time to facilitate the incubation, sifting and shaping of ideas. However, time is a constraint for both teachers and learners. Adequate classroom time should be devoted to writing as writing can only improve when sufficient time is devoted to it. White and Arndt (3) are also of the opinion that writing involves cognitive skills. It demands conscious intellectual effort and needs to be sustained over a considerable period of time. Hence, language proficiency in itself does not make writing easier.

The point that has often been debated among researchers is whether in language teaching and learning, instruction is better than naturalistic learning, and whether intervention is important in the process of language learning. If so, whether direct intervention is better than indirect intervention. The experience of teaching and helping L2 learners master their writing skills and has motivated teachers and researchers to dwell on classroom techniques that can be useful for learners. While there is empirical evidence to show the positive effect of formal instruction on language acquisition, there is still a necessity for an interface between meaning focused input and output for a properly developed communicative linguistic knowledge through communicative content.

Research has shown that one of the ways of helping learners develop their literacy skills is by adopting heuristics in the classroom and tasks fulfil that purpose well. Tasks are instances of indirect intervention. A task-based approach may best be defined as a communicative approach that makes use of tasks as the main element of planning and instruction in language teaching. The approach makes use of real-life and pedagogical tasks for language teaching. Rod Ellis (720-21) defines tasks as activities in which meaning is prominent, there is some communication problem to solve, there is some relationship to real world activities, the task completion has some priority, and the assessment of tasks is in terms of outcome.

Prabhu (as quoted in Sanchez, 45) speaks of the need for ‘enabling’ processes, in other words, ways and practices to reinforce the potential of learners so that they can fulfil not just specific communicative needs by performing a task but also be able to fulfil communicative needs in the future. The completion of a task should ultimately lead to an increase in

the cognitive abilities of the learner. Hyland (112) believes that tasks are fundamental to write because they help to determine students' learning experience, and their success in developing an understanding of texts and a control of writing skills. One of the components of task design that is common to all language tasks is 'activity' which specifies how input will actually be used in tasks.

While the tasks primarily focus on meaning, the focus on form is equally important. Thus, the rationale for task-based learning arises from the theoretical view that instruction should be compatible with the processes involved in L2 acquisition. It is important to note that learner engagement in the tasks is vital because if tasks are cognitively engaging and motivating, they can provide a reasonable challenge to learners (Ellis, 721). Tasks also enable teachers to design specific courses based on specific learner needs. Ellis claims that task-based instruction is a more efficient way of promoting L2 acquisition than the traditional approaches.

Another claim that is made for task-based learning is that it is linked to experiential learning. Nunan (280) is of the opinion that task-based learning is linked to mainstream education by its close relationship with experiential learning. Tasks foster experiential learning by engaging learners in an activity or action that is carried out consequent to processing or understanding language. Hence, tasks are valued for providing a purpose for the activities that learners engage in doing.

Research has often engaged in trying to investigate the kind of tasks that are most useful for learners to help them develop their writing skill; the kinds of problems learners encounter while they are engaged in these tasks; and the kind of learning experiences they provide for learners, the nature of writing assessment that is involved. According to Fotos (388), it is possible through such tasks to integrate grammar instruction with opportunities for meaning-focused use of target language. It is also worthwhile to note that as Ellis (723) points out, in recent times, drawing on the Vygotskian perspective of language learning, task-based studies have tried to investigate 'scaffolding' and 'collaborative design', the supportive instructions that arise when learners communicate with others. It is in this direction and need of students that tasks can be used for scaffolding in language learning and developing skills.

Tasks can be differentiated into real world tasks and classroom tasks.

Real world tasks are tasks that are performed in the real world, real life situations. In the real world, there are a wide variety and range of activities that can very well be defined as tasks. Sanchez (51) distinguishes between the two. Tasks in the real world are goal-oriented and performance is judged on the fulfilment of the task and not the fulfilment of the task objective or goal. The goal to be reached may involve a problem to be solved but not necessarily so. Moreover, in real world tasks the dichotomy between meaning and form does not exist. However, pedagogic / classroom tasks are primarily problem-solving tasks; they are goal-oriented. Pedagogic tasks used for the purpose of language learning primarily involve the use of language: language use is therefore a task requirement. The task-based approach often distinguishes between tasks that emphasise meaning and are meaning-focused, and tasks that emphasise form and are form-focused, even though in language learning, both form and meaning are equally important. Sanchez (52-53) observes that 'meaning is 'contained in' and 'conditioned by' the form in which it is inserted.' The task-based approach takes the real-world tasks as the source and model for tasks for pedagogic purposes. However, not all real world tasks are suitable for pedagogic purposes.

Language learning tasks should have a relationship or bearing to real world communicative use of language. As such, it is the linguistic dimension of the task that really counts in pedagogic tasks. Pedagogic tasks thus differ from real world tasks in terms of goals to be achieved. Real world tasks primarily focus on operations and these operations are not necessarily linguistic in nature and do not always aim at a linguistic skill to be achieved. Therefore, if tasks are to be used for pedagogic purposes in the classroom, they should be planned, selected carefully and incorporated in the classroom for pedagogic purposes.

Conclusion

Since writing is a cognitively demanding and a complex activity, it requires careful nurturing. Process-oriented researches on writing have revealed that learners need help with writing strategies to enable them to write better. Tasks can be suitably designed to fulfil the requirements of learners and tasks, if they are properly designed, can provide the much needed scaffolding. Direct intervention in the form of instruction can be complemented with suitable tasks and thus contribute in a positive way to enhance the cognitive and linguistic skills of learners.

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HINGLISH AS A MARKETING TOOL COMMODIFICATION OF CODE-MIXED OF HINDI AND ENGLISH

Dr. Eva Margaret Hansdak'

*Assistant Professor and Head -Department of English
Gossner College, Ranchi University,, Ranchi, Jharkhand.*

Email: hansdakeva@gmail.com. Ph: 7320070991

Abstract : (To be added)

Since freedom in 1947 till the 1980s the Indian economy was not integrated with the world economy as we see it today. In 1991, the country experienced a balance of payments dilemma which motivated the process of economic reforms. India accepted a new economic model which is commonly known as LPG or Liberalization, Privatization and Globalization. The primary objective of this model was to increase the rate of development of the Indian Economy and to align it with international markets. These changes were expected to help India match up with the biggest economies of the world.

Globalization was accompanied by Liberalization which resulted in the opening up of national boundaries. Indian markets were opened up for investments by multinational companies in a phased manner and this changed the conditions of doing business in India. When the economic policies in India changed to allow global players into the country the market scenario changed forever. The dramatic increase in the resulting international trade offered huge potential for profits to multinational companies and nations. Global giants in the fields of consumer durables, telecommunications, media, finance etc moved in to lure Indian consumers. They used advanced marketing tools to boost sales and maximize profits. Multinational business houses entered the domestic market and posed a challenge for the Indian industry. They devised new strategies to win over the huge Indian consumer market.

Keywords :

Hinglish, Code-Mixing, Code-Switching, Hindi-English Mix

Language is recognized as an important component of marketing and

selling. Initially nearly all multinational firms employed English to woo the Indian customers but it had a limited impact. It was realized that English was the language of only a small minority. Advanced marketing research suggested that there was a need to change the language of advertisements. The sellers needed to speak a language which endeared the products to the Indian customers. They identified that the language spoken by a majority was a Hindi-English (Hinglish) mix which was increasingly reflected in contemporary Indian cinema, songs and conversations. The language of advertisements is different from the language of literature and conversations. In an advertisement situation language is presented in a codified manner. It is supposed to be connected with various feelings, wishes and expectations. Language thus turns into a manipulative device with implied messages. Hinglish apparently connected with the identity, and aspirations of the middle class Indians, who were the largest group of consumers. The multinationals were aware of the huge possibilities of Indian markets and Hinglish was recognized as being able to create empathy in the consumer motivating him to purchase the target goods. This code-mixed Hindi-English or Hinglish became the next medium selected by the global sellers and soon marketing strategies they employed were code-mixed advertisements, taglines, slogans, jingles and brand names.

PepsiCo was the forerunner of Hinglish advertising in India and its tagline 'Yeh hi hai Right Choice, Baby' proved to be one of the most successful in the company's history. Pepsi's experiment was so successful that soon it was being imitated by everyone who wanted a market share in the country. With the global conglomerates targeting the vast Indian market and its consumers, they started adapting their advertisement campaigns to suit local conditions. Hinglish taglines became popular marketing instruments and they generated good customer response. Pepsi then gave its global 'Ask for More' campaign a local Hinglish flavor: 'Yeh Dil Maange More'. Coke came up with its own Hinglish slogan 'Life ho to Aisi'. Domino's Pizza created the tagline 'Hungry Kya?' and McDonald's campaign in Hinglish asked 'What Your Bahana Is?'

This language mixing is referred to as 'Code-mixing' and 'Code-switching' where there are two 'Codes' or languages. In linguistic terms Language A is referred to as Code-1 and Language B is referred to as Code-2. Hinglish includes both, Hindi mixed in English as well as English

mixed in Hindi. In Linguistic studies Code-mixing and Code-switching are considered as two different kinds of language mixing. Code mixing generally refers to the mixing of various linguistic units (morphemes, words, phrases and clauses) from two participating grammatical systems within a sentence. In other words Code-mixing (CM) is intra-sentential mixing and is constrained by grammatical principles of the dominant language (Code 1). Code-switching generally refers to the mixing of various linguistic units (words, phrases, clauses and sentences) from two participating grammatical systems across sentence boundaries within a speech event. In other words Code-switching (CS) is inter-sentential.

Some examples of Code-mixing and Code-switching in Hinglish Taglines/ slogans:

Related to Food and Drinks

- | | |
|---------------------------------|----------------|
| 1. Khushiyonka home delivery | Domino's Pizza |
| 2. Hungry kya ? | Mc Donald's |
| 3. Yehdilmaange more | Pepsi |
| 4. Yehihai right choice baby | Pepsi |
| 5. Ye hai Youngistaan meri Jaan | Pepsi |
| 6. Youngistaanka Wow | PepsiCo |
| 7. HarGhoont me Swag | Pepsi |
| 8. Life ho to aisi | Coca Cola |
| 9. Fresh ho jao | Limca |
| 10. Bole to clear hai | Sprite |
| 11. Kit -Kat -Break banta hai | Kit Kat |
| 12. Taste bhi, Health bhi | Maggi, Nestle |
| 13. What your bahana is? | McDonald's |
| 14. Pal banaye magical | Lays |

In all the examples above belonging to foreign multinational firms we observe that the taglines have Code-switched between English and Hindi, mixing the two languages in various combinations. The first twelve sentences have Hindi syntax with insertions of English words and phrases where English words have replaced their Hindi counterparts. The tenth tagline

by McDonald is in Indian English with an insertion of the Hindi word 'bahana' which replaces 'excuse'. These sentences and phrases display Intra-Sentential Code-Mixing where the language mixing takes place at the word boundary. Words from both languages are placed within the same sentence. The use of the word 'Youngistan' by Pepsi is a unique and interesting mix of English and Hindi. Code-mixing in this particular word is at the morpheme boundary. The morpheme 'young' is taken from English and the second morpheme 'stan' is a Hindi suffix indicating place or province resulting in the connotation that Pepsi is a product for the young at heart. This is called an Intra-Word Code-Mixing in Linguistics.

Initially it was only the multinational firms which chose Hinglish for advertisements but soon Indian companies realized the potential of Hinglish as a marketing instrument and the need to adapt and change to the new market conditions. They adopted Hinglish for their advertisement campaigns as well. All the taglines below employ Hindi syntax with insertions of English words. We see Intra-Sentential Code-Mixing in all the four phrases.

- | | |
|------------------------------|--------------|
| 1. Taste mein naya twist | Haldiram's |
| 2. Just lagao, kuch bhikhao | Kissan |
| 3. Yehiasli honey | Himani Honey |
| 4. Apne youth ki umar badhao | Dabur honey |

Global firms selling international products found their way into the huge Indian cosmetics and healthcare products and started using Hinglish in their advertising campaigns across the Hindi speaking regions of India. The trend of Code-Mixing Hindi and English was employed by both foreign as well as Indian companies with equal gusto in order to draw customers towards their products.

Healthcare and cosmetic products

Hindi syntax

- | | |
|--|----------|
| Kyaaap close up karte hain ? | Close Up |
| Waqthai shine karneka | Sunsilk |
| Hair fall katak kar hamse behtar koi na de | Garnier |

Fairness aur foundation ek hi base mein	Ponds
Jagaaye 24 hour fresh	Cinthol
Thandathanda, Cool cool	Navratna oil
Hamara best formula	Fair and Lovely
English syntax	
No hawabaaZIONly deo	Deo
Gorgeous hamesha	Parachute

One observes here that Code-Mixing of English and Hindi was done using sentence structures from both Hindi as well as English. Some of the taglines were constructed using Hindi syntax with insertions of English lexical items. In such Code-Mixes Hindi is the dominant language and the English words adhere to the rules of Hindi grammar. This is seen in the first seven examples given above. The last two examples are in accordance with English syntax with insertions of Hindi lexical items. Here English is the dominant language. It was observed that Hindi dominant Hinglish taglines were more numerous in case of Indian sellers

The marketing forces seem to have come to the conclusion that Hinglish was the language of choice for advertising in the post global Indian scenario. It was the language that the Indian customer was most receptive to, particularly the younger generation. While Hinglish created a space for including more people into the idea of English, it made English comprehensible to a much wider public. The result was creation of a powerful instrument of the market. In a global market economy Hinglish became a way for Market India to communicate to itself and others.

Liberalization had brought in many global media giants into India in the post Globalization period. This era also saw rapid advances in the field of technology and as a result there are a multitude of FM radio stations, Internet radio stations and Mobile phone service providers which competed with each other for a market share. Many of them employed Hinglish in their marketing campaigns to attract Indian viewership.

Entertainment & Telecommunications

F.M. Radio Channels

Sunosunao Life banao	Big FM
Tension nahin leneka	Radio Dhoom

Life ka mantra, Radio Mantra	Radio Mantra
Mirchisunnemale always khush	Radio Mirchi
Thodimeethithodi catty	Meow FM
Relax ho jao, City meinkhojao	Radio City

The advent of mobile phones completely changed the way India communicated. Within a decade it has penetrated even the remotest village in India. The private as well as the government owned service-providers have assured the reach of at least one provider in most parts of India. Urban centers have networks of multiple service providers. The arrival of smart phones with high speed capabilities has made the markets even more competitive. Hinglish is once again the most preferred language for their sales campaigns in the Hindi speaking areas of the country.

Telecom Service Provider

Catch karo Maxx karo	Maxx mobile
Speed ka double dose	MTS
Aapkebharosemand partner	ACE
What an IDEA Sirji	Idea
Abtalktimechalejyaada	Uninor
HarekFriendzaroorihotahai	Airtel
Sab kuchtrykaro, Fir sahichuno	Airtel

The mixing of English and Hindi for these slogans and taglines is once again observed to be Intra-Word Code-Mixing. All the sentences use Hindi syntax with insertions of a few words or phrases in English.

Idea internet jablagaoing, India ko no ullubanaoing Idea

This tagline created for the telecom service provider IDEA shows an interesting manipulation of Hindi and English morphemes. Two Hinglish words banaoing andlagaoing show language mixing at the morpheme boundary. The Hindi morphemeslagao and banao have both been affixed with the English suffix '-ing' resulting in the twoHinglish words. These words may be incomprehensible to the western consumer but they are easily understood in the Hindi speaking regions of India.

Satellite TV was another sector which had global as well as Indian media giants vying for customer attention. Sophisticated world-class

technology was introduced and Indian viewers were experiencing high definition audio-visuals provided by these service providers. With added support of connectivity reaching even the remotest corner of India, the consumer base was immense with possibilities of huge profit margins. Hinglish as the language of the middle class India soon found its way into the advertisement campaigns of this segment too.

Satellite TV service providers

Dish karo wish karo

Dish TV

Iskolagadaala to life jhinga-la-la

Tata sky

With rising incomes and better living standards across the country provided a growing market for consumer durables. Foreign manufacturers of household appliances like the refrigerators, televisions, washing machines, mixer-grinder, air conditioner, music systems etc moved into the Indian marketplace with their own unique Hinglish taglines.

Consumer Durables

Shock laggaya

Havells

Videocon hai to correct hai

Videocon

Paanika Doctor

Aquaguard

Raho healthy, Badhojaladi

L.G. Refrigerator

Banaye life hasen

Godrej

ROka expert

Livpure

Abgarmikokare goodbye

GREE Airconditioner

SmartDeshkaSmartphone

Xiaomi

The huge potential for two wheeler sales in India was exploited by international automobile giants with their Hinglish advertisement campaigns. These slogans have helped them reach the deepest pockets of rural India where knowledge of English is extremely limited.

Automobiles and Two-wheelers

Hum mein hai Hero

Hero

PublickaApnatransport

Hero

KuchAlpha karo

Yamaha

Umar ko brake lagakar josh ko acceleratekaro

Yamaha

Josh car

Ford Icon

Dil se Strong	MarutiWagon R
Consumer Goods	
Likhtelikhte love ho jaye	Rotomac pens
Baal ho long and thick, to koi bh hairstyle karo pick	Sunsilk
Massage karenmassagable conditioner se	Sunsilk
Small milatejao, large banaatejao.	Kingfisher
Hundred percent real fruits se bana	Real
Ab main hoon hundred percent sure	Real
Super kadak	Revive

In the process of India's globalization our vulnerable financial markets were the last to be opened up for foreign investment. When multinational banking conglomerates and insurance companies moved into the Indian market space soon after 2001, they too employed Hinglish in their advertising campaigns.

Financial Institutions & Products

No chinta, Only money	ICICI Bank
Banking for all - Aaosochebada	IDBI
Jiyo Easy	ING Vyasa

Government slogans using Code-Mixed Hinglish.

School Chalein Hum	SarvSikshaAbhiyaan
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Besides using Hinglish in slogans and taglines, the markets started using Hinglish for Brand Names as well. It is accepted that good branding is important for the image of a company. Many firms go to great lengths and spend good amounts of money to create a suitable brand name, which should be attractive and catchy. The use of Hinglish for branding is especially popular in the telecom and e-commerce sectors. Using catchy and youthful titles for TV serials and FM Radio stations is a part of the marketing strategy to boost viewership/listeners from target groups. These brand names are generally perceived to reflect the youthful and 'cool' factor which the young identify with.

Hinglish Brand Names

Radio Mirchi	Bharat Matrimony
Radio Dhoom	Khabrein Superfast

Radio Dhamaal	Zindagi Live
Radio Mantra	Chilli Factor
Tech Guru	Bindaas Bounce
Samachar Plus	Gaana Grenade
Zee Prabhat Bulletin	Nimbooz

E-commerce and online stores is a new marketplace which is becoming popular with the Indian customers. India has witnessed a multifold increase in its broadband and internet services with high speed network available in large parts of the country. Busy lifestyles along with rising standards of living have encouraged online marketing in a big way. E-commerce is a growing segment and it has the ability to transcend physical boundaries as well. Hinglish has been employed as a marketing tool to popularize commercial sites. Online shopping sites operating in the country have India specific marketing strategies and have resorted to adopting Hinglish brand names.

Hinglish in E-commerce Brand names

Yatra.com	Tour and Travel industry
Junglee.com	Price comparison portal
Naaptol.com	Online shopping
Naukri.com	Employment portal
Siksha.com	Educational institutions info portal
Shaadi.com	Matchmaking site
Policy Bazaar.com	Insurance policy price comparison portal

Indian market has changed forever. Marketing techniques of the global corporations have taken over completely. This new market is profit driven and is conditioned to survive intense competition. Corporate giants have perfected highly effective tools to manipulate the market. Every little aspect of customer behavior is taken into account when shaping instruments of marketing. The use of Hinglish has proved to be highly effective in the Indian marketplace and also among the Indian populations in America and Australia. The forces propagating Hinglish have the single objective of increasing profit margins. Advertisement Gurus have confessed that they are not concerned about the purity of language but only aim to push sales.

They are expected to fulfill the need for a catchy tagline and they deliver, even if it means stepping beyond the accepted boundaries.

There is also a widespread belief that smaller and less advanced countries like India, who cannot survive in a global competition. It will only facilitate the rich, powerful and technologically advanced countries and help them to monopolize the global market. It is feared that that globalization will generate a kind of cultural and linguistic imperialism in which western values will dominate. In the case of Hinglish there is a fear that Hindi and English may be dominated by Hinglish linguistically as well as culturally. There have been apprehensions that Globalization will lead to an end of a cultural diversity as it imposes sameness in the countries of the world. The different cultures of the world will blend and merge to form one 'Global Village' with a single culture. The blending of Hindi and English may be viewed as a unhappy union of the two languages which will destroy both English as well as Hindi.

The markets have been accused of debasing and commoditizing English by turning it into a handmaiden of profit. English is perceived as a language finely suited to express complex emotions and passions in the form of exquisite poetry and inspiring prose. There are other views which accuse English of being elitist and hail Hinglish as the unifying factor that has democratized the nation as never before. Western markets helped to blur the divisions of class and caste in our society. It has also eroded the 'prestige' associated with English by elevating Hinglish as the language of choice for international advertisers.

Hinglish may be regarded as an example of 'Glocalization', bringing together of the global and the local. The corporate interests treat both English and Hindi democratically as equal players. Their casual attitude towards Code-Mixing endorses that for them all languages are only a means to an end, the end being their own profit margins.

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Hijra Can Talk But They Can Not Speak: A Re-reading of Dattani's Seven Steps Around the Fire

Dr. Madhu Mishra,

*Assistant Professor,
University Department of English,
Ranchi University, Ranchi,*

Dr. Biswajit Choudhury,

*Assistant Professor,
Department of English, South Malda College,
Affiliated to University of Gour Banga, Malda, West Bengal.*

Abstract.

According to Gayatri Chakrabarty Spivak subaltern cannot speak. The terseness of this assertion may be explained from different perspectives. The term “speak” may mean generating discourse. It may also mean subaltern can talk but they cannot speak. Another way of interpreting this proclamation of Spivak is that subaltern can speak but subaltern cannot be heard. This research paper involves the re-reading of Mahesh Dattani's *Seven Steps around the Fire* from the perspective of Spivak's subaltern theory. Patriarchal heteronormative society never accepts the wedding of a hijra or transgender to a cisgender. This research paper tries to throw light on power politics, gender politics, socio-cultural politics democratic machineries and patriarchal heteronormative discourse to find out the root cause for the unspeakability of the hijra community. It also tries to find out how Mahesh Dattani creates enabling circumstances for this subaltern group so that they can be empowered to speak or come out of their disempowered position of subalternity.

Key Words:

Speak, talk, listen, subaltern, discourse, colonial, postcolonial, heteronormativity

Introduction:

Gayatri Chakrabarty Spivak in her seminal essay *Can the Subaltern Speak?* propounds that subaltern cannot speak. This essay generated a flood gate of controversy from every corner of the world because Spivak concludes the essay by reiterating her standpoint that subaltern cannot speak. The terseness

of the assertion – subaltern cannot speak – can be explained or understood from different perspectives. One way of unfolding this proclamation is that the act of speaking may be taken as generating discourse. According to Michel Foucault a “discourse” is meaningful utterances within the socio-political structure of our society; certain utterances are accepted as discourse and some others are rejected. Theoretically, therefore, one can speak or write a lot, but not a single word or line may generate discourse. What will be approved of as discourse, and what will not be, is ultimately determined by the power equations that underline the contemporary social milieu. The assertion – subaltern cannot speak – does not mean that the physical act of speaking is impossible from within the subaltern position. The fact is that their utterances are never acknowledged as meaningful utterances. Therefore, it is better to say that the subaltern cannot be heard or the “elite” (as per Ranajit Guha’s categorization of a society) do not pay proper attention to what the subaltern want to say than saying foolishly that the subaltern cannot speak. Actually, from within the position of subalternity it is impossible to generate discourse about his/her own desire, interest or self-identity. This is the characterizing feature of the subaltern position and this fundamental argument is found hidden in the very powerful assertion that the subaltern cannot speak. Now, the matter of concern is that both the arguments – subaltern cannot be heard and subaltern cannot speak – point out the some impotency to give birth to any kind of discourse from within the subaltern position.

Another perspective of elaborating the asserting subaltern cannot speak, is that the act of speaking and the act of talking are different from each other. The above assertion may be re-written as “subaltern can talk” but “subaltern cannot speak”. The difference between “talking” and “speaking” would make the whole argument of Spivak very simple and clear.

- i. The act of speaking is more active whereas the act of talking is passive.
- ii. Speaking involves the participation of at least one listener whereas talking can either be soliloquy or somnambulism.
- iii. Speaking is inter-personal communication whereas talking is intra personal communication such as prayer, meditation etc.
- iv. Gestures, facial expressions and feedbacks are the basic components of speaking. On the other hand talking is an act of talking to oneself and expressions are not heard by others.

Therefore, subaltern can “talk” but cannot “speak” and without speaking with the concerned authority no proper communication can be established; and without direct communication there is no possibility of change in the lives of the subaltern. Spivak boldly declares, “There is no space from which the subaltern subject can speak” (Spivak 1988: 307). Following Spivak, John McLeod writes about the sexed subaltern thus:

It is not so much that subaltern women did not speak, but rather others did not know how to listen, how to enter into a transaction between speaker and listener. The subaltern cannot speak because their words cannot be properly interpreted. Hence, the silence of the female as subaltern is the result of a failure of interpretation and not of a failure of articulation. (McLeod 195)

Under this theoretical as well as colonial perspectives, Mahesh Dattani’s play *Seven Steps Around the Fire* will be dissected to find out why the hijra community as subaltern cannot speak.

Analysis:

Mahesh Dattani in this play provides the hijra community with a platform to speak out their pent up feelings and emotions. This hijra community may be called queer subaltern combining the

Subaltern theory and queer theory. The story of the play revolves round the murder of a beautiful hijra named Kamala who had a secret marriage with Subbu, son of a Deputy Chief Minister, Mr. Sharma. Actually, Kamala was burnt to death by the order of Subbu’s father, Mr. Sharma. Anarkali, “sister” of Kamla, was arrested without any proof for the murder. The play opens with the investigation of Uma Rao, a teacher of Sociology in Bangalore University, who is engaged in writing a thesis on class, gender based violence in society. Her research work takes her to the office of the Superintendent of Police to interview Anarkali about the murder of Kamla. Through the eyes of a research scholar, Dattani shows different layers of the lives of the hijra, the whole panorama of social and administrative prejudices, discrimination and scorn, cultural practices of our society and the hijra community, the unfulfilled desires of the hijra, their kinship structures etc.

Mahesh Dattani through his artistic framework transforms the set of *Seven Steps around the Fire* into a polyphonic space where multiple discourses jostle together and cry out for our attention. At the very outset

of the play, we are taken to an Indian police station which is notorious for severe atrocities against hijras. It is worth noting that constable Munswamy refers to Anarkali by the pronoun “it”, as opposed to “he” or “she”. How hijras are treated like non-living things! But Uma has a great empathy for them and she uses the pronoun she/her, though she is confined into a male section of the prison cell. This is the blatant violation of Anarkali’s human rights because she is sexually abused and beaten up by the male inmates inside the prison cell.

It is shocking that if a hijra is raped, legally speaking it would not be registered as a case of rape in India. Law is blind to the barbaric torture inflicted upon them. They had been deprived of the Fundamental Rights of the Constitution before the abolition of the Section – 377 of IPC. One Nirbhaya Rape Case in Delhi (in December 16, 2012) justly stormed the whole India. The rapes of hijras down the decades are equally pathetic, humiliating, barbaric and torturous. Unfortunately, no actions are taken or listen to their words or their cases are registered in police station because subaltern cannot speak. This is nothing but the “living culture of law” which is also a legacy of the Criminal Tribes Act of 1871. Everywhere, we are carrying forward very honestly the legacy of colonialism and perpetuating postcolonial subalternization. Thus, in every aspect of life the hijras are exploited and they face “social exclusion” as a subaltern of postcolonial society.

There are heaps of popular misconceptions regarding the lives and activities of hijra. For example, it is supposed that they are habitual liars. Such stereotypical notions are expressed by both Suresh, the Superintendent of Police and Munswami, the constable. Suresh guides his wife Uma Rao confidently: “Don’t believe a word of anything it says, they are all liars” (Dattani, Vol-II: 237). Munswami also instructs Uma, “It will only tell you lies”. (Dattani, Vol-II : 234). He refers to the arrested hijra Anarkali as a “creature” (Dattani, Vol-II : 237) as opposed to human being. The pervasive dominance of the discourse of patriarchal heteronormativity is clearly evident within the administrative structures also. Such dehumanizing tendencies from the keepers of law make the hijra community an easy prey for subalternization. The hijras are subalternized daily in one form or the other by the heteronormative social beings. The brutalities that are meted out against them generally go unreported and their silent enduring makes them subaltern.

Anarkali cannot speak or name to the police the person who is behind the murder of Kamla. As a subaltern, she has no option but to bear the accusation of murder on his head and rot in jail. Anarkali brilliantly expresses her dual position. “They will kill me also if I tell the truth. If I don’t tell the truth, I will die in Jail”. This is the true picture of this subaltern group. They cannot speak the truth because no one will believe in them. A criminal minister is more acceptable in our society than an innocent faithful hijra. Uma fights for justice. She moves from pillar to post to unveil the mystery shrouded in the murder of Kamla. As instructed by Anarkali, Uma pays a visit to the hijra quarters of Shivajinagar to meet Champa, the head hijra. Here we have glimpses of the lives of hijra community which is full of misconceptions and prejudices to us. Champa starts her conversation with Uma by declaring:

Champa: We didn’t kidnap your son. Ramu came to us of his own free will. If you want you can take your son away. (Dattani, Vol- II: 254)

It is a wide spread misconception that hijras kidnap young children in order to transform them into hijras. But in reality parents and heteronormative social norms are to blame for the making of hijra and their wretched lives. First of all, parents reject their children whose gender identity and sexual identity are at odds with each other. These children are beaten brutally for being different from the heteronormative behaviours. They try to commit suicide or flee from home and join the hijra community. In her personal narrative *A Hijra’s Own Story*, Revathi confirms the universal picture of the making of hijra:

My older brother began beating me without a care whether he hurt my head or my limb. I screamed in unbearable pain. My mother urged him on: break his legs, she said. Prevent him from going with hijras again. I began to bleed from the head. I wept uncontrollably; my body was covered entirely with swelling bruises ... They took me to the temple next day and shaved my head. They had struck me several times, but their blows did not much hurt as much as losing my hair did. (Revathi 226-227)

The story of Simran, a hijra, also proves the brutal role of parents in the making of hijra. Simran is now a national figure working for HIV and AIDS patients. She expresses her pathetic life story in Amir Khan’s Reality Show *Satyamev Jayte*: Season-3, Episode-3, entitled - *Accepting Alternative Sexualities*. The full episode is available online in YouTube

(www.satyamevjayte.in). In her interview, she declares that she left home because her parents and other members of family always behaved with her rudely and brutally. She left home at the age of 14 with the permission of her parents. Then, she joined the hijra community who accepted her as part of their family. She started her life by begging at Reay Road, Mumbai. She completed her graduation with the money that she earned by working as sex-worker, and then as bar dancer. Now she is a national figure for her social service. But the door of her own family is still not open for her. She is dead to her parents.

It is true that patriarchal heteronormative society will never accept the wedding of a hijra (transgender) to a cisgender, Subbu. Naturally, Mr. Sharma, the representative of common man, cannot bear a hijra as a part of his family through marriage. They are not accepted as the bona fide members of our family or society. As a subaltern, they suffer from "identity crisis" and they pine for being treated as normal human beings and social beings. This "search for identity", as a theme, is very remarkable from the postcolonial perspective. The hijras are always excluded and they have no existence in common man's life because they are sexually handicapped and hence different from others biologically. Michel Foucault in his *History of Sexuality* speaks of the formation of identity through sexuality which, according to him, is also the determinant factor of an individual's ontoepistemological status. Consequently, the hijras suffer from social nomenclature and thereby the loss of identity. No wonder they are referred to as "it", "thing", "stuff", "creature" etc in the play. According to the Queer theorists gender identity is not a solid and unchanging state but depends upon the performative acts of different subjects. Naturally, an individual must act like a male or female to be labeled a male or female and to have a proper familial, political and social recognition. From this perspective also, the hijras are excluded from their rights, respects and recognition.

The hijra community has deep sense of their limitations as subaltern and hence cocoon themselves in reserved shell. Champa knows their true position as sex subalterns of postcolonial India.

Champa: We cannot speak. When we want to speak nobody listens. When we cannot speak...

Uma goes on to Champa

Uma : I am listening. (Dattani, Vol-II : 259)

This speech of Champa may be interpreted as the paradigmatic representation of that unspeakability of subalterns which Gayatri Chakraborty Spivak highlights in her seminal essay *Can the Subaltern Speak?* Here, Champa does not mean that the physical act of speaking is impossible from the subaltern position of belonging to the hijra community. She wants to mean that their utterances are never acknowledged as meaningful utterances because the patriarchal heteronormative discourses always present them as “liars”, “castrated degenerate men” (Dattani, Vol-II : 238) “creature”, “it”, “stuff” etc. Actually, from their subaltern position, the hijra can talk but they cannot speak. So there is none to listen to their words and consequently no proper communication is established between the authority (police) and the subaltern (the hijra community). Here Uma tries to be a listener to their utterances by her promise – “I am listening”. It is unfortunate that the receivers of their messages (the police) are not in a position to listen to the words of the senders (the hijra). There is no cordial or healthy relationship between the sender and the receiver of the messages because everywhere falls the shadow of dirty politics. The Deputy Chief Minister, Mr. Sharma (an elite) must be given clean chit even if Anarkali (a subaltern) rots in jail throughout her life. This dirty politics is one of the most important reasons for the postcolonial subalternization of the subaltern.

Really, there is no space, as Spivak proposes, from which the subaltern subject can speak. “It means that when subaltern makes an effort to the death to speak, she is not able to be heard, and speaking and hearing complete the speech act. That’s what it had meant and anguish marked the spot”. (Spivak 1996: 292)

The act of clapping (“Taali”) by the hijra community is very symbolic as well as significant from the perspective of subaltern theory. As they cannot speak or there is none to listen to their words, they produce loud sound or “noise” by clapping as a protest of their subalternity. The cisgender are forced to pay heed to their words or to pay money for their living. To make clippings, one needs two hands. Symbolically, one of the hands represents social stigma, social discrimination, deprivation, etc. These are responsible for the creation of clapping (taali). As subaltern cannot speak, the hijra community as subaltern must clap loudly so that they can come out of their subalternity not only legally but socially also.

The play ends with deep pathos along with a pathetic realization of the position of hijra as a subaltern in Indian milieu.

Uma: (voice-over) They knew. Anarkali, Champa and hijra people knew who was behind the killing of Kamla. They have no voice. The case was hushed up and was not reported in the newspaper. Champa was right. They made no arrest... (Dattani, Vol-II : 282)

Really, Champa was right that being subalterns, they cannot speak or cannot create any discourse. Uma Rao brilliantly tries to create the circumstances through which subaltern may speak. Being a subaltern Uma directly could not create any kind of discourse, but indirectly she controls the trajectory of the dominant discourse on the hijra community.

The suicide of Bhubaneshwari Bhaduri in Spivak's essay *Can the Subaltern Speak?*, as Spivak states, is "a reversal of the interdict against a menstruating widow's right to immolate herself" and defines it "as an unempathic, ad-hoc subaltern rewriting of social text of sati suicide"

(Spivak, 1999 : 307). The suicide of Bhubaneshwari Bhaduri and the last scene of Dattani's *Seven Steps around the Fire* are very much akin to each other. A similar ad-hoc subaltern rewriting of the social text of hijra performances at wedding takes place in this play with the unexpected arrival and performance of Anarkali, Champa and other hijras. In both the cases, they reject the patriarchal heteronormative hegemony and go beyond the "lines laid down by the official institutional strictures of representation." The song and dance performance of the hijra at the marriage ceremony of Subbu creates a theatrical resurrection of Kamla, murdered wife of Subbu, on the stage as part of Subbu's psyche and causes his psychological breakdown. It leads to the suicide of Subbu and revelation of the truth behind the murder of Kamla. The role of Uma Rao is here worth noting. The last scene rejects the heteronormative discourse of marriage through which heteronormativity perpetuates it.

The discovery of the truth of Kamla's murder rehabilitates the lost dignity of the silenced subaltern (i.e. Anarkali) who "cannot speak". Here, it is very significant that this discovery would not have been possible if the hijras had not involved themselves in representation. As the hijras deliberately go beyond institutional stricture of representation, they shed off their subalternity and become superior human beings. In this situation,

the Deputy Chief Minister, Mr. Sharma (an elite) had no option but to fall at Champa's feet and begs for his son's life.

Subbu: You cannot bring back Kamla

Mr. Sharma falls at Champa's feet.

Mr. Sharma: Help me! Talk to my son! Tell him to forget Kamla. He will listen to you! Champa: Even God does not listen to us! (Dattani, Vol-II : 280)

Conclusion

If the subaltern can speak, thank God, the subaltern is not a subaltern anymore. (Spivak 1990: 158)

The re-reading of Dattani's Seven Steps around the Fire unveils the truth that the postcolonial subalternization of the hijra community (transgender) results from the unholy nexus of colonial legislation, living culture of law, the prevalent heteronormative discourse and the maladies of postcolonial India. The pervasive dominance of the discourse of patriarchal heteronormativity and administrative indifferences make them subaltern. Their voices are strangled and they are treated as "Other". Their silent endurings of all types of discrimination, humiliation, rape, social exclusion etc. turn their lives into hell. Being a subaltern, Anarkali cannot generate discourse about who murdered Kamla. Anarkali cannot speak the truth and of course, no one will believe in her words. As power generates discourse, the deputy chief minister Mr. Sharma's political power actually creates discourse about the murder of Kamla. A politically powerful criminal minister is more acceptable in our society than an innocent honest hijra. But Dattani creates the circumstances in such a way that the deputy chief minister had no option but to fall at a hijra's (Champa's) feet and beg for his son's life. Dattani subverts the whole situation with masterstroke.

The hijra community knows their limitations as subaltern and hence cocoon themselves in reserved shell. When Champa says- "We cannot speak. When we want to speak nobody listens" (Dattani-II : 259), she does not mean that the physical act speaking is impossible from their subaltern position of belonging to the hijra community.

Though Champa "cannot speak" or cannot create any discourse, Uma, the sociologist, the intelligentsia, creates the circumstances through which subaltern speaks. Uma helps the hijra to create an anti-hegemonic discourse

and go beyond the lines laid down by the official institutional stricture of representation. Consequently, they shed off their position of subalternity and get back their lost dignity. The deputy chief minister falls at Champa's feet. Herein lies the application of Spivak's subaltern theory that the subalterns have to take initiatives to come forward boldly and go beyond the institutional stricture of representation. They should have courage to create counter-discourse to subvert the hierarchy. The role of Uma Rao is very important. Like Uma, we, the social activists, the intelligentsia, the social scientists, the conscious citizen should create the enabling circumstances or congenial environment for the subalterns who can speak or come out of their disempowered position of subalternity.

The following recommendations are also the outcome of this research work. Therefore, the following few recommendations are highly suggested by the researcher for emancipating the hijra community from the thralldom of subalternity. They will definitely speak or create discourse in the days to come if these recommendations are implemented with utmost care

- i. Educational institutions need to identify the students who are transgenders. The institutions must contact their parents and provide them with necessary information about the physical and mental structure of those students. The parents would not kick them out of their house in that case.
- ii. Transgenders employed as teacher of primary school may create wonder in changing social misconceptions. They can campaign about the physical and mental structure of such students.
- iii. Need concession on cut off marks/points for transgenders seeking admission in educational institutions. Scholarships to those belonging to low socio-economic class may grow interest in further studies.
- iv. Central as well as State governments should take various initiatives to employ the transgender community for their financial support. Begging may not be a profession in this century.
- v. Transgender community should be given special package in Pradhan Mantri Rozgar Yojana to provide self-employment opportunities.
- vi. Need to organize workshops, seminars etc. with the active

- participation of transgender community. Let them speak their pent up feelings. Cisgender community should not try to represent them or speak for them.
- vii. Proper training needs to be conducted for teachers, health professionals etc. to clear the concept of gender identity, sexual identity, sexual orientation etc.
 - viii. Respectable amount of pension for those transgenders who are above 60 years old.
 - ix. Mass campaign is required from metropolitan city to panchayet about the wonder of Nature in creating Transgender.
 - x. Inclusion of different gender and sexual identities in the curriculum from primary to university level according to the understanding level of students.

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Technology, Environmental Degradation and Ecocritical Aspects in Kamala Markandaya's *The Coffe Dams*

Dr. Sumit Kumar Dey

Assistant Professor

Department of English

J.N. College, Dhurwa

Ranchi University, Ranchi

Email id: deysumit50@gmail.com

Abstract:

The ecosphere which is the biological component of the planet consists of the atmosphere, lithosphere and hydrosphere. Our ecosphere is in danger due to man's anthropocentric tendency. Man's continuous struggle to be the superior race and his interference in nature's affairs with scientific and technological advancement are posing a threat to the healthy environment. Industrial revolution, automobiles, nuclear weapons, use of pesticides, deforestation and indifferent attitude to surroundings are contaminating air, water and land. The adulterous air, water and soil are adversely affecting human and non-human health. Acid rain, global warming, greenhouse gas effect, ozone layer depletion, drought, famine, flood, land slide, earth quake, soil erosion, ground water dwindling, loss of biodiversity, alteration in nature's seasonal cycle are fatal consequences of environmental destruction. The very elements of the planet; the air, the water and the soil are turning toxic due to human centred activities. Kamala Markandaya, a conscious lover of nature focuses on environmental issues in her sixth novel, *The Coffe Dams* (1969). The present paper explores how an industrial set up fractures the ecological harmony of a serene place. This study is an attempt to highlight environmental issues like urbanisation, deforestation and noise pollution due to a dam project in a hilly tribal area, Malnad in South India.

Key Words:

Environment, Ecosphere, Ecology, Pollution, Technology

Introduction

We are living in the culture of technology. Our technological

endeavour to tame nature is polluting environment. The effort to prove the superiority of technology over ecology is creating impurity in the environment. Our efforts are to exploit even the last bit of natural resources generating an imbalance in nature. Industrialisation is the product of our cultural upliftment. Howarth writes, “The dogma that culture will always master nature has long directed Western progress inspiring wars, invasions, and other forms of conquest, that have crowded the earth and strained its carrying capacity” (164). Culture and nature are two sides of a coin that affect each other and are affected by each other. Rueckert says, “Culture one of the great achievements wherever we have gone and has often fed like a great predator and parasite upon nature never entered into a reciprocating energy transfer, into a recycling relationship with biosphere” (119). Technology aspires to dominate nature. The intervention of technology in the affairs of nature breaks the symphony of nature because in the ecosphere everything is related to everything through the food chain. Further, a lot of biological processes to provide habitability on the earth take place due to the interaction of different organisms to each other and their abiotic environment. The entire cosmos is interlinked and every species of the earth has equal value. William Rueckert accentuates, “Interconnectedness is a reciprocal interdependence of one life process with another” and “the mutual interconnected development of all earth’s life system” (112). During the age of industrialisation, there was a consistent protest against the destruction of nature by Technology. In the post-industrial era, there was a worldwide revolution of return to nature. Nature is our mother. It nourishes us with its blessing. The attempt to spoil the chastity of nature and consequent ecological maladies drew the attention of the literary writers and they initiated to incorporate the environmental issues in their creations. Thus, the environment-oriented study of literature gave birth to a new genre that is called ecocriticism. Sumathy states, “Teaching literature and studying literature without reference to the natural conditions of the world and basic ecological principles that underlie all life seems increasingly short sighted and incongruous” (2).

The study of environmental oriented developments in politics and philosophy is ecocriticism. The range of ecocritical studies is vast. Multiple approaches are under the range of ecocritical radar. Ecocriticism is an umbrella term. It has no single dominant principles or philosophy.

Everything under the huge tent of the biosphere can be studied through the ecocritical vocabulary. This term was first employed by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Rueckert states "Ecocriticism is the application of ecology and ecological concepts to the study of literature" (107). According to Glen A. Love, "Ecocriticism, unlike all other forms of literary inquiry, encompasses non-human as well human contexts and considerations" (3). Michael P. Branch and Scott Slovic define ecocriticism as, "The term now widely used to describe scholarship that is concerned with the environmental implications of literary texts" (xiv). The credit of introducing ecocriticism in American literature goes to Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau. Emerson's "Nature" (1836), Fuller's *Summer on the Lakes* (1843) and Thoreau's *Walden* (1854) are seminal works that portrayed ecological sensitivity on the canvas of American literature. The British version of ecocriticism is known as green criticism. The romantics like Wordsworth, Shelley, Keats etc. are the harbingers of promoting the natural landscape in British literature.

Markandaya is a vibrant lover of nature. Arising of multiple environmental issues owing to technological invasions has been analysed in her novel, *The Coffin Dams*. She reveals the hazardous ecological consequences due to the construction of a dam in the hilly tribal forest region. The ambiance of the novel is a calm hilly South Indian village, Malnad where a British construction company, Clinton and Mackendric Co. starts to build a dam over the turbulent river of that locality which causes the destruction of ecological disbalance.

Urbanisation is one of the important environmental issues. Agrarian land is being transformed into 'the forest of cement and concrete'. Our countries are being converted into cities with the cineplex, shopping malls, industries, markets and shops. The introduction of industries in villages and in open wide forest area is adulterating the countryside. Industries bring with it man and machines, dirt and din. Markandaya very strongly raises the issue of urbanisation and its negative impact on environment in *The Coffin Dams*. In the fictional setting of the novel, it is mentioned that Indian government assigns the task of building a dam over the river in Malad, a tribal populated hilly region to a British construction company. Clinton is the chief contractor of this project. To launch this project, he brings with

him thousands of men and machines. How the building of a dam urbanises the whole village has been communicated in the novel in the very opening. Markandaya states, "It was a man's town. The contractor had built it within hailing distance of the work site, for single men and men who were virtually single by reason away from their women and villages of being more than a day's walk" (1). The theme of the novel is the transformation of a sleepy tribal village into a little town. The construction company brings with its thousands of men and tons of machines. The whole scenario of the village changed beyond recognition. Markandaya comments,

A coffee club and a soft drink stall are established there. A tin shack is constructed there to show the films that Madras Picture Corporation sent up by truck.... The plains and the hill country people, who had watched with awe the precipitate birth of a town in the jungle" ... Soon the population of the village multiplies. It was virtually a small industrial town, gouged and blasted out of the hill side. A road is constructed from the worksite to hill side. Urbanisation swallows the countryside and forest (2)".

The significance of forests cannot be underestimated. We depend on forests for our existence. The air we breathe is the production of forests. The food we eat come from forests. Amazon forests are considered as the lungs of the world because twenty percent of oxygen to the world is supplied by amazon forests. Forests provide a habitat for animals. Innumerable animals from chordates to non-chordates directly and indirectly depend on the forest. Markandaya emphatically emerges the environmental issue of deforestation in *The Coffey Dams*. A huge area of forest is cut down to build workshops, work buildings, car maintenance sheds, the workers' quarters, the engineers' bungalows, the amenity buildings, the water tower, ice and filtration plant, pumping and power stations. To build a colony and for the officers and workers lodging, a huge portion of the jungle is cleared. Mackendrick chooses the site, across the river from Clinton's Lines to build the road, footbridge and bungalows. He constructs houses in a woodland setting. The trees are lopped and trimmed to give a natural look to bungalows. Imperialism brings with it deforestation. Indeed, colonisation and deforestation go together. Markandaya highlights that in the fictional area of the south, Malnad, an English firm for its commercial profit ruthlessly cut the forest. The construction site has eaten the jungle sprawl through a huge area. The maintenance shed alone covers an acre of ground.

Thus, Clinton's aspiring vision of taming the river by creating a dam across it consumes a vast area of forest.

Noise is an important part of our daily life. Moderate noise is harmless, but if it is too loud it can have a detrimental effect on our health. Exposure to excessive noise causes stress, hearing problems, communication difficulties, poor concentration, fatigue from lack of sleep and a loss of psychological wellbeing. The issue of noise pollution occupies an important place in *The Coffey Dams*. A coffer dam is a temporary dam built across a river to divert the course of river water so that a dry area may be created to build the main dam. In Markandaya's *The Coffey Dams*, two coffer dams, upstream and downstream coffer dams were proposed to be built. To construct the coffer dams, dynamite blasting is carried on. That was a hilly area so to create a channel for water twenty-five tons of dynamite is used that fractures the permanent silence of the hilly area. The perpetual blasting creates clamour and clatter. Markandaya states, "Twenty explosions, close on twenty-five tons of dynamite splitting open the valley in symmetrical calculated pattern" (50). The valley is split by dynamite to create the channel in which the river after altering its course will flow. Helen, wife of Clinton assumes the calmness of the rural area before the advent of the dam project. Helen says to Bashiam, "It must have been quiet, before we came before the blasting began" (43).

Employment of big machines, hammers, grinders, chain saw and dynamite explosion in a workplace may lead to a disease called 'Vibration White Finger' in which the fingers become white, cold, and insensitive in certain situations. In *The Coffey Dams*, the ceaseless clamour of men, machines and blasting disrupt the peaceful atmosphere of the hill country. Markandaya writes, "The silence was now permanently fractured. At dawn, at noon, by night, machines thundered and pounded; land and air vibrated spasmodically to the dull crump of explosions" (105). The shock waves after the explosion tremor the barracks, the bungalows, the leisure blocks and tribal settlement. The whole area shivers with the noise of the working machine and explosion. The dust, the noise and the fretfulness spread all over. The river located the upriver feels the onslaught most. The base of the hill on which the displaced tribals are settled is peculiarly affected. Helen suggests the headman to shift somewhere else to protect the huts from the wind and the tremor but the headman refuses to shift because his people are depending on water, they are tied to the river. Helen thinks about the

displaced villagers, “They had been pushed as far as they could go” (107). When the moving waves from the blasting shack the bed of the valley, the dust flows through their rickety huts and settles gritty in every nook and cranny. Helen is very sympathetic towards the pangs and problems of the forest dwellers. She discusses with Clinton the impact of the shocking waves on the huts of the tribesmen. She explains to Clinton how they are suffering due to intolerable noise created out of blasting and the clatter of the machines. Illustrating the miserable condition of the huts amid powerful ceaseless noise, Helen says to Clinton, “They’re rattled around like peas in a tin” (107). Thus, the peak level of sound creates instantaneous damage to village people.

Dams, the manifestation of technological endeavour are hazardous for ecology. The developed countries are dismantling the big dams as they are ecologically harmful. Arundhati Roy observes aptly and exposes the reality of big dams and comments, “The fact that they do harm than good is no longer just conjecture. Big dams are obsolete. They are uncool. They are undemocratic. They are indefensible ecologically. They cause floods, water logging, salinity, they spread disease” (6).

In *The Coffin Dams*, the construction of a dam in the serene tribal area interrupts the rhythm of the tribesmen and creates the danger of land slide, earthquake, water logging. It snatches the source of livelihood from the villagers as they are restricted to catch fish from the river. Lefevre, who runs the soil mechanics laboratory in Clinton's project is very well aware about the detrimental effects of big dams. He says to Gopal about dams, “They have created their own dangers” (Markandaya 231). Dams change the hydrology of the river and distort the seasonal cycle. It alters the quality and temperature of water consequently adversely affect aquatic species of plants and animals. Thus, Markandaya accentuates the villainous role of technology in the world of ecology. Technology has its negative impacts which disharmonise the symphony of the ecological cycle and gives birth to ecological maladies.

Conclusion

Human life is in danger due to environmental devastation. Markandaya is against industrial development because it is leading us to the path of destruction of ecological balance. Murali stated, “In the present post-industrialism age [although a larger percentage of world's populace

are non-beneficiaries of the industrial produce] ecological concerns have been surfacing at a drastic pace in every sphere of living” (155). There is a dire need to understand nature as intrinsically valuable, independent of the human element. Eco-critical studies are marginalising human and denying the renaissance image of man as the centre of all and everything. The effects of human-centred activity on the ecosphere are beginning to impact human welfare and the environment negatively. The path of flourishing technology is carrying us to the path of destruction. Most of the technological advancements have far-reaching negative environmental effects. Abbey comments, “We are caught in the iron treads of a technological juggernaut (64). Markandaya underscores multiple environmental issues like deforestation, urbanisation sound pollution, etc. owing to the technological upliftment in *The Coffey Dams*. She refuses and refutes the mechanisation at the cost of human health and welfare. She conveys the message that ecological harmony cannot be maintained by riding the chariot of technology recklessly but can be maintained by having a sense of gratitude and respect towards nature.

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William Faulkner (The Southerner) and The Sound and the Fury: A Difficult Novelist and A Complicated Work of Art: A Glancing:

Dr. Thomas Ddungung

Assistant Professor

Department of English

St. Xavier's College, Ranchi

Abstract :

In the American Civil War, the South was devastatingly defeated by the North. The slavery system (the question of keeping it or abolishing it) was the main cause of this war. The South had lost everything, including the social, familial, and moral values, for many decades after the Civil war. Everything was gone with the wind. Like the Compson Family in *The Sound and the Fury*, the people in general, fell victim to those vices which Faulkner believed were responsible for problems in the Reconstructed South: pride, selfishness, racism, and avarice. Many fell into financial ruin and lost their moral and religious faith. The South needed a revival, not only economic and social, but also in the field of writing and literature. William Faulkner is a White American novelist, and a worthy Southerner whose objective, in his writing, is reconstruction of the Southern ideals and the glory of the past. He has the sense of belongingness to this place. He wanted to revive the moral and ethical values of the past. This article attempts to see a deep connection between him as a novelist and his most famous work *The Sound and the Fury*. He exhibits his genuine sympathy for the lost and the victims of racism, but particularly for the lost women characters in the novel. He has a deep sense of human compassion. He said, "It's a tragedy of two lost women: Caddy and her daughter" (Minter 232).

Key Words:

The South, racism, reconstruction, interior monologue, points of view, death, non-linearity, incest, experimentation in narrative technique

William Faulkner (1897-1962) is the author of the novel- *The Sound and the Fury*, recently selected by the Modern Library as the sixth greatest English language novel of the 20th century. "... In *The Sound and the Fury*, he discovered and unleashed the genius of innovative construction that

would result in the three masterpieces of the 1930s: *As I Lay Dying* (1930), *Light in August* (1932), and *Absalom, Absalom!* (1936)” (Bryant JR 81).

Born William Cuthbert Faulkner in New Albany, Mississippi, in 1897, he was the first child of Murray Cuthbert and Maud Butler and the great grandson of the soldier, author, and the railroad builder William Clark Falkner.

He created an imaginary and mythic region- Yoknapatawpha, like Thomas Hardy’s Wessex County, which has become a permanent feature of the world literary geography. “Most of the work on which his claim to fame would rest would deal with the inhabitants of that same northern Mississippi town he called Jefferson and the surrounding Yoknapatawpha countryside, a fictional world he had modeled after his hometown of Oxford in Lafayette County” (Bryant JR 81). It is a suffering, defeated place, a haunt of grotesque and villainous Snopeses and Sutpens, with a troubled heritage of slavery and war. It is also an enduring and a timeless place.

Early in 1928, Faulkner began a story called “Twilight” about a little girl named Candace (Caddy) Compson and her 3 brothers- Quentin, Jason and Benji. This story is the genesis of his great novel- *The Sound and The Fury*.

The impressionistic and technically difficult- *The Sound and the Fury* was an immediate success. He was awarded the Nobel Prize for literature “for his powerful and independent artistic contribution in America’s new literature of the novel.” In his getting this prize in 1954, it is this novel that has played the biggest role.

The Nobel presentation speech judged him “the unrivaled master of all living British and American novelists as a deep psychologist” and “the greatest experimentalist among twentieth-century novelists” (Fargnoli 74). In his Nobel acceptance speech he said, “I believe that man will not only endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance” (Fargnoli 74).

Faulkner was awarded the Nobel Prize for Literature in 1954. From this period on, serious Faulkner criticism began in the United States of America. It should be noted that outside of this country (USA), and especially in France as early as the 1930s, Faulkner was highly regarded by such writers as

Jean-Paul Sartre; Andre' Malraux; Maurice Coindreau and Valery Larbaud. Faulkner had the profound sense of the place (The South) and Time (Past). For him, the past was a palpable presence. "Faulkner lived with the sacred history like a character in the Bible."

Faulkner's presence, as a great humanist, is ever felt by the readers in the text of *The Sound and the Fury*. And when one speaks of this novel, he has William Faulkner in his mind. This is justified by what Faulkner says about the conception of the novel in his mind, "When I began the book, I had no plan at all. I wasn't even writing a book. Then.....because one day it suddenly seemed as if a door had clapped silently and forever to between me and all publishers, addresses and booklists, I said to myself, 'Now I can write. Now I can just write.' Whereupon I, who had, three brothers and no sisters and was destined to lose my first daughter in infancy, began to write about a little girl. I did not realize then that I was trying to manufacture the sister I did not have and the daughter which I was to lose, though the former might have been apparent from the fact that Caddy had three brothers almost before I wrote her name on the paper" (Minter 230).

Again, (From Faulkner's interview with Jean Stein Vanden Heuvel)

Faulkner: *** Since none of my work has met my standards, I must judge on the basis of that one which caused me the most grief and anguish, as the mother loves the child who became the thief or murderer more than the one who became the priest.

Question: what work is that?

Faulkner: *The Sound and the Fury*. I wrote it five separate times trying to tell the story, to rid myself of the dream which continue to anguish me until I did. It's a tragedy of two lost women: Caddy and her daughter.

Question: How did *The Sound and the Fury* begin?

Faulkner: It began with a mental picture. I didn't realize at the time it was symbolical. The picture was of the muddy seat of a little girl's drawers in a pear tree where she could see through a window where her grandmother's funeral was taking place and report what was happening to her brothers on the ground below. By the time I explained who they were and what they were doing and how her pants got muddy, I realized it would be impossible to get all of it into a short story and that it would have to be a book. And then I realized the symbolism of the soiled pants, and that image was replaced

by the one of the fatherless and motherless girl climbing down the rainpipe to escape the only home she had, where she had never been offered love or affection or understanding. I felt that it would be more effective as told by someone capable only of knowing what happened, but not why (Minter 233).

The Sound and the Fury: A complicated Novel: *The Sound and the Fury* is one of the most celebrated novels of the 20th Century. It makes use of the Stream of Consciousness narrative technique. It has four sections. Each section has been narrated by four different narrators. It is an example of a literature of experimentation.

The novel takes place in the fictional Yoknapatawpha County and is split in four sections. The first is from the viewpoint of Benjy Compson, a thirty-three-year-old man with mental retardation. The second segment is set eighteen years earlier than the other three and told from the viewpoint of Quentin Compson, the Harvard-educated student who commits suicide after a series of events involving his sister Caddy. The third is from the viewpoint of their cynical, embittered brother, Jason, and the fourth is from a third person-limited-omniscient narrative point of view focused on Dilsey, an old woman, the Compson's family's black servant, and her unbiased point of view, which allows the readers to make his or her assumptions from the actions of the other characters. Jason is also a focus in this section, but Faulkner gives glimpses of thoughts and actions from everyone in the Compson's household. The narrative/story overall glimpses the lives of people in the Compson family that has now fallen into ruin because of its neglect of social and moral values. Many of the passages are seen in the stream of consciousness technique. This novel is a classic example of the unreliable narrator technique.

The suitability and the significance of the Title: The title of the novel is taken from Macbeth's soliloquy in act 5, scene 5 of William Shakespeare's *Macbeth*:

“Tomorrow and tomorrow and tomorrow,
 Creeps in this petty pace from day to day
 To the last syllable of recorded time,
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage
 And then is heard no more: it is a tale
 Told by an idiot, full of sound and the fury,
 Signifying nothing."

Most immediately obvious is the idea of a "tale told by an idiot", in this case Benji, whose version of the Compsons' story opens the novel. This idea can also be extended to the other two narrators, Quentin and Jason, whose version of narration display their own respective varieties of idiocy. More to the point, however, the novel is recounting the death of a Southern family, including some of its members, as well as decline of the traditional upper class Southern family. This is the significance of the phrase "The way to dusty death". The last line is perhaps, the most meaningful; Faulkner later says in his speech upon being awarded the Nobel Prize in Literature that people must write about things that come from the heart, or from "universal truth." Otherwise, he stated, the ideas expressed signify nothing.

The four parts of the novel relate many of the same episodes, each from a different point of view and therefore with emphasis on different themes and events. This interweaving and nonlinear structure makes any true synopsis of the novel very difficult, especially, since the narrators are all unreliable in their own way, making their accounts not necessarily trustworthy at all times. Also in this novel, Faulkner uses italics to indicate points in each section where the narrative is moving into a significant moment in the past. The use of these italics is and can be very confusing, however, as time shifts are not always marked by the use of italics, and periods of different time in each section do not necessarily stay in italics for the duration of the flashback. Therefore, these time shifts can often be jarring and confusing, calling for the necessity of a particularly close reading.

The focus of the novel is the decline of the Compson family, a once noble Southern family descended from the US Civil War hero General Compson. The family falls victim to those vices which Faulkner believed were responsible for the problems in the reconstructed South: racism, selfishness, avarice, the psychological inability of individuals to become determinants. Over the course of the thirty years or so related in the novel, the family falls into financial ruins, loses its moral and religious faith and

the respect of the town of Jefferson, and many of them die tragically. Hence, the title of the novel is remarkably suitable.

As said earlier, the novel is a difficult one due to its complicated narrative style. Particularly, the first and the second segments make a difficult reading.

The first section of the novel takes place on 7 April, 1928, and is narrated by Benjamin “Benji” Compson, a source of shame to the family due to his mental retardation; the only characters who evidence a genuine care for are Caddy, his older sister; and Dilsey, a matriarchal servant. His narrative voice is characterized predominantly, by its nonlinearity: spanning the period 1898-1928. Benji’s narrative is a pastiche of events presented in a seamless stream of consciousness. The use of italics in Benji’s section is meant to indicate significant shifts in narrative. Originally, Faulkner meant to use different colored inks to signify chronological breaks. This nonlinearity makes the style of this section particularly challenging. But Benji’s style develops a cadence here that, while not chronologically coherent, provides unbiased insight into many characters’ true motivations.

In this section, we see Benji’s three passions: fire, the golf course on land that used to belong to the Compson family, and his sister Caddy. But by 1928, Caddy has been banished from the Compson house after her husband divorced her because her child was not his, and the family has sold his favorite pasture to a local golf club in order to finance Quentin’s Harvard University education. In the opening scene, Benji, accompanied by Luster, a servant boy, watches golfers on the nearby golf course as he waits to hear the call “caddie” – the name of his favorite sibling. When one of them calls for his golf caddie, Benji’s mind embarks on a whirlwind course of memories of his sister, Caddy, focusing on one critical scene. And that particular scene is this: in 1898 when their grandmother died, the four Compson children were forced to play outside during the funeral. In order to see what was going on inside, Caddy climbed a tree in the yard, and while looking inside, her brothers- Quentin, Jason and Benji—looked up and noticed that her underwear was muddy. How each of them reacts to this is the first insight the reader has into the trends that will shape the lives of these boys: Jason is disgusted, Quentin is appalled, and Benji seems to have a “sixth sense” in that he moans (he is unable speak using words), as if sensing the symbolic nature of Caddy’s dirtiness, which only hints at her later sexual promiscuity.

At the time the children were aged 9(Quentine), 7(Caddy), 5 (Jason) and 3 (Benji). Other crucial memories in this section are Benji's change of name (from Maury, after his own uncle) in 1900 upon the discovery of his mental disability; the marriage and divorce of Caddy (1910), and Benji's castration, resulting from an attack on a girl that is alluded to briefly within this section when a gate is left unlatched and Benji is out unsupervised. This portion of the novel creates trouble in understanding due to its impressionistic language, necessitated by Benjamin's retardation, and its frequent shifts in time and setting.

The second section of the novel takes place on June 2, 1910. The section is narrated by Quentin, the most intelligent and most tortured of the Compson children. The second part is probably the novel's finest example of Faulkner's narrative technique. In this section, we see Quentine, a freshman at Harvard University, wander the streets of Cambridge, contemplating committing suicide and remembering his family's estrangement from his own sister Caddy. Like the first section, the plot is not strictly linear, although the two interweaving storylines of Quentin at Harvard on the one hand and his memories on the other are clearly discernible.

Quentin's main obsession is Caddy's virginity and purity. He is obsessed with old Southern ideals of honor and therefore is extremely protective of womenfolk, especially his sister Caddy. Therefore, when Caddy engages in sexual promiscuity, Quentin is too horrified. He turns to his father for help and advice, but cynical Mr. Compson tells Quentin that virginity is invented by men and therefore should not be taken seriously. "They lie about it. Because it means less to women, Father said. He said it was men invented virginity not women"(The Sound and the Fury50). He also tells Quentin that time will heal all. Quentin spends much of his day trying to prove his father wrong but is unable to. Shortly before Quentin left for Harvard in the fall of 1909, Caddy became pregnant with the child of Dalton Ames who is confronted by Quentin. The two fight, with Quentin losing horribly and Caddy vowing to never speak to Dalton again for Quentin's sake. Quentin tells his father that they (he and Caddy) have committed incest, but his father knows that he is lying: "and he did you try to make her do it and ii was afraid to i was afraid she might then it wouldn't do any good"(The Sound and the Fury 112). Quentin's idea of incest is wrapped round the idea that, if they "could just have done something so dreadful that they would have

fled hell except us" (The Sound and the Fury 51), he could protect his sister by joining her in whatever punishment/hardships/ retribution she would be forced to endure. In his mind, he (as a Southern Male) felt a need to take responsibility for Caddy's sin. Pregnant alone, Caddy then marries Herbert Head, whom Quentin finds repulsive, but Caddy is resolute: she must marry before the birth of her child. Herbert, however, finds out that the child is not his and sends mother and daughter away in shame. Quentin's wanderings through Harvard, as he cuts classes, follow the pattern of his heartbreak over losing Caddy. For instance, he meets a small Italian immigrant girl who speaks no English. He significantly calls her "sister" and spends much of the day trying to communicate with her, and to care for her by finding her home, to no avail. He thinks sadly of the downfall and squalor of the South after the American Civil War. Ultimately, Quentine, unable to cope with the amorality of the world around him, commits suicide by jumping off a bridge into the Charles River after loading his jacket with flat-irons.

While many first-time readers report Benji's section as being very difficult to understand, these same readers often find Quentin's section to be near impossible. Not only do chronological events mesh together regularly, but often (especially at the end) Faulkner disregards any semblance of grammar, spelling, or punctuation, instead writing in a rambling series of words, phrases, and sentences that have no separation to indicate where one thought ends and another begins. This confusion is due to Quentin's severe depression and deteriorating state of mind. The section is therefore ironic in that Quentin is even more unreliable narrator than his brother Benji was. Because of the staggering complexity of this section, it is often the one most extensively studied section by the Faulkner scholars and critics. And it is due this section, that Faulkner is thought to be one of the most difficult novelists in American Fiction.

The timeline of the third segment of the novel is April 6, 1928. This portion of the novel is narrated by Jason, the least likable of the Compson children. This section takes place the day before Benj's section, on Good Friday. Of the three brothers who narrate a section, Jason's account is the most straightforward, reflecting his single-minded and calculated desire for material wealth. By 1928, Jason is the economic foundation of the family after his father's death. He supports his mother, (who is also materialistic and self-centered), Benji and Miss Quentin (Caddy's daughter) as well as

the family of servants. This role has made him bitter and cynical, with little sign of the true passionate sensitivity that defined his older brother or sister. He goes so far as to blackmail Caddy into making him miss Quentin's sole guardian, then uses that role to steal the support payment (money) that Caddy sends with love for her daughter (another example of the Southern moral values being degraded).

This is the first portion that is narrated in a linear fashion. It follows the course of Good Friday – a day in which Jason decides to leave work to search for Miss Quentin (Caddy's daughter), who has run away again, seemingly in pursuit of mischief. This section also gives us the clearest image of domestic life in the Compson household, which for Jason and the servants means the care of Mrs. Caroline (the mother of these children) the hypochondriac, and of Benji.

Segment 4: April 8, 1928: this section, the only without a single first person narrator, focuses on Dilsey, the powerful matriarch of the black servant family. She, in contrast to the declining Compsons, draws a tremendous amount of strength from herself and her faith, and thus stands as a proud figure amidst a dying family. It can be said that Dilsey gains her strength by looking outward (i.e. outside of one's self for support) while the Compsons grow weak by looking inward, thus imploding on themselves.

On Easter, she takes her family and Benji to the colored church for the Easter Service. Through her we see, in a sense, the consequence of the decadence and the depravity in which the Compsons have lived for decades. Dilsey is mistreated and abused, but nevertheless, remains loyal. She is the only one who cares for Benji, as she takes him to church and tries to bring him salvation. The preacher's sermon inspires her to weep for the Compson family, reminding her that she's seen the family through its destruction, which now she is witnessing.

Many critics observe that in the novel, the first three sections of the book are narrated by one of the four Compson children, but no section was assigned to Caddy to tell us her own story. Faulkner had an answer.

Question: Mr. Faulkner, in *The Sound and the Fury*, the first three sections of the book are narrated by one of the four Compson children, and in view of the fact that Caddy figures so prominently, is there any particular reason why you didn't have a section with- giving her views or impressions of what went on?

Answer: That's a good question. That---the explanation of that whole book is in that. It began with the picture of the little girls-----to see what she saw. And I tried to tell it with one brother, and that wasn't enough. That was section One. I tried with another brother, and that wasn't enough. That was section Two. I tried the third brother, because Caddy was still to me too beautiful and too moving to reduce her to telling what was going on, that it would be more passionate to see her through somebody else's eyes, I thought. And that failed and I tried myself---the fourth section---to tell what happened, and I still failed (Minter 235).

This argument shows that Faulkner is experimenting with his narrative style and viewpoints.

The novel is known for the technique of its construction: Faulkner's uncanny ability to create the thought patterns of the human mind, even the disabled one (as Benji). In this sense, it was an essential development in the stream-of-consciousness narrative technique.

The writer's strong presence is ever felt in the work. He is emotionally attached to this novel. He, as a Southerner and as a humanist, was very much preoccupied with the question of how ideals of the Old South could be maintained and preserved in the Post- Civil War Era. Seen in this light, the decline of the Compson family might be interpreted as an examination of the corrosion of traditional morality only to be replaced by modern helplessness.

Faulkner And Time: Time is one of the most important elements in *The Sound and the Fury*. One of the first impressions readers may have when encountering Faulkner is wonderment at his intricate use of time in the lives of his characters and in the stylistic devices of his narrative style, especially the interior monologue. Time is not a static dimension disassociated from the world of Faulkner's fiction. It plays a significant role in the depiction of characters seen within a context larger than that of individual experience, a context that often includes the effect of the past and of historical reminiscences of his storytelling. It integrates different time periods, as one can see in *The Sound and the Fury*, a stylistic device identifiably Faulknerian. Time in Faulkner is not merely chronological; it is more akin to the Greek notion of *kairos*(time as memorable event) than *chronos*(time that can be measured). History and the remembrance of the past, both immediate and distant, can be formidable force in the present. If Faulkner's sense of time

poses difficulties for the reader by demanding special attentiveness, it also engages the reader in the dynamics of storytelling.

On a few occasions, Faulkner commented on his understanding of time. In one interview, he stated, "I agree pretty much with [the French philosopher Henri] Bergson's theory of fluidity of time. There is only the present moment, in which I include both the past and the future, and that is eternity. In my opinion, time can be shaped quite a bit by the artist; after all, man is never time's slave"(Lion in the Garden: Interviews with William Faulkner, 1926-1962, edited by James B. Meriwether and Michael Millgate, p. 70). In another interview recorded by Meriwether and Millgate, Faulkner said that "time is a fluid condition which has no existence except in the momentary avatars of individual people. There is no such thing as was -only is"(Meriwether 255). In his chapter titled "Faulkner on Time and History" in William Faulkner: Toward Yoknapatawpha and Beyond, Cleanth Brooks examines these passages and Bergson's possible influence on Faulkner and concludes that for the novelist "time does not exist apart from the consciousness of some human being. Apart from that stream of living consciousness, time is merely an abstraction" (Meriwether 254).

The French philosopher and writer Jean-Paul Sartre also discusses Faulkner's concept of time. When in *Literary and Philosophical Essays* Sartre observes that it becomes "immediately obvious that Faulkner's metaphysics is a metaphysics of time" and that humanity's misfortune lies in "being time-bound" (Minter 265), he quotes a statement that Quentin Compson, on the day of his suicide in *The Sound and the Fury*, remembers his father saying "a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune..." (Minter 265). Sartre considers time the real subject of this novel. In fact, time is the key to understanding many of Faulkner's characters and themes.

The Sound and the Fury, has achieved a great deal of critical success and has secured a prominent place among the greatest of American novels, often considered as one of the 100 greatest books of all time. Also, recently, it was selected by Modern Library as the sixth greatest English-language novel of the twentieth century. It played a great role in William Faulkner's receiving the 1949 Nobel Prize in Literature. It is believed that it will continue to inspire the readers and the critics for generations to come.

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Narrow Domestic Walls: An Exploration Of Santhali Voice In Shekhar's *The Adivasi Will Not Dance*

Dr. Manisha Titus

Asst. Prof.

University Department of English

Jamshedpur Women's University

Jamshedpur

Abstract

The paper is exploring the Identity of Santhali's from the perspective of Hansda's collection of short stories *The Adivasi will Not Dance*. Through the protagonists of Hansdah Sowvendra Shekhar, angst and concerns of the Santhali are brought forth. The "narrow domestic walls" prevalent in the society are explored. The bigotry of government, private and social institutions are laid bare through simple narratives and confusion of the protagonists.

Key Words :

Adivasi, Santhali, Identity, walls, voice, angst Paper

"What is the point of just liking a book...They should bring about some change" (Shekhar, 2016).

Hansda Sowvendra Shekhar's collection of short stories, *The Adivasis Will Not Dance*, affirm Tagore's "Narrow domestic walls" (Tagore, *Heaven of Freedom*, 1910) still prevail in spite of decades of freedom from the white Colonizers. Shekhar's stories reiterate that the colour of the colonizers, abusers, perpetrators of violence have changed from white to brown. The stories are about insensitivity and callousness melted out to the Santhalis of Jharkhand and how the private and government machinery continue to silence the Adivasi voice. This book is loaded with poignant yet uncomfortable questions like does development really supersede the rights of the Adivasis? Does prostitution bring disrespect when survival and hunger of is in question? What is more important – survival or moral unrighteousness? Why is the woman/prostitute belittled, defamed and labeled dishonorable and not the buyer who immorally buys a woman's body by coercion? Shekhar's stories are unapologetically written endeavour to sensitization of the readers about the realities of the marginalized who are

constantly used and abused by the fellow countrymen through illusionary promises and irrational incarceration.

The story November is the Month of Migrations is a brief and powerful tale of power and powerlessness, haves and have-nots. The story is about a penurious Santhali family, which like many other families is migrating in the month of November from villages of Jharkhand to Namal, in Bardhaman district in West Bengal for work and food. They migrate to work in the paddy fields of the zamindars of Bardhaman. TalamaiKisku, a twenty year old Christian girl is the protagonist of the story who like her villagers is travelling with her parents and two sisters to Bardhaman. The family is waiting for a train to take them away from their local misery to a distant one. In the meantime, Talamai is beckoned by by a non – Santhalijawan of the Police Protection Force, with bread pakoda in his hands. He exploits poverty and hunger of Talamai in exchange of “ten minutes” “work”.(41) “Then he gives Talamai two pieces of cold bread pakora and a fifty – rupee note and walks away.” (42) She joins her family thereafter as it’s a routine work for some women of her village, conditioned by circumstances,hunger and powerlessness. Sadly, some Adivasi who converted into Christianity in her village in order to have education and thereafter better fututre have never seen inside of a school. Shekhar writes, “Yet, despite the promises of education the missionaries made, Talamai’s parents never got to see the inside of a school and neither did she.” (40) Likes of Talamai in her village are denied basic access to education and respectful livelihood are relentlessly exploited by their own country-men.Shekhar’s protagonist here narrates how social, religious and government machinery fails to empower and provide means of decent livelihood.

The titular short story The Adivasi will Not Dance is a poignant tale of an old AdivasiMangalMurmu, a troupe musician,who was once a farmer but displaced by inhuman diktat of district authorities has turned into a musician. He is asked to perform an Adivasi song and dance at the building of a privately funded Thermal Power plant which ruthlessly evicted the Adivasi from their homeland. MangalMurmu courageously questions the “Rashtrapati – babu” in simple words, “We will sing and dance before you but tell us, do we have reason to sing and dance? Do we have reason to be happy? You will now start building the power plant, but this plant will be the end of all the Adivasi. These men sitting beside you have told you that

this power plant will change our fortunes, but these men have forced us out of our homes and villages. We have no where to go, no where to grow our crops. How can this power plant be good for us? How can we Adivasi dance and be happy? ... We Adivasi will not dance” (187) MangalMormu describes been beaten on the stage by the police before a VIP crowd and media yet no one is willing to listen to his voice, the voice of displaced, evicted marginalized people, who can be on stage before VIP guests for their indigenous roots, identity, music and dance yet be treated callously by venal politicians, in-compassionate ego – centric government officials, hollow self – serving middle class, whimsical missionaries, money–grubbing opportunist businessmen. The whole world is conspiring to take away the indigenous identity of the Adivasis. Mangal innocently narrates how they are left helpless and hapless by all. Those who come to help have vested interests to rob their identity and source of livelihood. “If a coal merchant has taken a part of our lands, the other part has been taken over by some merchants, all Dikus – Marwari, Sindhi, Mandal, Bhagat, Muslims. They turn our land upside down, inside out, with their heavy machines....They have built big houses for themselves in town; they wear nice clothes; they send their children to good schools....What do we Santhals get in return? Tatters to wear. Barely enough food. Such diseases that we can’t breathe properly, we cough blood and forever remain bare bones....For education, our children are at the mercy of either those free government schools where teachers come only to cook the mid day meal, or those Kristan missionary schools where children are constantly asked to stop worshipping Bonga-Buru....the sisters and fathers tell our boys that their Santhal names – Hopna, Som, Singrai – are not good enough. They are renamed David and Mikail and Kristofer and whatnot. And as if that were not enough, Muslims barge into our homes, sleep with our women, and we Santhal men can’t do a thing... They out number us. Village after village in our SanthalPargana - which should have been home for us Santhals – are turning into Muslim villages.... The rich Hindus living in Pakur town are only interested in our land. They are only interested in making us sing and dance at their weddings. If they come to help us, they will say that we Santhals need to stopeating cow-meat and pig-meat... They, too, want us to forget our Sarna religion, convert us into Saf-Hor, and swell their numbers to become more valuable vote banks... but certainly not as clean and pure as themselves.” (172 -173) Shekhar’s

protagonists present an image of an Adivasi as a heritage – toy before the rest of the world, to showcase the diversity of the country at events for fellow countrymen and tourists but in reality denied right to livelihood, land and culture by the people of his country.

Panmuni-jhi is the protagonist from Ghatshila in *They Eat Meat* who follows her husband Biram-Soren to Vadodra in the year 2000 when he is transferred as a government employee. They are the tenants of MrRao in Vadodra. The short story travels through the streets of Vadodra through the eyes of an Adivasi. Biram-Soren is informed by his landlord that he must refrain from consuming meat as the people in the city “believe in purity” (6) The reader is forced to question how fragile the concept of purity is and that it is tarnished by eating choices. Initially Panmuni-jhi is concerned as to what she will feed her family in Vadodra which is predominated by vegetarian people. Over the time she imbibes their cuisine and habits and loves the beautiful city but occasionally misses eating eggs. MrRao, their landlord requests Biram-Soren from talking about his roots. “Tribals, even lower- caste Hindus, they are seen as impure.” (6) They are abstained from revealing their identity. “You see MrSoren...people may want to know about you. They are always curious. If they ask you where you’re from, please, will you just tell them that you’re from Jharkhand? Just that much, nothing more. Better still, can you tell them that you’ve been transferred from Bhubaneshwar? Mentioning a well – known city usually clears the air quicker...” (7) After all, no one prefers to live beside a tribal family. What stays with the reader is the bigotry and prejudice towards food. The reader is forced to ponder over the concept of “purity” and absence of “equality”. Undoubtedly, democracy guarantees that everyone is equal but “narrow domestic walls” do not make everyone equal. Over the weeks Panmuni-jhi starts liking the clean city and starts decorating her house and buys local wood work sofa- set, glass topped centre table, various mementos from handicrafts emporiums of Gujarat to decorate her house. Panmuni-jhi, who was very particular about cleanliness and refused eating outside food in her hometown starts eating out in Gujarat because she finds even ordinary hotels and restaurants neat and clean. “The tables had white tops, but they had been cleaned so well there were no haldi stains, no stains from the bases of glasses and cold drink bottles.... It was like Panmuni-jhi’s own house.” (10) The narrator describes how the 2000 riots that shook the nation,

women and men of the Subhanpura Colony together came out to save the Muslim women from the rioters and took turns to guard the society. The narrative implores readers to question on insanity of violence in the name of revenge from innocent people. It questions the very essence of humanism amongst people and “narrow domestic walls” that divide on basis of food, race, gender and beliefs. In 2004, Biram-Soren is transferred to Ranchi and they return to Jharkhand after four years with all the memorabilia that they bought in Gujarat to set up their home again in Ranchi. Panmuni-jhi felt at home in Ranchi where she could re enjoy food of her choice. “No one minds what we eat here...and we don't mind what others eat.” (27) The narrative questions ideas that feed the bigotry, prejudices and walls in hidden folds of the subconscious that need “purity” of thoughts and realization of essential humanistic qualities in all.

The stories of Santhali lives are renderings of love and loss, quotidian struggles and aspirations, in the crucible of desperate economic, political and social circumstances. The protagonists narrate the bracing touch of collapsed infrastructure, rapacious private interests and the erratic paternalism of the State. Santhali protagonists in stories of Shekhar's protagonists crave for equality, dignity, and means of livelihood, indigenous culture, language and peaceful living. Tribal identity in stories of Shekhar strikingly present picture of their dreams, hopes and life-values. Shekhar's Santhali protagonists voice for equality, respect and freedom to live unadulterated by either private, government or social machinery that tries to think on their behalf and reform them. In spite of claustrophobic circumstances hopes, desires, aspirations and yearnings to escape oppressiveness are present in each protagonist of Shekhar.

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Involvement of Caregivers in Childhood: A Psychological Study of Toni Morrison's *Beloved*

Ms. Ananya Bose

*Research Scholar,
University Department of English,
Ranchi University, Ranchi*

Dr. Achal Sinha

*Assistant Professor,
Department of English,
St. Xavier's College, Ranchi*

Abstract

Parents and caregivers play a vital role in the nurturing, growth and development of the child. Not only the physical and biological needs, but the emotional and intellectual needs of individuals, especially children, are determined and fulfilled by their caregivers. Thus, the responsibility of raising well-adjusted children lies with the caregivers who are in a position to control the experiences and exposures children get. This paper aims at understanding the broad concept of the 'caregiver' and studying the impact the caregiver can have on the child through the analysis of Denver, a character from Toni Morrison's well-known novel, 'Beloved'. Some psychological theories related to child development have been used to explore the impact of the caregiver's involvement on the life of a child. The paper explores the extent to which Denver's situation and characteristics - her insecurities, longings, loneliness, desperations, desires and so on are the result of her upbringing and environment and how later influences and the introduction of a father-figure and community support resolve many of her issues. It has been suggested through the analysis of the novel that the caregiving environment, when mindfully created, can result in a holistic development of the child wherein even long-term issues can be resolved.

Keywords

'Beloved', caregiver, child development, child psychology, child-rearing, familial structure, father-figure, parenting, social structure

Introduction

Childhood has a significant impact on the lives of human beings.

It being the first phase of man's existence also makes it the phase of man learning the basics of life and living. As a human being makes an entry into the world, several factors, beginning with the familial, start to affect him, so much so that the quality of his life depends on and is influenced heavily by them. The child's caregiver plays an integral role in determining the influences that will work upon the child, the experiences that the child will have and the extent to which the experiences are going to affect it. Thus, the parent or the caregiver acts as a mediator between the child and the world and plays an important role in attuning the child to the ways of the world.

Toni Morrison's acclaimed novel *Beloved*, amidst its portrayal of the lingering horrors of slavery, presents a young girl named Denver who is the only available child of Sethe, as the other daughter has died and the two sons have abandoned the household. Denver is the only surviving daughter of Sethe, a former slave who has not been able to overcome the dreadful memories of her slavery. Having had a traumatic and exploitative experience as a slave and having made an arduous escape thereafter, losing her friends and husband in the process, Sethe was not ready to allow herself or her children to be taken back as slaves when Schoolteacher arrived about a month after her return to 124. Sethe's survival and motherly instincts could only find one way to save her family from entering another long episode of slavery: to kill all of them. She tried to kill all, but was successful in killing only one – the elder daughter. This murder had its repercussions – Sethe was jailed and her younger daughter Denver went with her, and when they were released, the shocked community boycotted the murderer-mother and her family, and Denver was left with the members inhabiting the confines of 124.

This paper aims at investigating the role of caregivers in the nurturing and development of a child. It shall be focussed on Denver's nurturing in a family where abandonments and losses had become a usual and repetitive affair. It will explore Sethe's role as her primary caregiver and the role of others whose appearance and caregiving left a warming and boosting impact on Denver. The impact of the caregiving environment on Denver's growth and personality formation will also be studied.

Body

Denver was born when Sethe was en route her escape from Sweet Home to 124 in Cincinnati, Ohio. Though Sethe's other children had already

been exposed to the horrors of slavery, Denver's situation was different. She never experienced slavery firsthand. When Sethe was able to accomplish the seemingly impossible task of giving birth to Denver in those harsh and helpless conditions and when Denver did indeed make it finally, alive and healthy, to their house in Ohio, Denver started to symbolise strength, freedom and perseverance to Sethe. The symbol was so strong that it worked as an added stimulus for Sethe to protect this new-found and much-cherished freedom at all costs. This determination to protect her and her children's right to a life free from enslavement became the strongest force in her role as her mother, leading her to instinctively take even life-and-death decisions for them. This overwhelming urge to protect her children and preserve their freedom was what caused her to kill her two-year-old daughter when the slave catchers had come for them. This act, though not pleasant or desirable to Sethe, was however justifiable to her because having lived a life of enslavement for years, she could not consciously allow her children to experience the misery of slavery. Death was better than living as a slave. However, this act of murdering her daughter, besides having consequences in the community's perception and treatment of them, caused everlasting ripples of fear in the minds of her children who now started to read their mother's murderous and frenzied outburst in the past as whimsical, unpredictable and always possible. Sethe's is a case of unconditional love gone to fearful extremes leading to trauma and insecurity in her children. Denver says:

I love my mother but I know she killed one of her daughters, and tender as she is with me, I'm scared of her because of it. She missed killing my brothers and they knew it . . . All the time I'm afraid that the thing that happened that made it all right for my mother to kill my sister could happen again. (Morrison 242)

The impression of entitlement that Sethe's protective urges carried hampered the feeling of security that they should ideally have given. Instead, her children had begun to feel scared and insecure about Sethe's presence in the house. John Bowlby's Attachment Theory talks of the concept of a 'secure base' that the child should ideally get in its caregiver to launch itself into the world and explore it confidently. Referring to Bowlby's theory, Regina Sullivan and others write:

Specifically, Bowlby's attachment theory suggests that due to the critical importance of attachment for survival, evolution has

led children to become biologically pre-programmed to form attachments to their caregiver. Bowlby describes that the attached child exhibits proximity-seeking behaviour to the caregiver because the caregiver provides protection and a sense of safety to the child. Once the attachment is formed, the child uses the caregiver as a secure base to explore the world and develop other relationships. (Sullivan et al)

Sethe was Denver's primary caregiver, but her past act of killing her daughter translated into a source of fear and insecurity in her children so much so that it was difficult for them to feel safe and secure especially in her presence. This terror expressed itself in the form of nightmares – "She cut my head off every night . . . Like she didn't want to do it but she had to and it wasn't going to hurt" (Morrison 243).

It would still be erroneous to presume that Sethe's caregiving had failed utterly. Her daughter could still feel the sense of warmth in her presence. Not only that, but in her otherwise lonely life, Sethe made Denver feel wanted and loved, and she was not ready to give it up. This desperation to have her mother by her side took the shape of possessiveness especially observed when Paul D made an entry into the house. In her loneliness and the absence of any other caregiver in her life, Denver could not bear to share her mother's love or attention with anybody else, and her immediate response is to first be shy and then show hostility towards whom she now considered an intruder in the mother-daughter duo's life. Morrison writes about Denver's response when she first saw her with Paul D:

Hot, shy, now Denver was lonely. All that leaving: first her brothers, then her grandmother – serious losses since there were no children willing to circle her in a game or hang by their knees from her porch railing. None of that had mattered as long as her mother did not look away as she was doing now, making Denver long, downright long, for a sign of spite from the baby ghost. (15)

The role of a parent or a caregiver, besides including the ensuring of a healthy growth of the child in a hygienic and safe environment, also involves preparing them for participation in life as productive adults able to handle changes and crises ("Parenting"). Sethe, with her ever-nurturing motherly instincts that could go to any extent to provide milk for her children ensured physical nourishment, but her own reservations regarding mingling with a

community that was quick to boycott her and her family prevented her from allowing her daughter to interact with the community. It is the caregiver who plays a vital role in regulating and manipulating the exposures and experiences that the child will have. Sethe's past as a slave had led to a domino effect of losses in her own life and in Denver's. It is slavery that had led to her husband never making it to their home in Ohio; her memories of her slavish past led her to killing her daughter resulting in the community's shunning of the family and also causing their house to become haunted by the dead one's spirit. The fear of not just the ghost but also Sethe led to another loss in Denver's life – the loss of her brothers Howard and Buglar who fled in fear. Soon after, Baby Suggs also died having been almost in a state of trance in the later years of her life. Denver's loneliness thus is largely the result of Sethe's situation and actions. As a child scared of her mother, pining for her father and longing for togetherness, she felt the boredom that was so integral to her situation, but when Paul D arrived with hopes of giving and getting company, Denver's possessiveness took the better of her and instead of welcoming the stranger as a hopeful, if not delightful addition to the family, she turned hostile and rude. It is her anxiety regarding having to reluctantly share her mother's love and attention with the stranger, Paul D, that caused Denver to resist the change in the circumstances of the household.

The role of a father (either biological and/or functional) is included in parental involvement. Psychologists have associated the term 'individuation', "the process of becoming an individual, or of becoming aware that one is one" (Rycroft 80), with the concept of the father-figure. Denver had been leading a confined, solitary life with her mother, basing her needs, obsessions and desires on Sethe, unexposed to anything outside of 124. Paul D's arrival opened Denver to the world outside. He was the first visitor in years and it was he who was going to initiate Denver's interaction with the outside world. Not only that, but also like the Father, Paul D also momentarily restored law and peace in the house by driving away the ghost, screaming – "You want to fight, come on! God damn it! She got enough without you. She got enough!" (Morrison 22). Though Denver could not appreciate Paul D's intrusion, as he was "the man who had gotten rid of the only other company she had" (23), she had to accept it just as a daughter must obey and accept the father-figure's orders. 'Separation-individuation' is the name Margaret Mahler "gave to the process by which internal maps of the self and of others

are formed. These experiential maps, or internal representations, are built up through interactions with caregivers during the period spanning birth to three years of age, and consist of both positive and negative aspects of experience within the relationship” (“Separation-Individuation”). Though Denver was way past three years of age when Paul D appeared in her life, he still did initiate the formation of her identity as someone separate from her mother. It was Paul D’s arrival that made her realise that her mother had once lived a life that did not include Denver; and as Sethe and Paul D made a ‘twosome’ together, it also dawned on her that it was still possible for Sethe to think, feel and live beyond or without Denver’s world. Though these initial impressions of Denver being an entity separate and different from her mother were not joyful realisations, they still instilled in Denver the understanding of herself as someone different from her mother. It has been said that “the father’s first role is to draw and to attract the child into the real world of things and people” (Abelin). Observing Sethe’s excessively protective tendencies towards Denver, he steps in to call out Denver’s rude and cheeky behaviour, playing the role of a disciplining and law-imposing father-figure in the process – “Why you think you have to take it up for her? . . . It means she has to take it if she acts up. You can’t protect her every minute. What’s going to happen when you die?” (Morrison 54). Moreover, after Denver had spent years in solitude and shame, with no friends and adequate company, when Paul D accompanied Sethe and Denver to the carnival, it was her first emotionally fulfilling outing as a family. Denver could feel the positive change in the community’s attitude towards them – “In fact, there was something about him – when the three of them stood together watching Midget dance – that made the stares of other Negroes kind, gentle, something Denver did not remember seeing in their faces” (58). The newly-felt attention that she was getting from the same community that had boycotted her mother, made Denver feel recognised and respected.

Familial and social structures are integral to the quality of life an individual experiences. Though each child has its own distinct and individual traits and tendencies, the influence of its surroundings proved to be a major determinant in its growth and development. Even Erik Erikson in his psychosocial theory focussed on the effect of the interaction between a person and his/her physical and social environments on the person’s emotional development and resolution of issues. Depending upon the

attention, care and handling that an individual receives, the extent of freedom that is permitted to him, the responsibilities that the child is entrusted with, the extent and ability to interact and engage with peers and friends, the ability of the individual to realise his identity, form intimate relationships and so on, the sense of worth, the feeling of security, confidence, trust, autonomy, reliability, responsibility, sociability and such other qualities are promoted in the individual (Berk 18). Besides the individual traits of children, the presence of siblings and the birth order can lead to varying levels of autonomy and influence on one another and these affect the overall quality of interactions and bonding in the family (Solodyankin). Denver's was a disintegrated family. With a father for whom she kept longing but could never meet, a mother whose past had marred her ability to lead a healthy and peaceful life or enable such a life for her daughter, brothers who were so insecure in the house that they thought it best to run away, a grandmother whose guidance was nourishing but who died when Denver was still a child, a ghost whose company was the only all-day company she could afford, Denver could hardly experience the tight-bonds that a family provides. Learning takes place when parents and children interact (Solodyankin). In Denver's situation, Sethe was a woman carrying the baggage of her past and though she devoted her time to her daughter, it was not sufficient to satiate her growing emotional and intellectual needs. Parents do not just teach their children, but they also enable and ensure a learning environment for them. The community's stigma around Sethe and Sethe's own pride prevented Denver from exposing herself to what could have proved to be a healthy learning environment for her. Even when Denver made an attempt at socialising and learning by secretly visiting Lady Jones's place, it stopped after a year because of some tormenting questions Nelson had asked regarding her mother's killing of her sister. It is only when Paul D accompanied them to the carnival that she could feel the community warming up towards them, and it is when she seeks the community's help later to save her mother from the draining and exploitative influence of Beloved, that she is finally able to get the lessons of life that were long overdue.

Conclusion

Denver's familial and caregiving conditions played a significant role in determining her personality. Though Denver was nursed well by Sethe, she, in the major portion of her childhood, did not get the adequate autonomy

and freedom that are expected to be given to a growing child. Going by the theory of the types of child-rearing, it can be concluded that in those phases of Denver's life, Sethe behaved like an authoritarian caregiver who demands unquestioned compliance from children and grants low autonomy to them. The outcome of such parenting is children who are anxious, withdrawn, unhappy, and hostile when frustrated (Berk 564-65). The reader, thus, confronts a hot, shy, lonely, confused, insecure Denver who is unable to adjust to Paul D's arrival with poise. Later, when Beloved clung to Sethe, the latter starts to behave like an uninvolved parent with her surviving daughter, neglecting her emotional and physical needs. Denver feels lonelier than ever before, and her self-esteem suffers major damage. However, where Sethe falters as a single mother struggling with her own traumatic experiences, Paul D comes in to impose discipline and expose Denver to the real, outside world. When Denver steps out, jittery but resolute to save her mother from Beloved's clutches by seeking the community's help, it is her grandmother's memory that boosts her confidence. It is finally the community that rescues her mother and makes Denver feel whole again. Had Denver continued to live in the confined world of 124 with her mother, memories and the dead, without any external associations, she would have remained the diffident, lonely and left-out girl she had always been. Thus, Denver's story is an example of how caregiving is a collective endeavour wherein parents, family and society should come together to provide an enabling environment for the child. A child in isolation from family, peers and the community runs the risk of being maladjusted, and therefore, care should be taken by parents and caregivers to create circumstances for the child to interact and mingle with larger groups of people. Each association is influential, and the degree and the quality of attention and problem-resolution the child gets through each of these people contribute to the child's growth in confidence, self-awareness and personality development.

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Chasing the Ghosts of Past: A Re- Reading of Ibsen's Ghosts

Dr. Manu Bharti

*Assistant Professor
Department of English
Ranchi Women's College
Ranchi University*

Abstract:

Past never passes. It can follow like a dream or haunt like ghosts. Henrik Ibsen jostled the world with his publication of *Ghosts* in 1881 where he talked about the issues of extramarital affair, illegitimate child, euthanasia, incest and the inevitability of past. His play created uproar in the times of strict moral standards and unmoving familial responsibilities. The paper centres on the false notions of duty and reputation of typical Norwegian bourgeois society as represented in the play, and the disasters it leads to. It reiterates how difficult it is to evade one's past and its multifaceted impact on future generations. It discusses the theories surrounding hereditary and genetics and discusses *Ghosts* as a typical naturalist play. It delineates the term ghosts on various levels and also represents Mrs. Alving as what Sarah Grand calls a 'New Woman'. Published after *A Doll's House* where the protagonist was criticized for leaving her toxic husband, Ibsen in the play sketches a woman who is stuck in a worse marriage and still chooses to stay, leaving it for the readers to decide what is better: to live in a bad marriage covering up for the husband and letting the ghosts of guilt chase, or leaving it for once and for all?

Keywords:

Ghosts, heredity, genetics, Naturalism, New Woman

"The past is not a receding horizon. Rather, it advances one moment at a time, marching steadily forward until it has claimed everything and we become again who we were; we become ghosts when the past catches us. I can't live as long as my past does. It's one or the other." (Taylor56)

Henrik Ibsen jostled the world with his publication of *A Doll's House* in 1879 where Nora Helmer leaves her toxic husband for a better, independent life. The play created uproar in the times when women had meager rights

and was a commodity belonging to the husband. In his next experiment *Ghosts*(1881), Ibsen portrayed another woman who was stuck in a worse marriage and chooses to stay, leaving the audience to decide what is better: to live in a bad marriage covering up for the husband and letting the ghosts of guilt chase, or leaving it for once and for all?

The present play of discussion narrates the story of Mrs. Alving who has left no stone unturned in being a good wife and a good mother. Married to a man who was always a flirt, and had even impregnated his house-help, she chooses to stay and keep up Mr. Alving's image as a gentleman. The narration begins with Mrs. Alving's final touches to the plan of inaugurating an orphanage in the memory of her dead husband, Mr. Alving. While this seems as an act of love and respect by a wife towards her deceased husband at the surface level, it is actually an attempt to eliminate his wealth earned through wrong means so that none of the black, dirty money goes to her son, Oswald. She is a loving, protective mother who prefers to keep her child away from herself if it keeps him away from his father's shadow and hence influence. But does she succeed? The play explores the answer to this question slowly and meaningfully. Blurb in the Penguin publication of the play calls it "Ibsen's most provocative drama, it strips away the surface of a middle class family to expose layers of hypocrisy and immorality." (241)

Ibsen in the play continuously tries to show how difficult it is to evade one's past. Oswald when makes his first appearance in the play is seen smoking a cigar when Pastor Manders sees a glimpse of Mr. Alving (Oswald's father) in him. But this comparison does not go well with Mrs. Alving and she strongly denies any similarity between the father and son. While she takes pride in raising up a son much unlike his father, her world comes crashing down when she hears voices from inside the kitchen that suggests of a love affair between Oswald and the house maid Regina. This brings up all the memories of her cheating husband who had an affair with Regina's mother and she at this point realizes that she cannot keep her son away from what he had inherited from his father inspite of the physical or emotional distance that had been between them. Here Mrs. Alving emerges as a "woman who cannot overcome her past even though she makes every reasonable effort to redeem her errors and to start afresh" (Sprinchorn 355).

The story of the play brings to the forefront the theory of Naturalism that began in the late 19th century and was introduced to America by

American novelist Frank Norris. The Webster's Dictionary of the English Language defines it as "...effect of heredity and environment on human nature and action"(667); hence Naturalism works on the principle of determinism which specifies how human condition is pre determined by fate or forces that is beyond human control. This implies that the heredity, which according to Professor Castle is "organic resemblance based on descent" (qtd. in Henrik Ibsen's *Ghosts: A Critical Study of Hereditary Genetics*, 1), becomes the deciding factor of the course of an individual's life and one's attempts are practically useless when put against what the nature has decided for an individual. Mrs. Alving's lifelong attempt to keep her child away from any influence of his father fails miserably when she sees the history repeating itself in front of her eyes. Reminded of her failure she exclaims, "But I think we are all of us ghosts, Pastor Manders. It is not only what we have inherited from our father and mother that ""walks"" in us. It is all sorts of dead ideas, and lifeless old beliefs and so forth. They have no vitality, but they cling to us all the same, and we cannot shake them off" (Ibsen 65)

David Baguley identifies naturalistic novels as those "that treat sociological or scientific subjects, often to expose individual or cultural pathologies, through a combination of dysphoric plots of decline and minutely detailed settings." (5) Hence, the decline of characters in such narratives seems inevitable. The beginning of the end is visible when Oswald is seen replicating his father's mannerisms and Ibsen minutely describes the cloudy, gloomy weather that befits the setting. The damp, dark atmosphere that Ibsen creates suggests the clouded conscience of all the characters as none of them is devoid of guilt. Pastor Manders shielding himself from the rainy weather by wearing an overcoat and carrying an umbrella signifies his inability to recognize truth, justice, and practicality being blinded by societal rules regarding propriety. Ibsen pictures Oswald as a foil to Pastor on account of being an artist. He enters the scene wearing a light overcoat thus accepting the gloominess around. He is free spirited, independent, and practical. He recognizes how repressive societal rules can be and chooses self over community. But going against the society, the artist suffers and the helplessness of Oswald is visible in many of his statements with his mother though he doesn't seem to understand what and why things are happening to him the way it is happening. Though he blames his nomadic lifestyle for

his health condition, his doctor had suggested his past finding its course through the ailment of Oswald. Oswald, in the play, says:

“I am half inclined to think we are all ghosts...it is not only what we have inherited from our fathers and mothers that exists again in us, but all sorts of old dead ideas and all kinds of old dead beliefs and things of that kinds. They are not actually alive in us; but there they are dormant all the same, and we can never be rid of them. Whenever I take up a newspaper and read it, I fancy I see ghosts creeping between the lines. There must be ghosts all over the world. They must be as countless as the grains of the sands, it seems to me. And we are so miserably afraid of the light, all of us.” (Ibsen 50)

Mrs. Alving is the only one who understands the reason behind the happenings and when she does muster up the courage to disclose to Oswald about his father, the revelation comes as realization. His all questions are answered and he understands himself as the chosen one to follow the legacy of the sins of his dead father. It is a typical naturalist play with a heightened realism- with frank treatment of sexuality and violence associated with it. And this violence is not physical; it is hereditary.

Syphilis as a sexual disease finds an important place in the play as a direct consequence to immoral sexual intimacies and hereditary guilt. The ailment is caused by a bacterium called ‘*Treponema Pallidum*’ (“Syphilis” n.p) and has been a stigmatized disease since its inception. It affects almost all the parts of body gradually and is often life threatening. It was initially believed to be a result of sexual relationship with prostitutes or having multiple partners. Mr. Alving in the play dies quite young on account of being infected with syphilis rooting to his promiscuous behavior. Congenital syphilis, as is often believed, gets transferred from father to the child through sperm and hence can be hereditary. Oswald paying for the sins of his father is actually suffering from syphilis, a case of history repeating itself. However, Ibsen makes it quite clear that he is the mere receiver of the sins of his father. It is a story not only of hereditary disease but of hereditary guilt- the guilt of having a relationship with half sister, the guilt of turning a blind eye towards a husband having multiple sexual partners, guilt of choosing upkeep of social status over what is right. It is a story of guilt and punishment, of revelations and realizations, of darkness and death, of duty and free will.

Brownstein says that the play is about “penetrating beneath the surface of things and overcoming the effect of deception.” (qtd in “Ghosts: A Critical Study” 45)

Mrs. Alving as an upper class woman is a ghost of society. She is fierce, brutal yet she fails to choose right over wrong. Her concept of duty seems flawed and has severe repercussions. It starts with the ‘silencing’ towards her husband’s extramarital affairs, silencing of Johanna pregnant with Alving’s child, silencing of her son’s doubts by creating a physical distance and the onset of a silent disease shattering her world into pieces. The sense of duty was so rampant in the Norwegian bourgeois society that the dialogues seem stifling. Regarding this, Mrs. Alving says in the play, “Oh, that perpetual law and order! I often think that is what does all the mischief in this world of ours.” (Ibsen 61) Both Pastor Manders and Mrs. Alving represent different aspects of duty- each based on the silent laws of typical bourgeois society where appearance matter more than the reality. The interplay of conscience and duty exists throughout at various junctures. Mrs. Alving is seen as a failed wife when she tried to step out of marriage and a failed mother when she chose to keep her son away from what she felt would be a bad impact. Pastor misses no opportunity to remind her of the sin she had done by being self-willed rather than being a dutiful wife and complains thus, “You have been all your life under the dominion of a pestilent spirit of self-will... Everything that has weighed upon you in life you have cast away without care or conscience, like a burden you were free to throw off at will.” (Ibsen 49). These false duties for the sake of propriety seem bogus and Mrs Alving proclaims, “And then I had to struggle twice as hard, fighting as though for life or death, so that nobody should know what sort of man my child’s father was.” (Ibsen 52)

Social reform has been a goal of Ibsen’s plays and Ghosts is not only a story of chasing past but of decaying system and its repercussions. It is a tale of false moral standards; of an individual caught in a web of deceit and lies, and endless suffering. Ibsen ends the play with the sun shining, and bringing the characters face to face with their realities. However the sun fails to bring warmth and Ibsen leaves the play open ended leaving it to the authors to decide whether Mrs. Alving could dare to give the deadly dose to her son after he suffers an attack and hence start a new series of guilt, or let him suffer incessantly in front of her eyes. It is a play of remorse

and rectifications, darkness and deceit, duty and honour, and everlasting guilt. The play was not well received for its depiction of extramarital affairs, illegitimate child, incest, euthanasia and promoting a woman as independent as Mrs Alving. Gradually the play has gained momentum and readers have appreciated the subtle handling of such major issues. Maurice Valney (1963) comments, "From the standpoint of modern tragedy *Ghosts* strikes off in new direction... Regular tragedy dealt mainly with the unhappy consequence of breaking the moral code. *Ghosts*, on the contrary, deals with the consequences of not breaking it." (qtd in "Exposition *Ghosts*", np)

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A STUDY ON IDENTITY CRISIS IN THE ARTHUR MILLERS PLAYS

Dr. Nitu Minz

Asst Professor

Department of English

Dept of English,

S.G.M College, Ranchi. (R.U).

Abstract:

The present study explores the issues of identity crisis in the plays of Arthur Miller. The theme of the search for self-identity is crucial for a proper understanding of the *Death of a Salesman* and Miller is in no small degree preoccupied with it. The common theme of Miller's plays is the individual versus society. Miller concentrated on a single subject - 'the struggle of the individual attempting to gain his rightful position in his society' or in his family which is a part and unit of society. It is the central point of the author's social philosophy that society and the individual are inextricably linked. Arthur Miller has highlighted in his plays that courage, truth, responsibility and faith must be the central values in a man. This paper describes the reality of modern society, problem of identity, communication and the importance of spirituality through the select plays of Arthur Miller (*Death of a Salesman, The Crucible, - All My Sons and Broken Glass*). The present article describes and shows that every character in Arthur Miller's plays is controlled by wrong desires and day dreams. It is true that Miller's plays mirror the present materialistic society in which men (like his characters) are facing the problem of identity. Every character of his plays is from the real world of common man. It is a journey from physical world to spiritual world where an individual under various unsatisfactory circumstances experiences conflicts with his existing 'Self' and tries to search for a new spiritual identity.

Keywords:

Identity Crisis Illusion, reality, society, death, tragedy, etc.

Introduction:

Arthur Miller (1915-2005) has continually addressed several distinct but related issues in both his dramatic and expository writings. At the heart

of Miller's works, partly concealed and only inadequately expressed in the early plays but fully articulated in the later ones, is a concern with guilt that is directly related to his experience as a Jew who had survived the Holocaust, and as an individual who had discovered his own potential for betrayal. He got an award for his first play "No Villain" (1936) which was about Jewish people. He was happy with that award because that was a period when Americans hated Jew people. In his book on Jewish lives, Arthur explains about the prejudice he encountered, when he got award for his first college play.

Arthur Miller shows this fact in his famous plays, *Death of a Salesman*, *All My Sons* and *Crucible* to name of few Miller, known as a social dramatist, highlights the social aspects through his characters in *Death of a Salesman*. He also introduces the real connection between man and his soul or we can say the real connection between physical and spiritual views in this globalized world. In 1948, Miller wrote the play, *Death of a Salesman* which opened on 10 February 1949, running for 742 performances at the Morosco Theater in New York directed by Elia Kazan. This play describes the memories, dreams, identity, confrontations, and arguments which make up the last 24 hours of Willy Loman's life.

Arthur Miller has highlighted in his plays that courage, truth, responsibility and faith must be the central values in a man. He was well aware of the life of middle class Americans which has been reflected in his dramatic works. The major dramatic works of Arthur Miller include-- *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* (1955), *A Memory of Two Mondays* (1955) and *After the Fall* (1964). Arthur Miller expresses the loss of identity in the modern society through his characters. In this competitive society, people are losing their peace of mind without spiritual identity. Physical richness can give man name and reputation but it cannot provide him real happiness. Man is blindly running after money to fulfill his selfish desires. In the plays of Arthur Miller, we can see a great number of characters who are struggling for their identity. The author shows through his work the importance of an integrated physical and spiritual identity.

Main Thrust:

Thus, we can point out that Miller's heroes are always in search of moral values and their search becomes quest allegory. It should also be noted here that the hidden and underlined meaning in the plays of Miller is more significant than superficial meaning. In *Death of a Salesman*, Arthur Miller depicts Willy Loman's gradual loss of identity as a thriving salesman who is well known, has many friends, and is idolized by his family. These identity issues stem from his relationship with time, as his present does not match the aspirations he had for his future some fifteen years earlier, which triggers his existential crisis.

Willy Loman in *Death of a Salesman* is a spokesperson of Miller's philosophy of the American Way of life. Miller has introduced Willy as an allegory of American business ethics. Both Willy and Joe are same in this sense. They are victims of American Dream. For Joe, a symbol of evil and immorality, there is nothing "bigger than family". Arthur Miller leaves a hidden message at the end of each his play by dramatizing his tragic heroes engaged in the quest of their dignity in the society.

There probably was a cause in Willy's childhood — it most likely was the gap he was faced with after his father's disappearance — which blocked his mental evolution. In the play, however, the cause is mostly perceptible in its effects, that is in the fact that he cannot be a father. It is true that he has two sons, but fatherhood here is to be seen not as a physical reality, but as a mental image, a deep-seated part of one's identity. In this regard, Willy Loman is very much like Hawthorne's *Young Goodman Brown* after the latter left the forest and returned to his wife's bed. Their symptoms are broadly similar. Both men are the prisoners of an ambivalent image of their fathers, which is, in Brown's case, what he suddenly discovers in the heart of the forest. The models (Brown's ancestors, Willy's mythical father, as well as Willy for Biff in Willy's mind) turn out to be disappointing. He has lost his faith, that is not only his trust in his wife Faith, but also the capacity to believe in marriage, fatherhood and the trappings of society. For different reasons, of course, Willy Loman is similarly incapable of playing the role society expects from him, that is to say, be a father and unite the law and desire for his sons, say no when necessary, and allow them to become independent and self-sufficient.

Success in life comes from the person himself rather than seeking it

through others opinion. The identity crisis is the tragedy of Willy Loman. It is a social play, which focuses on the consequence of man's evaluation of himself, and an exploration of a betrayal of values. It is a faith in the supremacy of the material over the spirit Miller is a staunch critic of contemporary American society and its values. He speaks against injustice, exploitation, competition and vested private interests. He also exposes the human tendency to put one's self above all else, which causes confusion and suffering. This suffering increases on account of the self interests seen in the protagonists. In all the three plays - *All My Sons*, *Death of a Salesman* and *The Crucible* the common theme is individual versus society. The individual is trying to establish his self identity where a great failure is waiting. As a dramatist he concentrated on a single subject, 'the struggle and suffering of the individual attempting to gain his rightful place in the society, or in his family which is a part of the society.

Miller's first group of plays, *All My Sons*, *Death of a Salesman*, *The Crucible*, *A View from the Bridge*, and *A Memory of Two Mondays*, deals with the tragedy of the common man, and the second group deals with the nightmare of an intellectual guilt complex. However, we see despair as the predominant mood of Miller's plays. Miller shares a belief in the process of transformation involving political action, reform and the restoration of a natural and manifest justice. Men have no time for their families and themselves in this competitive society. That's why, families are disintegrating. We can see the reality of capitalism and a business oriented society in which the pursuit of money leads to sacrifice everything and loss of social human values. Morality and money are the main themes of these plays and these lead to family tragedy and loss of real accomplishment. We have to live our family life without any expectation because expectations can destroy the real enjoyment of life as we see in *Death of a Salesman* between Willy and Biff. In this way, present paper discusses the main problem of spiritual identity through Miller's characters, for which we all are struggling in present competitive and industrial society.

Proctor in *The Crucible* (1953) is racked by guilt at his infidelity who, through *The Crucible* of experience, comes to discover his identity. In a way Proctor represents Miller's definition of the tragic hero. As Terry Otten points out "Predictably some postmodern theorists have assaulted Miller's conception of 'heroism' that simply does not mesh with the cynicism attached

to much current theory” . But Proctor’s main conflict is not just with the evil around him, rather it is within himself where he realises the capacity for both evil and good reside. This guilt is the driving force in Proctor that brings him to his defining moment of accepting his predicament.

The *Crucible* is a dramatization of examining one’s conscience as well as search for inner values, morals and identity in the lives of both John Proctor and Reverend Hale. Reverend Hale, though he is considered as an expert on demonology and witch-craft, undergoes a process of examining his beliefs and own sense of identity which ultimately leads him to question the very basis of his faith. Initially being guided by the sense of authority and position, Reverend Hale fails to see the real issues behind the ordeal of witch hunt in Salem. His main objective and stimulus behind his choice to come to Salem is his curiosity regarding the dark aspect of life and experiment the nature of the "invisible world" of spirits and the devil for medical practices. Initially, because of his position in the church and society, Hale is left with little space to self-reflect and to see the things from an angle different from that of the church and the authority.

He feels a sense of pride and worthiness of a specialist upon arriving in Salem where his knowledge in the field is publicly acknowledged. He is not motivated by greed or personal material gain as his intention is good to discover and clean any sign of evil in Salem. So he does not contradict the position of the church believing that it is also motivated by the same spirit. But his presence adds to complication of the situation and as Hale unintentionally contributes to the condemning of innocent towns folk he starts to suffer the guilt that leads him into a quest for justice and a sense of identity. Miller treats the historical account of witchcraft in a manner which depicts “the Quest for Identity” of the characters in the play who are involved in difficult moral choices. Man is conditioned by the prevalent circumstances, and above all, he is leashed by the different context-based psychological, cultural, moral, religious and socio-political values, that are what push man into a world of alienation and make him grope for his real identity.

Conclusion:

Arthur Miller’s plays depicts characters who are controlled by wrong desires and day dreams. It is true that Miller’s plays mirror the present materialistic

society in which men (like his characters) are facing the problem of identity. Every character of his play is from the real world of common man. It is a journey from physical world to spiritual world where an individual under different unsatisfactory circumstances starts having conflicts with his existing 'Self' and tries to search for a new spiritual identity.

At the end, it is exposed here on the basis of Arthur Miller's major dramatic works such as *Death of Salesman*, *All My Sons* and *The Crucible* that Miller has been a very vigilant playwright of his era who has articulated severe realities not only of the society in which he lived but of the whole world. Through his allegorical protagonists, Miller has drawn our attention to the social evils prevailing in our society. The underlying moral and message, which Miller has disclosed at the end of his each play, is applicable to all human beings and the subject matter of plays is appropriate in Indian context also. As a matter of fact, culture, climate and soil differ across the world but man is the same, mankind is the same, so Miller's plays can be studied in Indian context too. The study reaches its conclusion by showing that, an individual under different unsatisfactory circumstances starts having conflicts with his existing 'self' and tries to search for a new identity.

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THE STRUGGLE OF AFRICAN WOMEN IN SELECTED NOVELS BY NGUGI WA THIONGO

Dr. Shalini Prakash.

Assistant t Professor

Department of English

St Paul's College, Ranchi. (R.U)

Abstract

This article treats the various aspects of the resistance mechanisms devised by Ngugi waThiongo in order to empower the African women in a male-dominated society. The article shows the wrongs to which women are subjected such as polygamy and wife-beating and analyses Ngugi's firm belief that change is a gradual process as reflected in the novels subject of study. While the early three novels reflect traditional African values of motherhood and are more connected to African feminism, *Wizard of the Crow* breaks new grounds as women acquire more experience and conquer more fields towards empowering themselves through the resistance devices based on such concepts as sisterhood and female consciousness. In this sense, they managed to prove themselves as superior to men.

Keywords:

Feminism, womanism, Ngugi waThiongo, postcolonialism, African Literature

Introduction:

Ngugi waThiongo is an internationally acclaimed African writer and human rights activist. His work includes novels, plays, short stories, essays, and literary criticism. He has usually championed for the promotion of African women and other marginalised groups in the African society. He paid dear by for his outspokenness and was imprisoned more than once. Adopted by Amnesty International as Prisoner of Conscience, he was released from prison but had to live in exile. He has taught in many European and American universities as a distinguished professor of comparative literature and performance studies. He has frequently been regarded as a likely candidate for the Nobel Prize in Literature.

Ngugi has abandoned using English as the primary language of his

work in favour of Gikuyu, his mother tongue. He also rejected Christianity which he regarded as a sign of colonialism, and changed his name from James Ngugi to Ngugi waThiongo to honour his African heritage. The transition from colonialism to postcolonialism has been a central issue in a great deal of Ngugi's writings. His *Weep Not, Child* (1964) was the first Novel in English to be published by an East African author.

It is quite obvious that African women have often been subjected to negative stereotypes and their contributions have been neglected or even omitted. Ngugi attacks the traditional female discourse of the African woman as being dominated, exploited, abused and merely used as a beast of burden. Like many other African societies, the Kenyan society is essentially patriarchal; hence men are considered to be more superior to women. Such a society is characterised by male superordination and female subordination. Ngugi's early novels assume the influence of an African narrative tradition and culture, where portrayals of the African woman's experiences reaffirm her position and power within African conceptions of the world. Before discussing the four novels, it may be useful to consider the definitions of some major critical concepts such as feminism and womanism. Feminism is the movement for the social, political and economic equality of men and women.

Main Thrust:

In *Weep Not, Child: the Veneration of Motherhood and Education*; Ngugi establishes a collage of all merits and qualities that women have in terms of leadership and messianic role in his *Weep Not, Child*, where he shows us that women's sound judgment and suppressed voice can be an effectively important factor in bringing liberation and equality to people's life. One of the traditional sufferings of women in the novel is polygamy. Ngotho has got two wives and he looks at women and judges them only in terms of their physical appearance. Love does not have the least consideration in his relationship with his wives. As he admits himself, he has married one of his wives because he has "pitied her" and because "Nobody could have taken her" a humiliating justification that does not seem to be true. For Ngotho, a good wife is a "fleshy, black body with sweat a fat woman" not a woman that looks like his Memsahib who is "so thin that he at times wondered if the woman had flesh at all. This is a sign of Ngotho's selfish attitude towards

women, which rationalizes his insistence on keeping more than one wife.

In a Grain of Wheat: Women as Fighters for the Freedom of Land the Mau Mau revolutionary movement refers to some Kenyan people, mostly Gikuyu, who fled to the forests and prepared themselves to get rid of the British colonizers and the Africans supporting the imperialist project. They refer to themselves as the "Kenyan Land and Freedom Army" and solidified themselves through the practice of "oathing". The movement included both men and women. Ngugi pays respects to these women and celebrates their limitless sacrifices and their contributions to the struggle for freedom and the liberation of the homeland in many of his novels, particularly *A Grain of Wheat*, where heroic women are described as providing the invisible backbone to the movement. Ngugi also made use of traditional African values of womanhood to fight the enemies. Thus, women were able to conduct Mau Mau's business unnoticed, relying on the traditional notions of women as victims. Women represented the vital link between the forest fighters and the passive wing in the reserves. Those women who went to the forests usually tended to be engaged in key responsibilities, acting as transport, signals, medical corps and ordnance to their male counterparts. Wambui, the major character in the novel, is a model of the resistant woman. During the Emergency, she carried secrets from the villages to the forest and back to the villages and towns. Once, she carried a pistol "tied to her thighs near the groin, when she was suddenly stopped in one of the police check points. When her turn to be searched came, she pretended to be an old woman.

Devil on the Cross: The Beginning of Women Protest: *Devil on the Cross* tells the story of Wariinga, whose name means "Woman in Chains". The betrayed young woman is representative of the Kenyan working class and the struggles she faces are illustrative of a post-colonial state, held captive by the neo-colonizers whose main concern is to milk the riches of their motherland. Wariinga has suffered a series of misfortunes at the hands of some irresponsible men in the society. We are told that "On Friday morning Wariinga was dismissed from her job for rejecting the advances of Boss Kihara, her employer who was the Managing Director of the firm. She was thrown out of her one-room apartment for her inability to pay the rent which the landlord had suddenly increased. She was abused and abandoned by the rich old man of Ngorika who has deflowered her and

made her pregnant. She attempted suicide more than once and has been let down even by her nearest relatives. Her shameless uncle sold her to the Rich Old Man. "The co-conspiracy between Wariinga's uncle and the Rich Old Man, bartering the flower of her youth and beauty for men's success and sexual satisfaction shows the class struggle between the poor and the rich, the exploited and the exploiters.

Wariinga is also a victim of her culture which taught her that she has no worth. Her neo-colonial culture causes her to be alienated as she is convinced that her appearance is the source of all her wretchedness. Though beautiful, Wariinga is plagued with apemanship. She has been listening to the voice of the colonizer and is misled by his definition of beauty. Her past experience at the hands of thoughtless men has also turned her to a defeatist person.

In order to find or keep their jobs, women must allow licentious behavior in their employers. Wariinga states that in these office women are their bosses' real wives, but not their legal ones; the contrast she draws is between a goat for slaughter and one for grazing. The working women, it goes without saying, are represented by the consumed animal.

Wizard of the Crow: the Supremacy of Women: Despite containing gender motifs that seem similar to those tackled in Ngugi's earlier fiction, *Wizard of the Crow* constitutes an unprecedented advance in its advocacy of women's issues and concerns. The novel explicitly deals with pernicious social diseases such as wife-beating and the gendering of poverty. For all his endeavors in the empowerment of women, the most notable transformation in Ngugi's work came with his masterpiece *Wizard of the Crow*. It is mainly in this novel that women begin to have full independence and to overcome all kinds of obstacles put in their way by men and society. The novel also introduces the concept of sisterhood-women working together for their collective good as well as that of the society. It is the work that most represents Ngugi as a lifetime crusader for the empowerment of African women.

Wizard of the Crow presents the woman in the post colony as a person who is confined in many ways. She is "trapped in the patriarchal and the colonial past as well as by the emerging male elite in independent Aburiria. The novel captures the position of African woman as complicated by a composite of oppressive forces". To begin with, the novel depicts a set of

wrongs that African women of all classes and social ranks are subjected to. Rachel, the First Lady, for example, is humiliated by the Ruler of Aburiria himself for having dared to question his sexual violations with the school girls. As a result of her "crime," she is "banished to a mansion built on seven acres of land where the ruler attempts to freeze her life in time and space and she is thus imprisoned forever. One of the popular theories advanced for the strange illness of the Ruler is "the tears, unshed", that Rachael, his legal wife, had locked up inside her soul after her fall from his grace.

A second example is that of Vinjinia, Tajirika's wife, whose husband occupies one of the leading positions in the country. She represents the woman who is trapped in the postcolonial structures of the political elite. "Although living in the modern age, her husband views her as a lesser being rather than an equal partner". She is continuously in dire need for domestication and "her husband views beating her as his male prerogative. Vinjinia is a traditional woman who believes in the holy bond of marriage and she is described as a dutiful wife and as a wise and organized woman who manages the domestic and business affairs skillfully when her husband is confined. She also exerts exceptional efforts in treating her husband when he suffers from whiteache. However, in return for her limitless services and favors to her husband, she is rewarded with a blow every now and then.

Nyawira, the heroine of the novel, is born into the middle class but as her consciousness develops, she rejects her father's attempts to control her. She marries a poor artist, Kaniuru, against her father's wishes. When she realizes that Kaniuru married her for wealth and not for love, she divorces him at once. In fact, Nyawira is the most successful female character in Ngugi's fiction. She is presented as an astute organizer not only of women but of the larger Movement for the Voice of the People. She represents a fresh consciousness of a new woman who can provide meaningful political leadership in a collective endeavor to save the homeland. Nyawira takes it upon herself to free all women in Aburiria by holding campaigns to fight patriarchal oppression.

The novel promotes a positive image of women, decries violations against them, and projects a kind of feminist social consciousness. In Nyawira, Ngugi creates a character who is at the centre striving to create a new identity and who is ready to reconsider the cultural map of the African continent. Nyawira questions the position of African woman as she is trebly

oppressed "on account of her color like all black people in the world on account of her gender like all women in the world, on account of her class like all workers and peasants in the world". That is why she can be regarded as a socialist feminist who believes in consciousness raising as a strategy of sharing experiences and hidden fears resulting from the suppression of women in the neo-colonial African society.

Conclusion:

This brief survey of the role played by women in the African society concludes that Ngugi's message all through his novels is that women can only empower themselves by taking the initiative and devising novel strategies that enable them to face the patriarchal society. Most of the women in Ngugi's works possess a fighting spirit which can hardly be expected at the beginning of the novel. Those women who fight without giving up hope, herald the impending change in the position for both men and women as they reconsider their social roles. The first three novels in this study may be regarded as a first step towards total freedom. In these novels, women try to cope with the traditional African culture that regards them as silent in their roles as daughters, wives, and mothers. The women characters in these novels try to invisibly change some patriarchal values by schooling their children and teaching them values of tolerance and equality. Ngugi's female characters in these novels become primary sites for testing the reconciliation of betrayal and hope as well as the possibility of regeneration. This is an important prelude to women's emancipation and quest for rights and status today. The reappearance of similar female characters in different novels by Ngugi sometimes makes one feel as if he were reading the life story of only one character in different stages of her life.

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Human Traits in Non-Human Beings in Herge's 'Tintin in Tibet'

Subrata Halder

*Research Scholar,
Post Graduate Department of English,
Ranchi University, Ranchi.*

Dr. Samira Sinha

*Assistant Professor,
Department of English,
Jagannath Nagar College,
Ranchi University, Ranchi.*

Abstract :

Tintin in Tibet is one of the famous comic strips of *The Adventures of Tintin*, written by Belgian cartoonist Herge. It is said that *Tintin in Tibet* is the most favourite writing among all the adventures of Tintin. One of the most interesting points of this comic strip is the inclusion of non-human beings. However, these non-human beings cannot be considered merely as non-human beings. Rather there are so many human attributes/traits found among the non-human beings. By doing so, the cartoonist has elevated Tintin in Tibet to the level of a thought-provoking text.

Keywords:

human traits, non-human beings, friend, attributes

Objectives of the study :

My paper mainly deals with the human traits found in non-human beings, such as Snowy, the Yeti, the cow and the Yak. The objective of this study are as follows-

- to find out the common traits found in both human and non-human beings
- to understand the behavioural characteristics of the non-human beings
- to prepare a comparative study between human and non-human beings

Relevance of the Research Paper:

Sometimes it is noticed that the human beings are too cruel to the

non-human beings. This paper tries to make us aware that the non-human-beings have also a heart like human beings. They have also a passion like that of human beings. My paper also highlights the necessity of the gentler feelings in the heart of human beings for the non-human beings, as depicted through the characterization of the non-human characters.

Review of Related literature:

Before writing this paper, I have gone through few critical writings on Tintin in Tibet. For example, I can mention the paper, written by Dipayan Mukherjee, who in his paper “Domesticating the “Other” : An Analysis of the Appropriation of Non-Humans by Humanistic Discourse” in Hergé’s *The Adventures of Tintin*” has discussed how the human beings are continuously trying to bring in to the circumference of humanistic discourse in order to domesticate them. He has also discussed how few non-human characters resist against this process. Again, Jim Casey in his paper “One Signifying Nothing: Tintin in Tibet” has discussed the representations of empirical knowledge and the mysteries of the unknown in Tintin in Tibet. He has highlighted on the concept of “Other” and Orientalism. Sucheta Mandal in her paper “The White Man’s Gaze and Hergé’s Tintin: Analysing Comics of Colour” has aimed to discuss the ‘Othering’ in Hergé’s comic books series *The Adventures of Tintin* from the postcolonial point of view. She has discussed the notion of ‘the East’ and ‘the West’ in her article. Abhay Shetty in his paper “Political Discourse and Ideological Polarisation in the Narrative of the Tintin Comics” has highlighted the major aspects that governed European politics during the 20th Century and the effect of the conflicts that several of these opposing ideologies had on the continent and the world. However, in my paper, I have tried to find out the presence of human traits in non-human beings.

Introduction:

Tintin, in Tibet is one of the most cherished stories in Hergé’s renowned comic series ‘*The Adventures of Tintin*.’ It was first published in 1960, and stands out for its emotional depth and persuasive narrative. This comic relief has departed from the typical action-packed common plots like political intrigue, criminal investigation and treasure hunts. This comic strip revolves round Tintin’s personal quest to rescue his friend Chang Chong-Chen, who is presumed dead after a plane crash in the Himalayas.

Accompanied by his loyal dog Snowy and his steadfast friend Captain Haddock, Tintin embarks on a perilous journey through the treacherous mountains of Tibet, driven by unwavering hope and friendship. Set against the awe-inspiring backdrop of the Himalayas and infused with the spiritual essence of Tibetan culture, the story is celebrated for its thorough artwork and profound themes of loyalty, perseverance, human compassion and the most important the bonding between the human being and the non-human. Ultimately, Tintin in Tibet becomes a poignant and timeless classic, highlighting the enduring power of friendship and their relentless pursuit of hope against all odds.

Tintin in Tibet, a world-famous classic comic book of adventure, written by Belgian cartoonist Hergé. The comic strip has become popular among readers of all ages. The story line of this adventure is of Tintin, who undertakes a perilous journey to Himalayan Mountainous range, Nepal in search of his Chinese friend Chang Chong Chen, who was making his journey by the ill-fated aircraft D.C. 3, that crashed on the mountain in Gossain Than Massif. Though his friend and all-time companion Captain Haddock was doubtful of the possibility of Chang's survival from the plane crash, Tintin was determined to rescue his friend, imagining that he was alive. Finally, he along with Captain Haddock, set out with his faithful dog Snowy to rescue his friend. His determination and bravery make him successful in finding this friend, Chang. In the course of adventure, he also meets the Yeti, which actually saved the life of Chang from his inevitable death.

Apparently Tintin in Tibet looks like a story of adventure of a small boy. However, the comic strip is more than this. The comic strip, at the primary level gives importance to friendship and courage. At the deeper level, this comic strip gives a hint of Orientalism and also of the presence of human traits in non-human beings, such as Snowy, the Yak and the Yeti. The cartoonist has intellectually portrayed the non-human characters to discuss in detail the human attributes present in non-human beings.

Snowy is a non-human being, a companion of Tintin. It is a white coloured faithful dog. Throughout the adventure, this dog is always with Tintin. However, this dog can not be considered as a simple dog, as it demonstrates various traits such as loyalty, bravery, intelligence, which are generally linked with the human beings. Snowy may be an animal but the set traits are always associated with him.

When *Tintin in Tibet* begins, we see that Snowy is disgusted with the rocky paths of Alpine mountainous region. While he was walking with Tintin, he expresses his disgust: "Call this a holiday!...Scrambling over jagged rocks.From morning till night. All right for him, with his bisheavy climbing boots. But if this goes on, I'll have no paws left!" (*Tintin in Tibet* 1) We the human being also feeld disgusted is gusted to walk or drive our car on rocky roads. Sometimes week pressour anger. Similarly like a human being, he expresses his annoyance to work from morning tonight. His utterance is nothing but one of the human traits.

Like a human being, Snowy does not like to be insulted by others. When at Hotel des Sommets, he meets another dog, named Chang, the Lady owner immediately instructs the dog not to mix with Snowy. She looks upon snowy as a "common mongrel" (*Tintin* 6). However, he feels insulted, and he says to himself: "A common mongrel! Me! (*Tintin* 6). His immediate reaction after being insulted is nothing but a common human trait because when a man's status in the society is questioned by another human being in respect of money or beauty or power etc, he becomes angry. Feeling insulted, he tries to protest against his insult.

Like a normal human being, Snowy also gets amusement when he sees that Captain Haddock was about to cross a cow, which blocked the way to the airport in Delhi. The cow, being disturbed and frightened, began to move Like a horse taking captain Haddock on its back. Snowy, looking at this comic scene, could not but be cheerful, when Captain Haddock was seeking help from everyone. He spontaneously expressed his joy by barking. It seems to us that Snowy was extremely enjoying the scenario.

In *Tintin in Tibet* the eternal conflict is always going on. For example, we see when he becomes thirsty due to continuous work to reach the spot where the plane crashed, he tastes the wine, falling from the bottle of whisky belonging to Captain Haddock, the good angel of his soul repeatedly tries to dissuade him from drinking alcohol: " You unhappy creature! It was whisky... alcohol! Dragging an animal down to the level of man! (*Tintin* 19). On the other side, the bad angel of his soul repeatedly implores him to take the taste of alcohol. The bad Angel says:"So what? Feels good, doesn't it?...Warms the cockles of your heart, eh?"(*Tintin* 19) Though the good angel wants him to keep the moral value always with him, Snowy gives into the power of the convincing bad Angel after the long conflict in his

mind. He drinks alcohol, which was dripping from the bag of Haddock. His behaviour has the same traits as that of a human being. Through the tendency of Snowy towards alcohol, Herge wants to highlight that Snowy like the average human being (if they fall into a dwindling situation) gives priority to the undeveloped desires.

Another instance can also be taken from the text to emphasize the conflict between good angel versus bad angel in the soul of Snowy. Tintin tries to send the SOS, written on a piece of paper through Snowy to Khorbiyong Monastery to save their lives. However, when Snowy was ready to go to the monastery, he finds a piece of bone, which is generally favourite to any dog. His good angel and bad angel begin to convince to follow the instruction, given by them individually. The good angel says: "Stay, Snowy!...Your duty!... The message! (Tintin 45), and the bad angel also instructs: "Stuff and nonsense! The message will keep! But you don't see a bone like that every day! (Tintin 45). Here also Snowy accepts the proposal of the bad angel, and the SOS written on a piece of paper flies away in the wind. Finally, like few human beings, Snowy also gains conscience, and he reaches the monastery to get help from the monks.

Like Tintin, who is a brave fellow, Snowy is also brave. When Tintin instructs Snowy to get help by sending SOS, he tries to get help by dragging the cloth of a monk, as his SOS, written on a piece of paper was blown away by the wind, when he is distracted by a piece of bone. Snowy never thought of saving his own life. Few monks would have killed him, if Bless Lightning had not seen in a vision the reason for the strange behaviour of Snowy, who was actually seeking help from the monks. Snowy was that sort of dog who is not afraid of sacrificing his life to save his master's life. Like a human being, he has also the sense of duty, and the value of true friendship. Whether navigating treacherous terrain, confronting hostile adversaries, or facing harsh elements, Snowy reliably demonstrates courage and resilience in the face of adversity. His act of bravery highlights human like course, selflessness, sense of duty, love and strong determination.

Not just the bravery and loyalty, but the exceptional intelligence of Snowy too is noticed in Tintin in Tibet. Throughout the story, the faithful dog presents himself as clever and perceptive. His intelligence helps greatly to untangle the mysteries of Himalayan region, and locate Chang. The manifestation of intelligence underscores Snowy's human like capacity for critical thinking and problem solving.

Again, the emotion and reaction of Snowy also speaks of depth of character. From displaying joy and excitement at the prospect of adventure to expressing fear and concern in dangerous situations, Snowy expresses a variety of emotions, which are reminiscent of the human beings. The range of emotions of Snowy is nothing but the attributes of the human being. By attributing the traits of a human being to Snowy, Herge has created in him an immortal character in literature.

The Yeti is another non-human being, presented by Herge in this comic strip with full human traits, such as pity, sympathy, sensitiveness and feeling of loneliness. Except Chang, rest of the characters consider the Yeti as a frightful and fearsome looking beast. Even Blessed Lightning, who had the power of vision, was unable to find out the human heart under the beastly body of the Yeti. The local porters have also a negative idea about the Yeti. Tharkey says: "Him very big. Sahib. Very strong. Him kill yaks with his fist... Yeti very bad. Eat eyes and hands of men he kills (Tintin 23). In spite of his bad reputation among the people, he displays several human-like traits through out the story, having challenged the traditional perception of non-human beings.

When Chang is recovered from the grip the Yeti, it is through Chang's account that the readers come to know of the act and character of the Yeti. It is clear from his behaviour that his heart is full of love compassion and empathy. The Yeti enacts the role of a surrogate mother to Chang. He saves Chang from the fatal plane crash spot. If he had not been there, Chang could have died in extreme cold and from starvation. He provides biscuits, collected from the wreckage of the plane, and few items of his own food habits. He desperately tries to keep him aloof from the contamination of human race and civilization. His behaviour is like that of a conscious mother who tries to keep aloof from the mixing of bad company. Chang is the only human witness, who recounts the true story of the Yeti: "It's not very surprising.....He seemed to become quite fond of me. At first he brought me biscuits he found in the wreckage of the plane. Later I lived on plants and roots he brought back from his nightly prowls" (Tintin 59) So it is as clear as daylight that without these help from the Yeti, there was hardly any chance for Chang to survive in the adverse climatic and geographical location. It is the Yeti who keeps Chang in the cave to protect him and as well as him self. However, it must be acknowledged that with

out the Yeti, there was no chance of survival for Chang. Though the Yeti, is a non-human being, performed his role in the story line as a helpful human being.

We all know that man is a social animal. He does not want to live alone. Loneliness is a human trait that is minutely portrayed in the story. In spite of the Yeti's bad reputation and solitary nature among the people, he has, here, been presented as a lonely and secluded creature, who lives in the lap of wilderness of the Himalayan mountainous range. His sense of loneliness is further heightened when he is seen, looking vacantly at the departure of Chang along with the rescue team of Tintin. This portrayal of loneliness humanises Yeti, and provokes sympathy from the reader. Dipayan Mukherjee in his paper says "The Yeti's possession of human emotions which finally entitles it to the subjective position in the last frame or the image may present Herge's fictitious creature's secret anthropocentric desire to be fully included with in the humanistic discourse. (Mukherjee 218)

Besides the presence of human traits such as loneliness, the Yeti also gives the proof of his intelligence and curiosity, like that of a human being. It is clearly seen through out the whole story that the Yeti has always kept his observational eyes on Tintin's rescue team with his curious mind. The curiosity is exemplified through the Yeti's interactions with Tintin, as it follows him on his journey, and learns about the world beyond its secluded habitat. The thirst for knowledge and desire to know the unknown is human - like-desire for exploration and discovery.

Further more, the Yeti's intelligence is presented through his aptitude to communicate and inter act with Tintin and his friends, despite initial barriers and misunderstandings. As Tintin and the Yeti build a bond based through mutual trust and respect, the creature begins to communicate through gestures and expressions, forming a unique and profound connection with Tintin. This form of communication accentuates the Yeti's emotional intelligence and empathy, highlighting his human-like capacity for understanding and connection with others.

If we summarise, we can say that the portrayal of the Yeti in Tintin in Tibet challenges conventional notions of non-human beings by instilling the creature with a range of human-like traits and emotions. Through his display of empathy, loneliness, intelligence and curiosity, the

Yeti emerges as a complex character that diminishes the shadow line between human and non-human identities. Herge's masterful storytelling and artistic depiction of the Yeti invites readers to reconsider their perceptions of mythical creatures and embrace a more compassionate and inclusive view of the world around them.

Besides Snowy and the Yeti, the Yak may also be considered as a non-human being with human traits, present in his character. When Tintin loses his strength, and lies on the ground, a yak comes near him probably with a view to helping him. He begins to drag the scarf from the body of Tintin. However, being afraid, Snowy begins to bark with fear. The yak escapes immediately from the spot. Probably Snowy misunderstood him without any consideration. Sometimes, misunderstanding is also common among the human beings.

Conclusion:

To conclude, I can say that the characters of the Yeti, the yak and Snowy in Tintin in Tibet show human-like traits and emotions, present in them. Through their portrayals of empathy, loyalty, bravery, intelligence and emotional depth, these characters challenge traditional notions of non-human entities and invite readers to reconsider their perceptions of the world around them. They also make us understand that there is least or no difference at all between human and non-human beings. Through their shared experiences and interactions with the human characters, the Yeti and Snowy in Tintin in Tibet serve as powerful symbols of the universal values that unite all beings, regardless of species or distinctions, in a world marked by empathy, understanding and interconnectedness.

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Women in Colonial Space: A Study of Chinua Achebe's Things Fall Apart

Ms Jyoti Mandal,

Research Scholar,

University Department of English,

Ranchi University, Ranchi

Abstract:

The aim of the paper is to show the place and position of women in Post Colonial space as depicted in Chinua Achebe's Things Fall Apart. As the prominent postcolonial writer, Achebe has a vivid expression describing the social cultural values of the Ibo community in Nigeria, Africa. Analysis of the novel is done through the perspective of postcolonial feminism. Postcolonial feminism finds the relation and intersection between Postcolonialism and feminism. This interplay is interesting to observe. It shows that in traditional patriarchal culture as in the novel, women are portrayed happy, harmonious members of the community, even when they are repeatedly beaten and barren from any say in the communal decision-making process and constantly reviled in sayings and proverbs. However some other crucial changes have taken place in past years. Women also have a big role in the belief system of the community, and in Achebe's novel he made it an amusement, for example by punishing Okonkwo because of his beating his wife in the sacred time. He portrayed women as an important part of the society not only for child bearing but at the same time he shows that they are as much as important like men.

Keywords:

Postcolonial Feminism, Traditional Patriarchal Culture, Women, patriarchy, subjugation

Introduction

Things Fall Apart (1958) is a novel, depicting the life of Okonkwo along with the tradition and culture of a communal Igbo society in Nigeria, Africa at the time of the community's encountering with outside white power. The story is set in the 1890s, when missionaries and colonial government made its intrusion into Igbo society. The main character, Okonkwo, is an ambitious and powerful leader of the community, who places the high impor-

tance of physical strength and courage. As the strong and powerful man in a clan, Okonkwo's life is good; he is a hard worker, his compound is large, he has no troubles with his three wives, his garden grows yams, and he is respected by his fellow villagers. However, one day there is an incident in which Okonkwo accidentally kills a clansman, so that he is banished from the village for seven years. During the seven years of exile, he thinks that he can be back and gains his power and pride in his village, Umuofa. But his downfall is triggered by his blindness to changes that happened to the circumstances; the missionary church, which brings with it the new authority of the British District Commissioner. In this process, Okonkwo is destroyed, because his unwillingness to change sets him apart from the community and he is fighting alone against colonialism. He ends his life tragically.

One of the most interesting aspects of Achebe's novel is its cultural richness of Ibo community in Nigeria, Africa, presented in simple English language but full of beautiful expression. The author, Chinua Achebe, has his own way of writing. It seems that he wants to show that his culture is noble and dignified, of which he counters many white people's perception towards black people. Born as a Nigerian and educated in his homeland and continued to England, he emphasized his character as an African. His English is good and he made it such a way that his English is able to present the thought and feeling of the Nigerian indigenous people. He has his own way to claim that the black people are civilized and noble.

That is why Achebe was furious about the description of black people in the novels of Joyce Cary's *Mister Johnson* and Conrad's *Heart of Darkness* that portrayed the black people as undignified, stupid, slavishly adoring the white colon boss. He wanted to fight back through the writing of this novel. The spirit to fight against the black stereotyping made by white writers marks Chinua Achebe's works; novels and poems, and at the beginning it can be found in this novel, *Things Fall Apart*. This novel is authentic, in the sense that it is written by a Nigerian writer and is discussing about their own culture. Under the spirit of dignity, the writer portrays the black people and their culture in a sympathetic way. However, the culture itself is portrayed as something that is not stagnant. It is dynamic and possibly changes from time to time and from places to other places. The dynamic covers many aspects of culture, including the way people and tradition treat women in such a patriarchal community.

Main Thrust:

Chinua Achebe in *Things Fall Apart* presents women in three phases: as people who are sadly oppressed by their male counterparts; people who contribute in their subjugation by accepting the norms placed on them, and as powerful women. Many critics have focused their analysis on the oppression of women without considering the role of women in their own subjugation. Though their assumptions may appear to be right, women in these novels possess a degree of power. This study submits that, women's suppression comes as a result of indigenous patriarchy and colonial patriarchal custom. The study has to findings that women accept some of the positions given them and even help in their suppression. The ones who try to speak out are either not heard, that is, "speaking in the belly of a beast" or considered in other lights. It is study uses the Postcolonial feminist theory for its analysis. The theory is suitable for this study because it presents the forms of marginalization and exclusion of women, and the misrepresentation of their roles. The study concludes that women are active, but their roles are underestimated by their counterparts, and they end up accepting the position given to them.

The social and cultural condition of the people of such patriarchal community at a certain period of time is reflected in this novel in such a way that we will get an idea that this is the real condition of community, in which man is the patriarch and woman is the subordinates. In this novel, however, Achebe presents the cultural complexity and dynamic of the society, in Africa at the end of 19th Century. The reader will be presented with the Ibo traditional culture, including how they treat the women, and its values all of which are worthy in building the perception on the culture. The novel provides many customs, ceremonies, and their belief system that involve all of the members of the community, men and women, child and adult. For example, we will find many rites such as funeral ceremony, wedding ceremony, baby initiation and other rites held because of a certain cause that is closely related to their belief system. This culture is a complex one and it also develops and changes.

In many cultures of different societies, women are colonized subjects and have been relegated to the position of women. As mentioned above, this novel describes the culture of Ibo society in sympathetic way. However, there is still a question, how it treats the women. For that reason, it is interesting to explore the image of women in this novel, the existing

socio-cultural situation, and the factors conditioning the males attitudes toward women.

The female gender is usually 'depersonalized and socially constructed as secondary and subservient to the generic male gender'. The female gender is often presented as the sexually domesticated being; a weak vessel whose duties are to produce children and prepare food for the family. A man who fails to fulfill his roles in a society is usually referred to as a woman, which demonstrates the underlying attitudes towards women. In Achebe's *Things Fall Apart*, it is stated, 'No matter how prosperous a man was, if he was unable to rule his women and children and especially his women he was not really a man'. Through this kind of linguistic gender construction, the idea of masculinity is obvious in all aspects of the Igbo society. Because women are disregarded in the patriarchal African society, it is common for the African women to negotiate their identity through various platforms, and literature is one of them.

This is exactly what Chimamanda Ngozi Adichie in 'Half of a Yellow Sun' demonstrates by highlighting the numerous challenges faced by Nigerian women as they attempt to establish their place in the society. The social construction of gender comes out of the general school of thought called social constructionism. Social constructionism proposes that everything people 'know' or see as 'reality' is partially, if not entirely, socially situated. These basic theories of social constructionism can be applied to any issue of study pertaining to human life, including gender study and categorization. Commenting on the construction of male and female genders in the autobiographical narratives, Ogunyemi, Christopher et. al. maintain that gender differences are created and sustained by the society through its traditional machinery, such as its conventions, norms, institutions and laws. The idea about male and female as it has to do with gender includes traditional views that mark 'women as submissive, illogical, passive, talkative, emotional, easily given to tears, etc. Men on the other hand are assumed to be competent, logical and independent. A social constructionist view of gender looks beyond categories and examines the intersections of multiple identities and the blurring of the boundaries between essentialist categories. Boys are described as strong, alert and coordinated while girls are described as tiny, soft and delicate.

Gender refers to roles, attributes and values assigned by culture and

society to women and men. It is the socially constructed roles of and relations between males and females. Gender is often marked by unequal power relations that assign definite entitlements and responsibilities to men only. This leads to the emergence of gender sensitivity, a situation whereby people become aware of what others think about gender to challenge the orthodox views and assumptions of the roles of men and women in society. Gender sensitivity neutralizes the patriarchal status quo where men have social power in every important structure of society and ... women do not have any real access to such structures. Gender sensitivity pays a great deal of attention to the various similarities and differences between men and women with respect to their experiences and viewpoints. Gender sensitivity is committed to giving equal value and opportunity to both men and women in society. In other words, it has to do with the awareness and the appreciation of the need to maintain at a reasonable level, the gender difference between the man and female.

In Nigeria, for instance, there is gender profiling which points at gender imbalance, gender inequality, gender bias and gender discrimination. The interpretation of the above assertion is that males are favoured and treated preferentially to the detriment of their female counterparts. In the third world countries, men dominate virtually every aspect of governance and use their position and status to accumulate power and wealth. In Igbo culture for example, decision making has remained the prerogative of the masculine gender that is fondly called "Onyiesiala". Ahituhu and Ajakor decry female subjugation by male. They assert that: "women are excluded from some central activities crucial to humanity such as the defining activities of modern political identity, when men appeared to be granted by natural fiat. These included the right to take an active role in politics, government and leadership. The right to political representation, the right to education, the right to self-definition, the right to legal ownership and the right to bequeath an inheritance.

In African literature, there are folktales and stories that create negative impression about women. Stralton argues that female characters have been represented in a variety of ways, some of which include gender stereotypes and gender inequality. She further argues that male writers have encoded female characters as agents of moral corruption, contamination in the society and goddesses who lure men into destruction. In Achebe's Things

Fall Apart for instance, female characters are subdued in the face of their oppression under a patriarchal system. This is a typical masculine literary work where female characters are seen as auxiliary characters and their gooddeeds are overlooked. Even when Ezinma, a female character in the text shows a sense of brightness, Okonkwo wishes Ezinma were a boy. This shows that success is never an attribute of female characters as portrayed by Achebe. In line with the foregoing, this study aims to investigate the negative depiction of Women in Achebe's *Things Fall Apart*.

Conclusion

This novel shows that women in patriarchal traditional community are the other. Women are the men's possession, domestically and politically. Although women have big roles in many social activities, the political decision is on the male's hands. Women do not have position in public place. However, Achebe portrayed the women as happy, harmonious members of the community, even when they are repeatedly beaten and barren from any say in the communal decision-making process and constantly reviled in sayings and proverbs. Some other interesting finding is that the only place women get respect is in their belief system. Women have big role in the belief system of the community, by having a priestess that has unchallenged authority, even by a powerful man. In Achebe's novel he made it an amusement, for example by punishing Okonkwo because of his beating to his wife in the sacred time. In their belief system, the most important god is the Ani goddess, the biggest and most influenced one, because it relates to the fertility and welfare. The god and goddess has messenger. The messenger who is mentioned many times in this novel is Chielo, the priestess, the one that is honoured by people because she is the messenger of the god. People are afraid of her and obey whatever she says.

This social construction is rooted in the patriarchal culture that gives priority that men are the authority and women are their belonging. In such culture all aspects of life centered on men. Anything positive, good, and strong deals with men while the opposite one deals with female. This condition reduces the roles of women in the real life and leads the leader of this community into his destruction.

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**UNIVERSITY DEPARTMENT OF ENGLISH
RANCHI UNIVERSITY, RANCHI**