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Editor : **Dr. N. K. Neb**
Associate Professor of English
DAV College Jalandhar

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CONTACT US

Editor
Pragati's English Journal
61\75-A, Garden Colony,
Jalandhar City, 144003, Punjab, India
Email: nebnarinder@gmail.com nebnarinder@yahoo.co.in
Mobile Number: 09815884583
Website: www.englishjournal.in

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The Editor
Pragati's English Journal
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Jalandhar City Punjab
Pin Code: 144003
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nebnarinder@yahoo.co.in

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EDITORIAL

There are different theories of language and linguistics concentrating on the acquisition of language, its pronunciation, grammar and other aspects concerning its usage. The of language for creative writings, especially the writings in someone else's language i.e. the language that is not the native or the mother tongue of the creative writer has drawn little attention in this regard. In Indian Writing in English, most of the times the views expressed by Raja Rao are often quoted to point out certain features of creative writings that follow the pattern of garrulous tales of the typical Indian grandmother. These ideas were largely relevant but many new developments have introduced shift in cultural scenario and paradigms of understanding them.

In the changed circumstances Indian creative writers in English have experimented with the content and the form of writings to match them with the contemporary world view and theoretical perspectives used to judge their artistic worth. However, nothing in particular has come out concerning the use of language by the creative writers to bring out the nature of creative process involving the use of a language from a different culture. Here it is pertinent to note that English language, despite its long and continuous use, cannot be equated with or identified with the mother tongue of the people of India. It does not function as a medium of our thought; we think in our own native language and afterwards express our thoughts and feelings in English. This shift from the felt or experienced and thought to the expressed has the potential to distort the former.

These ideas are not to not suggest that creative writings in foreign or adopted language always fail to carry the experienced modes of life with them. However, a marked, thought slight, difference in the writings of the native speakers and the users of the same language in some other culture is easily traceable. This difference often results in an attitudinal difference in the readers.

On the other hand, critical and other functional writings by the no-native writers hardly display any difference that may reveal the gap between the thought and the expressed. One reason for this can be associated to the standard critical jargon that the native users and the foreign writers have to use to make their point. It suggests that the language used for critical writings corresponds to the theoretical perspective used and occasionally suggest the learning of the critic. Here again, one has to be cautious to note that the writer in question has not indulged in the use of specific vocabulary and terms deliberately to demonstrate his or her leaning. Consequently, their writings may appear scholarly but they are often too demanding and sometimes remain beyond the understanding of the scholars at the initial stage of their journey in the world of academics.

In the same way, the creative writings by non-native users of a language face the problem of conveying the intended thoughts and experiences. Some writers have tried to address this problem by giving translated versions of the typical cultural terms as we find in case of a number of African writers like Chinua Achebe . Despite these efforts, the question remains: To what extent such elements can help the reader? Apart from this, an understanding of the inner functioning of the mind involved in creative writings by non-native speakers demands a well developed theoretical framework.

Dr. N.K. Neb

Associate Professor of English

D.A. V. Collge

Jalandhar

Making of the Telugu Diaspora in the United States of America

*Dr. J. Bheemaiah**

Abstract

The term 'Diaspora' comes from an ancient Greek word meaning "to scatter about or dispersion. The dispersion of people from their homeland or a community may have happened or the people who have exited or been removed from their homeland for various reasons. But the Bible refers to the Diaspora of Jews exiled from Israel by the Babylonians. To the historical sense of the term, diaspora is basically associated with the Jews who were exiled by Babylonian. The basic meaning of the term is understood from the view point of the exile of the Jews. The exile formally ended in 538 BCE, when the Persian conqueror of Babylonia, Cyrus the Great, gave the Jews permission to return to Palestine. This can be the background for the word how it came into currency. The present paper intends to outline the Telugu diaspora living in the United States. It seeks to address the question of how three patterns of Indian migration happened in colonial post-colonial periods. The paper also looks into historical development of Telugu diasporic literature in the US. Telugu diaspora being the integral part of Indian diaspora has emerged an influential ethnic minority among other Indian communities with their occupational enrichment and high income levels contributing to the economy of the USA.

Keywords: diaspora, dispersion, free emigration, kangani, indenture, Telangana and Andhra.

It is possible for any social and ethnic groups to face dispersion from their own land. In the prevalent socio-economic and political scenario, such groups tend to migrate to the adopted lands. Apart from other reasons, significantly, economic and political factors constitute the cause for migration of people in a country.

* Associate Professor, Centre for Comparative Literature School of Humanities, University of Hyderabad Gachibowli, Hyderabad-500046

A variety of factors demographic, technological, changes in economic structures, domestic politics and national security concerns - will mediate the characteristics of these flows, but there is little doubt that these flows will be of sufficient magnitude to have a profound impact on both sending and receiving countries. (Kapur 445) When we draw people from the general pool of the country, most of the migrants constitute labour class and their migration is induced by economic reasons apart from the political factors as stated above. Political consequences may prove inimical to the native land. The word and concept have a larger usage with a connotation of different kinds of people who are termed exiles, immigrants, refugees so on and so forth. In fact, different communities across the nation have left their home lands under different circumstances. The concept of exile, nomadism and diaspora are inextricably linked to the Hebrew Bible, ancient Christianity etc.,

Apart from the circumstantial dispersion, there are different diasporas like victim, colonial, labour, business, trade and cultural ones. Jews faced forced migration amounting to the victim diaspora. In fact, threats of death and malnutrition in the native land give rise to this kind of diaspora which was a reality in the context of Jewish community. "Though some Jews migrated on their own to other regions, most of the Jews were said to have scattered after the destruction of the Second Temple in 70 A.D. (Cohen 22). When Jews rebelled under the leadership of the prophet Zedekiah, Nebuchadnezzar, the Babylonian king laid Jerusalem to waste. Most of the key personal were dragged to Babylon while the infirm were left behind. Babylon subsequently became code or the word among Jews for afflictions, isolation and insecurity of living in a foreign place, set adrift, cut off from their roots and their sense of identity oppressed by an alien ruling class. (Cohen 22)

Migration from India and the sub-continent was very dismal even until 19th century. The reason is cited as religious. The religious texts like Mahabharata, Ramayana and the Vedas forbade travel to other places over the seas. Though it did not wholly impact the majority migrants, it could certainly reduce the number. Two reasons

can be attributable to the reduction of Indian migrants to other territories. Caste consciousness in the world of religion and joint family system strengthened the familial bonds. Transgression of caste and familial bonds would amount to stigmatization of migration. This phenomenally checked the mobility of Indians. The views expressed by Stephen Dufoix in religious tone strengthen the context of emigrational reduction in India.

Indian migrations on world scale really began only in the nineteenth century, because sacred Hindu texts such as the Dharma Shastras forbade crossing the sea. "Indians" could be found beyond their borders, especially in Southeast Asia, before the Christian era, be they Tamil fishermen from what is now Sri Lanka, merchants in trading posts, or monks spreading Buddhism.(37)

1. Patterns of Emigration

1.1. Indentured labour

Going back into history, three major patterns of overseas Indian emigration are identified as indentured labour (a contract system of labour), Kangani/Maistrylabour and Passage or Free labour (the emigration of trading castes and classes. It is to be noted that the first migration of Telugus took place in the early years of 1830s. This was the colonial time riddled with the British administrative hegemony. Discussing the recruitment of the Indians for overseas plantation work, Tinker says, 'the Indian labourers evolved beginning from 1834 till 1917' (7). The institution of slavery was banned by the British in 1830 which created an acute shortage of labour in plantations of the British and European colonies as well.

The British Empire followed South American's planters' system of recruiting the Chinese labourers. This labour crisis gave birth to the indentured form of labour from India and other parts of Asia. Indentured labour system came into vogue in order to meet the shortage of labour shortage. In this system, a labourer is contracted to work for a specific period. He or she can change neither employer nor employment until the contract period comes to a close. This could be another form of slavery. Employer is placed under obligation in the fixation of wages, providing free housing, medical facilities and other amenities. This

labour system which ended in 1717, was replaced with kangani or maistryform of labour for a brief period from 1890 onwards.

1.2. Kangani System

Kangani system which belongs to Kangani village, kin or caste group was basically drawn from South India while indentured labour system can be ascribed to North India. The colonial phase witnessed the labour practices like the system of indenture and Kangani which Tinker calls 'a new system of labour.' Under this Kangani system, an employer requiring labour sent a Kangani or overseer giving him an advance for expenses and the man returned with the coolies and in due course repaid the advance"(Jain 16).

1.3. Passage or Free Emigration

This is the third form of Indian emigration within the British Empire. Indian emigration included trading castes and classes. This pattern of emigration was predominant in the East African countries such as Kenya, Tanzania and Uganda where "Gujarathis and Punjabis immigrated largely during and after the Second World War" (Jain 17).

II. Telugu Diaspora as Contract Labourers

The Telugu state of Andhra Pradesh, before the formation of Telangana, was the fifth largest state in India. Telugus form predominant population both in Telangana and Andhra Pradesh. From the two states, people ranging from lower strata of society to the dominant elite began to migrate to other lands in the early 1960s, but mostly from the erstwhile Andhra Pradesh. "The Telugu diaspora is mainly a result of the people who migrated from the homeland (the Telugu regions) in search of work". The presence of the Telugu diaspora in the United States of America is a post-colonial phenomenon. Telugus being the integral part of the Indian nation would naturally form Indian diaspora in other lands. With their linguistic and cultural distinction, the Telugu population constituted Telugu diaspora as part of the larger Indian diaspora in the US.

When Indian were recruited as contract labourers to work on the sugar and coffee plantations, Telugus being predominant part of this contract system of labour migrated to Mauritius, South Africa, Malaya, Fiji, Burma and Ceylon as indentured labourers in the colonial

period. "It is believed that the first ever-Indian migrant to the colony was a Telugu, who was taken there in July 1885, to work for Rath Bone, an English farmer in Natal." (Bhaskar 2). These migrants include lower rung of Indian society such as peasants, farm labourers, clerks, teachers, weavers, potters etc.,

Some Telugus of elite community hailing from erstwhile Andhra Pradesh began to own cinema halls, garages and others as transport operators. The Telugu migrants comprised the people from Vijayanagaram and its surrounding areas figured in in the emigration records under various names as Coringas, Jentoos, Telings and Kalings. Because of the language and cultural distinctions in their rituals and traditions, Telugus were separated from the other Indian communities. "The Dakshina India Andhra Sangam of Fiji, was started to promote Telugu language" (BalGovinda 184). Despite certain ritualistic distinctions, Hindustani became the lingua franca of Mauritian Indians regardless of linguistic and cultural backgrounds.

III. Telugu Diaspora in the US

Immigration of Indians to the west, especially to the United States of America is a post-colonial phenomenon. In fact, the migration of Telugus to the US, though began in the early 1950s, a favourable climate for the immigration of Indians to the US was in 1960s. Unlike indentured labourers, Indians including Telugus with qualified technical sophistication, comprehensive good English (a universal link language for communication) as meritorious factors that favoured the recruitment of Indians. "In the later period, migration of doctors (Vietnam War crisis), immigration under family union and the software professionals, scientists and students with fellowships found their way into the US. Though the software industry expanded in India especially in cities like Bangalore and Hyderabad, it exported not "products but people" (Bhaskar 5). An outstanding pool of Indian talent went into the US, which amounted to 'brain drain'.

The presence of Telugus who formed the major chunk of Indian software professionals began to be felt in the US due to the enactment of immigration act 1990. Telugus of Coastal districts in Andhra Pradesh were the major beneficiaries of employment

opportunities in the software industry in the US. Telugus have formed cultural associations to bring Telugu speaking population on one platform. The cultural bodies aimed at promoting Telugu language and culture by celebrating festivals in the local temples. The associations act as a mediator between the diaspora and the homeland. The people of the Telugu community cannot be different from Begalis or Tamils or Gujarathis as they do not have a distinct culture contrasted from Indian culture" (Alam 65).

These Indian sub-communities or cultures are one and same for an American. Any Indian irrespective of his/her caste, creed, and religion can be a settler in the adopted land. He or she would identify with Indian nation despite other variations in the home land. The American treatment will be similar to an Indian of any state within the country. Because of the homogeneous treatment by the American, an Indian tends to establish his/her identity on the linguistic, cultural and literary lines. The Indian people of different regions tend to be distinguished from one group to another on linguistic terms. Formation of various associations in America strengthens this perspective.

IV. Telugu Diasporic Fiction

The period about the beginning of the pravasandhrasahitya or Telugu diasporic literature may not be established but the concept of Telugu diaspora came into currency only after 1990s with the settlement of the Telugu people in America. Telugu diasporic literature is produced in genres of poetry and short stories. Before 1990s, Telugu diaspora was in search of its identity and their visit to their homeland compelled them to express nostalgia through their writings. After 1970s, Telugus of the second generation expressed their concern for Telugu culture and they produced literary works with the themes of caste, religious and regional dimensions.

After 1990s, due to the government's policies of liberalization and industrialization, several Indians belonging to different castes, religions and regions found opportunities to visit America and other countries. The real Telugu diasporic literature began to be produced in the early 1990s. In the beginning, 'Telugu language magazine was handwritten in 1971 and in the later period, it was brought into print.

The magazine, Telugu-America was brought out in Chicago between 1971 and 1982. In the later period, web magazines began to produce Telugu diasporic fiction through different platforms such as Telugu-Velugu, Racchabanda, Eemaata and SujanaRanjani. The web-Telugu literary diaspora inspired Telugu writers living in America in other countries as well.

Thanks to the 'blogs', which have been created in hundreds, Telugu diasporic writers are now freely writing about their life experiences in their adopted lands. Telugu critics are gripped with some basic questions as to what the Telugu diasporic literature is written on. Would the writings produced with nostalgia of the country of origin make diasporic literature? Are the works produced with portrayal of life experiences in the adopted land a diasporic literature? What are the literary parameters ascribed to define the Telugu diasporic writings? Some Telugu critics are of the view that "diasporic writing is produced portraying the feelings caused because of emigration of homeland and about life conflicts being confronted with in the adopted land" (Rao 101).

NidadavoluMalathi brought out Tulika (Brush) first in English and then in Telugu. She ran a web magazine in Telugu with a focus on the issues of women through translation. Most of the Telugu writers choose their mother tongue to powerfully express their ideas and feelings about culture and the way of their life in foreign land. Use of one's mother tongue, as a medium of expression, indicates deep respect for it and identifies the speaker with the native culture. This can be a unique aspect of the Hindu civilization. "The peculiar aspect of the Hindu civilization was that even the smallest indigenous group was able to maintain its identity" (Mishra 8). As perceived by many, language is one of the important factors in social life. It impacts one's way of living. This can be applicable to any Indian social group living in their adopted lands. Here, the US is the strong case in point given the Telugu associations and diasporic literary contributions. Language matters in the strong expression of one's feelings in mother tongue or other tongue.

Some people use words of other tongue to powerfully express equally powerful ideas in Telugu diasporic literature. In that we can't say that they are not interested to express their feelings in their mother tongue. They may think that they will be able to express their feelings more powerfully in other tongue than in their mother tongue. Because of their long stay in other countries, it is possible for them to forget Telugu syntax, so that they choose to speak in other tongue rather than in their mother tongue. (Rao 3)

Since 1995, Vanguri Foundation of America has been publishing volumes of short stories titled 'America Telugu Katha' (Telugu Story of America). There is another comprehensive anthology produced from this backdrop titled IravayovaSathabdamlo America Telugu KatahnikaMariyuSahithiVettalaParichayam (Telugu Short Story of America in 20th century and Introduction to Telugu Writers). Between 1964 and 1999, about 116 short stories were published in this anthology. Most of the Telugu diasporic literature is produced in short fiction. The Telugu diasporic creative writers include NidadavoluMalathi, NoriRadhika, AariSeetharamaiah,

Veluri Venkateswara Rao, Vanguri Chitten Raju, Afsar, Kalpana Rental et al., Telugu diasporic writings have been produced on various themes. For example, in one of the short stories, RanguTolu (Colour Skin, 2008) Nidadavolu Malathi depicts social discrimination by reason of colour. Neelaveni, a character in the story, is black in colour. When she gives a cheque for vegetables which she buys in a store, she is asked multiple questions but the white woman is not troubled though she too gives a cheque for the provision she buys from the same store. The story shows that freedom and security are not guaranteed as expected in the US. This shows a colourbased discrimination against Indian diaspora.

First generation Telugu writers in the US, share their nostalgic feelings with others through diasporic writing because their roots in the homeland are still fresh. While second generation writers, who have already settled, starts depicting in their stories the representation of the life of their sons and daughters-in-law. The writers of the third generation delineate the life their grandchildren. Orthodox in-laws

tend to enforce social norms in the domestic world while their sons and daughters-in law want to go by adjustment whereas their grandchildren have already assimilated the American culture and prefer to live accordingly. Thus AntuAttagaru, depicts the cultural life of the three representative generations. Afser in his ChotiDunya depicts the life of the Muslims who have been discriminated against in the US and in other countries. He castigates the approach where every Muslim is taken for a Pakistani. I am of the view that literary values would be properly evaluated when writings are produced from the socio-cultural perspective.

Conclusion

Diaspora begins with Jewish dispersion because of political reasons within the nation. This accidental phenomenon transforms into a conceived perception of labour migration developing into an intellectual transport to the foreign lands. Under Indian diaspora, Telugu people like other Indians have begun to explore their socio-cultural space in other lands in the face of their technological and literary contribution to the United States of America. Children of the diasporic Indian writers are part of the technological development of the USA. Several short stories have been produced based on their lived experiences in the US. Some Telugu writers are writing with nostalgia in contrast to their earlier life in their home land. Formation of associations and the Telugu cultural identity excels any other culture in the other lands.

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A Critique of the Gender Roles in Manju Kapur's Novel, "Custody"

*Umesh Guramwar**

*Dr. M. Ghosal***

Abstract

The popularity of ManjuKapur in the world of Indian English fiction is accelerating due to her exceptional mastery over the realistic presentation of family and marriage institution. Both are important for the existence and functioning not only of society but also for the sustenance and continuity of the future generation. Among many salient features of this basic and fundamental institution, gender role is the most significant. The Marriage institution in India is androcentric where male centered norms determine and rule the gender roles of a man and a woman to be performed. In other words, it is the system in which man is the power executer and woman is submissive and the form through which male's power is executed. However, the rapid changes in the society have brought the emancipation of women, resulting into the assault over the inequality of gender roles in marriage institution. This is brilliantly presented by ManjuKapur in her novel, Custody. Shagun, the protagonists of the above said novel, attempts to deviate from the 'traditional female gender roles' i.e. nurturing, self-sacrifice, homemaking and availability. The present paper aims at the enquiry of how Shagun's actions and reactions to the inequality of gender roles leads them to indifference, hostility, infidelity, anger, resentment and unhappiness, and finally dragging Shagun to break her marriage permanently.

Keywords: marriage, androcentric, gender roles, male-power

The real greatness of ManjuKapur lies in the fact that the social structures she creates are so realistic to the Indian social landscape that it presents a wide arena for the researchers to probe

* Research Scholar, Department of Humanities, VNIT, Nagpur

** Associate Professor, Department of Humanities, VNIT, Nagpur

into her novels with different overwhelming approaches. She shows comprehensive skills in delineating social happenings at the micro level in various social institutions especially the marriage institution. ManjuKapur's two novel, 'Custody' are the most influential in this category. Shagun and Raman, the protagonists of the novel are married couple whom we find in our daily life. Since their childhood they have been grown up with appropriate gender roles. Kapur shows how gender roles are rigid in our society in which men held the power and they direct it often to check the freedom of disadvantaged gender. In patriarchal society men, "by force, direct pressure, or through ritual, tradition, law and language, customs, etiquette, education, and the division of labor define the part that women shall(or shall not) play." (Rich, p.41) She successfully throws light over inequality of gender roles in the Indian Marriage institution which constitutes tradition, rituals, beliefs customs etiquettes etc.

The gender roles are assigned for male and female according to the prevalent social norms of a particular society. The novel, Custody centers on Shagun and Raman who come together through the marriage institution, fully conscious of their appropriate gender roles. However, as the novels develop the gender roles seem to change Shagun and set the novel on the course of a shattered marriage. Raman is a marketing executive with brilliant prospect at a multinational company. He is a good husband, father and son-in-law. He takes care of all his family members. He believes in the patriarchal norm that a husband has to be the breadwinner and protector of the family. To fulfill his duty, he works hard in the company and always goes on official tours. On the other hand, Shagun, being a married woman is expected to be the typical Indian wife. She performs the routine gender roles of a woman. She has everything, an affluent family, loving children, and a dutiful husband. So, why should they be obsessive with a sense of restlessness and dissatisfaction? The answer lies in the fact that gender roles in the Indian society are male centered where woman is in a subordinate status. It is through male created standards that her actions and activities are given meaning, thus making them a dependent creatures. Kapur shows this inequality

of gender roles, and when it is resisted, how it leads to the breaking of marriage. The institution of marriage in *A Married Woman* has received a severe blow when Aastha, the protagonist of the novel, threatens to break it but it became successful in sustaining such a blow (Aastha accepts the marriage institution.) However ManjuKapur has put a final nail in the coffin of marriage institution in her subsequent novel, *Custody*. The novel centers on the happiness, boredom and breaking of the marriage. The novelist has successfully developed the plot where we can see divergent views about marriage, presented in confrontation with each other. The novel depicts how the marriage institution is pious as well as poisonous at the same time.

A role is the expected behavior associated with social position of a person. Roles are performed according to the social norms, shared rules that steer people's manners in specific situation. Social norms determine the privileges and responsibilities of male and female. The expected role of a wife in the Indian society are nurturing, self-sacrifice, home making and available to her family whereas the role of husband is to be the bread winner, disciplinarian, and ultimate decision maker in the household. Gender roles are perpetuated by a system of patriarchy, male dominated social structures leading to the oppression of women. one of the most influential figures among the patriarchal theorists is Kate Millet. In her 'Sexual Politics', she writes: "Our society, like all other historical civilizations, is patriarchy. The fact is evident at once if one recalls that the military, technology, universities, science, political office, and finance- in short, every avenue of power...including the coercive force of the police, is entirely in male hands...what lingers of supernatural authority, The Diety, "His" ministry, together with the ethics and values, the philosophy and art of our culture- it's very civilization- as T.S. Eliot once observed, is of male manufacture" (p.25) Patriarchy demonstrates androcentric-male centered norms to which all women adhere to. According to Andrienne Rich, "The role of motherhood is especially disvalued, with mothers acting primarily as male agents in the socializing of the men's children. Women have certainly perpetuated these male institutions, but only because they have submitted to male domination of their will." (p.47)

In these systems male are more dominant and women are submissive. However, due to the rapid social changes, accepted social norms regarding gender are often in status of instability. This leads to conflicts in social institutions including the marriage institution.

The novel centers on the happiness, boredom and breaking of the marriage. The novelist has successfully developed the plot where we can see divergent views about marriage, presented in confrontation of each other. The novel depicts how the marriage institution is pious as well as poisonous at the same time. In Indian society, marriage is an utmost important phase in a girl's life. From her childhood she will be feed up with all the necessary gender roles appropriate for a girl. She has been thought that sacredness of marriage and how her life will be "comfortable, secure and safe" in the walls of marriage institution. She realizes that "She has been brought up to marry, to be wife, mother and daughter-in-law. She had never questioned this destiny, it was the one pursued by everyone she knew" (*Custody*, p.26) SahgunShabrawal is very beautiful girl. She marries Raman Kaushil through arranged marriage. Raman is a marketing executive with brilliant prospect at a multinational company. He is a good husband, father and son in law. He takes care of all his family members. He believes in patriarchal norm that a husband has to be a breadwinner and protective in the family. To fulfill his duty, he works hard in the company and always goes on a travelling. It is the female gender who has to look after the children, husband, and home. Shagun's mother tells her, "the house rests upon us women, in your children's happiness, your husband's happiness lies your own. (*Custody*, p. 99) A girl cannot follow her career when it clashes with her husband's wish. Shagun wants to be model since her childhood but "her mother was strongly opposed to career that would allow all kind of lechery." (*Custody*, p.11) Being inspired by the modern views of her lover Ashok Khanna, to pursue her career in modelling, she faces opposition from her husband, "I have to go Bombay". She told Raman. "To do a screen test for Nestle." "I'll come with you." What about the children? You don't wish me to have a life of my own? I never want to interfere in anything you want to do" All these years there was nothing I particularly cared for" (*Custody*, p. 30)

The infidelity in marriage institution has the potential to demolish the very the very base of it. ManjuKapur has minutely presented the intricacies of infidelity in Shagun. In patriarchal system, a woman should be devoted to her husband. She cannot think of man other than her husband. However, the influence of modernism in the form of Ashok Khanna who has the view that “the great Indian family. Which rested on the ‘sacrifices of its women’, has sown the seeds of infidelity in her. Raman has to travel all the times for business purpose. Shagun starts feeling lonely in home. She admits to Raman, “I want something else in my life, can’t you understand that? We always meet the same people, talk about the same old things over and over. Its boring.” (Custody, p.186)

However, Shagun is equally attracted to Ashok Khanna. His clear and straightforward temperament fascinates her. She sees him as the incarnation of free spirit who can make her equally free spirit in leaving her life because Raman’s excessive love and protective attitude towards her has curtailed her free spirit. The author writes, “That was just the problem with Raman-he swallowed her up, leaving no space to breath” (Custody p.47) On the other hand, Ashok Khanna, to fulfill his mission of ‘creating need’ starts wielding his charm on Shaguna. For the first time she is encouraged to follow her dream career-modelling. Referring to her, he says, “If anybody deserved to be in films it was the woman sitting before him.”(Custody, p.12) He shows her the dreams of individualism. Raman appears to be cold. She decides to follow her heart and breaks the gender norm of remaining faithful to her husband. She enters into a secret relationship with Ashok Khanna.

ManjuKapur has forced the very existence of marriage institution into trouble in her fourth novel, Custody. Raman’s excessive sense of duty and constantly travelling has made Shagun’s life “swallowed one without a breathing space” in the marriage institution. She decides to revolt against such institution. Shagun becomes bold enough to leave her husband and her home to be a free spirit. The society based on androcentric exploits women through various social institutions and marriage institution stands atop among them. Aastha

and Shagun are the victims of such exploitation. Male centred norms suppress the free spirit of woman and push them into a disadvantaged position. They dislocate themselves and suffer from identity crises.

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Gendering Society : Hetero-Normativity to Alternate Sexualities

*Kiranjot Kaur**
*Dr. Jaspal Singh***

Abstract

The research paper brings into focus that sexual formations are not only confined to male and female binaries but also to certain other life-forms that are very much there in different geographical locations. The focus of the argument and analysis would be to challenge the essential identity where the strict normative structure of binaries may be deconstructed in order to present a wider worldview.

Keywords: Heterosexual, alternate sexuality, lesbian, gay, bisexual, butch, transgender.

The Idea of 'body' carries with it so many interesting interpretations and questions. Its uniqueness and mysterious ways of functioning have kept the intellectuals in a sense of awe. It is such a force and dynamism that acts with magnificent appeal. A body is biological phenomenon whose anatomical actions are very much controlled by the cultural forces. Culture is such a dominant force that human body has to act and react as per its fine intricacies. As Jeff Lewis states "Hair grow, but immediately, it is subject to the actions of the culture-shaved, coloured, combed according to cultural interests" (248). As time rolled, we started knowing about body in a better way. The myths associated with the body in the earlier time could not find their relevance in the modern and postmodern times. The female body before the advent of modernity was assumed to have no sexuality as compared its male counterpart. However, with the passage of time, the idea of 'no sexuality' proved false. There are certain other ideas that were earlier not as acceptable as they are today.

* M. A. (English), Eotvos Lorand University, Budapest (Hungary).

** Assistant Professor of English, Desh Bhagat College, Bardwal (Dhuri).

The bodily assumptions and myths have taken the discourse of the body to some new horizons where some other possibilities may not be denied. Human body is the product of biology and culture. Biological formations produce the anatomical structure that is further handed over to the controlling powers. The two cells (sperm and ovum) set on their journey in such a mysterious fashion that human existence shows itself as the most adventurous and creative in its varied forms.

In all the mainstream societies of the world, it is the heterosexual or hetero normative relations that are accepted without any provocations and doubt. Other forms of sexuality find it very much difficult to assert themselves sexually as 'gender' is generally confined to male and female binaries. The other forms of sexuality are in minority and are not given a prominent place in the mainstream society. Simone de Beauvoir in her famous Book *Second Sex* discussed the idea of sundered identities where her argument is mostly confined to a woman and defines gender as a social construct that has nothing biological about. The gendered binaries of male and female have always been the dominant binaries where the world of fixed values hardly looks at some other realities as well. However in the recent times, so much is being written over different forms of gender identities. In which 'gender' has taken a quantum leap and embraces certain other less dominant forms of sexuality. A homosexual may not be fit in heterosexual scheme of things as his bodily desires are of different dimensions.

The famous aphorism of Descartes "I think, therefore I am" establishes the idea that human mind is capable of creating doubt against the fixed rationality and order of things. Descartes perceived the phenomenon of rationalism with metaphysical leanings where mind and God control the body. Levis Opines "The body is 'nature', while the mind and God are the controllers and creators of nature" (249). The Cartesian method prepares the ground to look at doubt and search for a more viable option that is closer to reality.

Darwin's theory of 'survival of the fittest' is one of the fundamental features of human civilization. The survival tactics in

humans prompt them to save themselves even in extreme conditions. Here the dominant groups always exercise their control over the less dominant group. This power-play is very much inherent in human system. The dynamics of power are so much entrenched in human psyche and sociological structures that power remains concentrated only in the dominant ideology. However, it can also be taken into consideration that headquarters of power are not as fixed as we assume them to be. It is very difficult to pinpoint who enjoys power and complete dominance. So in this scheme of ordering of drifting power structures, we may hope to perceive a new world order that may not be in sync with the earlier established reality. So this capillary nature of power and structures of dominance produces multiple narratives of socio-cultural realities that grapple with one another in their own peculiar ways.

Judith Butler, a Post-structuralist is one of those theorists who has commented upon gendered identities. She has emphasized over the fact that in hetero-normative societies it is very hard to think of other place of gender and this kind of situation protects the binaries in such a way that hetero-normative hegemony does not recognize other life forms. Judith Butler, however shows that kind of body that does not stick itself to a strict approach and finds some other ways of identifying it. She comes with a whole range of bodily acts that may produce their own discourses of sexuality in which their movements and actions are entirely different from the fixed norms of heterosexual establishment. The body shows its flexibility in demonstrating the fact that human mind and situation develops with the passage of time and accepts the lesser empowered and dominant configurations of body. Butler resets the configurations of the body by claiming that it covers its sexual journey not by experiencing heterosexual relations but some other non-tradition experiences as well. So this democratization in sexual choices outside the fixed parameters is all that becomes a new identity of the bodily acts. The LGBTQ community is the other side of the body that expresses itself in entirely different ways. It claims to bring plurality to bodily acts by asserting that it is not pathology but a spontaneous and natural act

that chooses particular sexual norms in order to express themselves. So this approach has opened up a whole new chapter on different dimensions of sexuality and how they pose a challenge to the culturally fixed ideas. Butler asserts while defending plurality I continue to hoe for a coalition of sexual minorities that will transcend the simple categories of identity, that will refuse the erasure of bisexuality, that will counter and dissipate the violence imposed by restrictive bodily norms (XXVII).

The binarism of free will is all that moves towards other options and develops the kind of world that may not be acceptable in the scheme of things of the established socio-cultural mores. Becoming gay or lesbian is something that challenges and seems to destabilize the fixed cultural and gendered identities. It is generally said that being heterosexual is normal and being a gay or lesbian throws someone in abnormal circumstances. Its debate has been raging on for quite some time and the idea of consensus is hardly achievable. Different aspects of the values accept and reject certain norms as per the fixed parameters of their strategic plans.

The world is constantly changing where the idea of previously fixed reality is looked with suspicion and a new normal originates by giving importance to other little known narratives on socio-cultural realities. Naturalized and denaturalized identities are in conflict with one another as now it has become difficult as to what is natural or unnatural. This particular physiological and psychological conflict between heterosexual and non-traditional sexual identities is paving the way for a debate where human existence is a unique mixture of multiple realities. The denaturalization of the gender is the beginning of the processes where heterosexual activities no longer enjoy the normative values. Butler emphatically opines. "...what we invoke as the naturalized knowledge of gender is, in fact, a changeable and revisable reality" (XXIV). The idea of a 'model gender' needs to be looked at with serious deliberations as change is the law of nature where the normative values are steered to the background by focusing on some other alternate realities. The fixed nature of reality needs to be reanalyzed as it is very difficult to capture reality. Butler opines

“Drag is an example that is meant to establish that “reality” is not as fixed as we generally assume it to be “(XXV). So the tenuousness of the gender identity is exposed by mentioning drag as one more significant part of gender identity that acts and reaction in its own peculiar style without caring the fixed normative structures.

Butler goes to the very DNA where cultural gender identities are not taken to be fixed. A very unique cycle of Chromosomes is what we can't believe. Butler further stresses “...a good ten percent of the population has chromosomal variations that do not fit neatly into the XX female and YY male set of categories” (146). Here Butler indicates at other life forms other than male and female binaries. The idea of ‘gender’ and ‘sex’ is quite disturbing and interesting as for as their different roles are concerned. If for Beauvoire no one is born with a gender but it is acquired. On the other hand, one is born with a sex: the human anatomy however should not be compartmentalized into gender identities of male and female. As Butler says “...gender itself needs not be restricted to the usual two.” (152). It is further mentioned that gender in itself is a dynamic process that should not be confined to its sex. The gendered body has the ability to proliferate if it is not kept under the supervision of the sex. In other words, the policing by the ‘sex’ does not freely allow gender to do its work. Butler opines If gender is not tied to sex, whether casually or expressively, then gender is a kind of action that can potentially proliferate beyond the binary limits imposed by the apparent binary of sex (152). When someone behaves in an opposite way from the expectations of his/her sex that individual does not fall into his gender. In the recent times, the institution of marriage has come out of the heterosexual identity and has moved towards a newer path where lesbian and gay marriages are possible.

Monique Wittig opens the chapter and debate of lesbianism where the parameters of judging a female are different. She is of the view that a lesbian cannot be confined to the category of a ‘woman’. A lesbian does not consolidate the stabilized binary because a lesbian behavior is abnormal that is not suitable for the health of heterosexual relationship. Wittig throws open the other set of possibilities when

she counters Beauvoir's formulations when she says that one is not born a woman, but, rather, becomes one by saying that lesbianism is another option for a woman. One is not born a woman but one may born a lesbian. Wittig's idea of lesbianism is the idea that destabilizes heterosexual binaries. The variations in gendered identities are surely God's plenty that do not remain stick to one mainstream line of thought that we may not recognize. The differences will emerge as a force to reckon with in future.

Monique Wittig maintains that a lesbian opposes the established hetero sexual relation and carves her own identity that may not find the certificate of acceptance in the normative culture. She opines “Indeed, a lesbian, she maintains, transcends the binary opposition between woman and man; a lesbian is neither a woman nor a man” (153). In the cultural constraints, we can say that one is not born a woman but rather becomes one. But there is some other possibility as well that reveals the radical approach of certain individuals. If one really decides to act as per his/her own whims and caprices then, he/she thwarts all the fixed identities. As Wittig asserts “...One can, if one chooses, become neither female, or nor male, woman or man.” (153) So the idea of one fixed possibility needs to be scrutinized so that some other realities may emerge on the scene. s

Other form of sexuality is bisexual approach that does not strictly fall into hetero/homo binary structures which evade essential identity. It is the dynamic expression in human sexual cravings that is neither a gay nor a lesbian approach. Thus bisexual and trans-sexual experiences widen the scope of biology where it assumes an open ended approach, giving birth to some new forms of sexualities that were earlier not much known or familiar. The bisexual and transsexual approaches pave the way for a new discourse of sexuality that colours itself with an ‘in-between’ approach and treads on its own path of a different form of sexuality and tries to legitimize its identity with its own line of thought and arguments like other alternative sexualities.

Here it needs to be argued that as to what needs to be done to understand the very essence of three forms of sexuality. Are they inherent into the very biology or are they just the extension of human

psychology that may be erased at any point of time. Are they deliberate or are they spontaneous practices? If we look at the developments scientifically then the 'genes' may also be responsible for a particular form of behavior that make humans act and react in strange ways. One line of thought and argument hardly sums up the entire drama of alternative forms of sexuality as there are different schools of thought that have established their own versions of reality. The diversity in human argument and thought processes proves that one single ideology or hegemonic idea may not be taken as the ultimate reality as there are some other realities as well that are the important part of any of the socio-cultural system. The less dominant structures may not have enjoyed supremacy because of the limited range of view- points. But the times have progressed in such a fashion that a new perspective has come into being that has brought all the agencies into critical scrutiny to reanalyze the opinions from a new perspective.

Sometimes the conflict in ideology arises where the lesbians feel that the waves of feminism have their own course and do not include the interests of lesbian women. Similarly, gays feel stuck in the same mire that keeps them away from the range of masculinity. This power-game gives birth to 'micro power dimensions' where the main stream ideology hardly represents all the sections of the same sex equally. Thus they need to come with their own agenda and political plans to consolidate their present conditions and move ahead with more vigorous approach. However, this body-centric approach has also been opposed in various parts of the world because it is considered to be a kind of danger to the natural system.

The LGBTQ community strongly feels that notions of masculinity and femininity need to come out from the fixed bodily descriptions. If the body is tied only to masculine and feminine norms, then how can other forms of sexuality express themselves? The analysis lays bare the fact that body manages to come out from the masculine/feminine binaries in order to show a different experience that shows itself in opposition to mainstream ideology. Different bodily cravings and experiences are the slogan of the LGBTQ community as the belief in

one particular ideology overlooks other versions of truth.

The world of the binaries leaves behind and excludes other life forms and a full view of nature remains hidden. The primary identities also carry with them some secondary forms of identities that are of equal importance. It needs to be understood that binary systems are the simple and 'easy divisions of life forms that ignore other subtle and vibrant life forms. This dynamics of binaries needs to be deconstructed so that other life forms may be seen and realized at the end of the tunnel.

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English Education and the Empowerment of Women: A Critique of O.Chandu Menon's *Indulekha*

Manu Madhav*

Abstract

O. Chandu Menon (1847-1899) was a writer from Kerala who held progressive ideals in the matters of religion, society, customs and the liberation of women. The novel *Indulekha* (1889) written by O. Chandu Menon is considered as the first proper novel in Malayalam language. The novel narrates the incidents which occur in an aristocratic Nair family in the Malabar region of Kerala. The paper attempts to analyse O. Chandu Menon's advocacy of English education for the empowerment of women in *Indulekha* (1889), the first proper novel in Malayalam language. It also attempts to highlight the affinity between the viewpoints of O. Chandu Menon and the advocates of women's rights like Mary Wollstonecraft and Margaret Fuller, who advocated education for the emancipation of women. In O. Chandu Menon's novel, the heroine Indulekha becomes a liberated and modern woman under the influence of western education. The novel *Indulekha* appeared at a time when the Kerala society was undergoing rapid transformation under the influence of western education. Indulekha, the heroine of the novel belongs to an aristocratic Nair family. Indulekha, the protagonist of the novel, vehemently opposes her *sambandam* to the middle-aged and affluent Nambuthiri Brahmin called Surinambuthiripad. O. Chandu Menon didn't mince words, when he asserted in the preface and in the final chapter of the novel, the role played by English or western education in making Indulekha, an empowered woman.

Keywords: O. Chandu Menon – *Indulekha* - Nair community – Kerala - the practice of *sambandam* - women empowerment

In the past, the Nair community of Kerala followed the *Marumakkathayam* system (matrilineal system) of inheritance. Under the *Marumakkathayam* system, the members of the Nair community lived in large joint-households called *taravads* and the head of a *taravad* was called the *karanavan*. The women of the family did not marry officially and entered into relationships with men called *sambandam* (cohabitation). The Nair women entered into relationships with men belonging to Brahmin communities (which included the Nambuthiris; the Kerala Brahmins and *Pattars*; non-Malayalee Brahmins), men of royal families and Nair men from other joint families. A child born out of such a relationship belonged to the joint-household (*taravad*) of the mother and had no rights over the property of his father. Thus for a child who lived in the *taravad*, 'father' was a relatively unimportant figure in the family when compared to his mother and the child was bound to respect the *karanavan* (the child's uncle; the brother of the child's mother) as the head of the family. Thus, the inheritance of property was through the female line. According to Robin Jeffrey, "Matriliny in Kerala was humane. Though the system was not matriarchal – women did not govern the household – it accorded them greater freedom, choice and respect than they would have found elsewhere in the world until the twentieth century" (35).

In the novel *Indulekha*, the heroine Indulekha is a member of an aristocratic Nair household called Chambazhiyot Poovally. Her maternal grandfather Panchu Menon is the head of the family or the *karanavan*. Indulekha falls in love with Madhavan, the nephew of Panchu Menon. Under the matrilineal system, the fate of every member of the family was determined by the *karanavan*. Madhavan was Panchu Menon's favourite of all his nephews and it prompted Panchu Menon to give him English education. However, Madhavan became a victim of Panchu Menon's ire when he opposed Panchu Menon for denying English education to Shinnan, another nephew of Panchu Menon. Panchu Menon was aware of the love affair between Madhavan and Indulekha. However, the anger he felt for Madhavan made him swear to the Goddess that he would not give Indulekha to Madhavan.

* Assistant Professor, Department of English, Government College, Chittur, Palakkad, Kerala - 678104

Panchu Menon then tries to arrange a *sambandam* between Indulekha and Surinambuthiripad, a Nambuthiri Brahmin. Panchu Menon was aware of the difficulties involved in convincing Indulekha for such an affair: “The minute he made this oath, Panchu Menon began to feel sorry. He knew extremely well how determined Indulekha was and about her intelligence and strength of purpose” (Devasia 32). When Surinambuthiripad visits Indulekha to start a *sambandam*, she rejects him. Panchu Menon, being the head of the family could have forced her to accept Surinambuthiripad. However, Panchu Menon does not force Indulekha as he is afraid of her. Panchu Menon says: “I am not frightened of anyone in this world except Indulekha! If she gets angry I cannot bear it” (Devasia 54).

It was the education received by Indulekha that made the all-powerful *karanavan* afraid of her. In the novel, Indulekha is presented as an educated lady well-versed in English and Sanskrit languages. She is also adept in music and fine arts with considerable expertise in playing the piano, the violin and the veena.

Thus, to make Surinambuthiripad escape humiliation, Panchu Menon arranges for a *sambandam* between Surinambuthiripad and his niece Kalliani Kutti. The novelist explains in the last chapter that unlike Indulekha, Kalliani Kutti had little choice in the matter. The novelist then explains to the women-folk of his country, the need to receive English education to escape from slavery. He also points out that it is a great shame for a woman to be meek and submissive like Kalliani Kutti.My beloved country-women, are you not ashamed of this? Some of you have studied Sanskrit, and some music, but these attainments are not enough. If you wish to really enlighten your minds, you must learn English, whereby alone you can learn many things which you ought to know in these days and by such knowledge alone can you grasp the truth that you are of the same creation as men, that you are as free agents as men, that women are not the slaves of men. (Dumergue ch. 20)

Chandu Menon thus shares the viewpoints of Mary Wollstonecraft and Margaret Fuller regarding female independence

and education for women. The concern expressed by the novelist for the education of women and his assertions that women “are of the same creation as men” that women “are as free agents as men” and that “women are not the slaves of men” (Dumergue ch.20) echoes the arguments put forward by Mary Wollstonecraft in her work *A Vindication of the Rights of Woman* (1792). In dedicating the work to the late Bishop of Autun, Mary Wollstonecraft says: Contending for the rights of woman, my main argument is built on this simple principle, that if she be not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue; for truth must be common to all, or it will be inefficacious with respect to its influence on general practice. (4)

Apart from the author’s concern for the education of women, his attitude towards the sexual freedom of women was also progressive for his time. Though Chandu Menon was English educated, he was not swayed by the Victorian notions of morality in assessing the practice of *sambandam* and the *Marumakkathayam* system. The Englishmen who came to Kerala were bewildered by the marriage system called *sambandam* which provided greater sexual freedom to women. Under the system, the woman had the freedom to have several partners during her lifetime. This was against the Victorian norms of morality. Robin Jeffrey quotes the remarks made by a Syrian Christian clergyman to the Church Missionary Society in London in 1867 terming the Nair women as “immoral” persons who “don’t know the sanctity of marriage” (qtd. in Jeffrey 33). According to Robin Jeffrey, the European Christian Missionaries which controlled the school system “pronounced matriliney an abomination and ridiculed it at every opportunity” (qtd. in Jeffrey 40). Thus under the influence of western education, many Nair youth began to consider the practice of *sambandam* as concubinage and as an insult on the community. In the novel, Madhavan says to Indulekha: The women of this region are not faithful to their husbands like women of other lands. They take and discard husbands as they please, they have other freedoms also. Therefore, what I said was that the women of this region have a certain arrogance. (Devasia 24)

However, Indulekha strongly defends the women of her community and argues that women must have the right to terminate a relationship and to start a new one. According to her, the freedom enjoyed by the women of her community is “remarkably commendable”, a freedom which is “missing even in Europe” (Devasia 25-26). Though Indulekha opposes her *sambandam* to Surinambuthiripad, she never opposes the practice of *sambandam* and the *Marumakkathayam* system in the novel. In fact, O. Chandu Menon supported the practice of *sambandam* and the *Marumakkathayam* system and it is evident from the memorandum which he submitted to the Malabar Marriage Commission in 1891. In the memorandum, he defends the practice of *sambandam* by saying that in Kerala the word *sambandam* “conveys the same idea as the word marriage etymologically conveys in the English language, viz., the union of man and woman as husband and wife” and by saying that “sambandam is the principal Malayalam word for marriage as *vivaham* is in Sanskrit” (Menon 254). According to Chandu Menon, “It is always difficult to defend or justify the social and religious customs of oriental nations according to the European notions of morality and theology” (Menon 253).

The eighteenth chapter of *Indulekha*, though a digression from the central plot of the novel, shows the flowering of liberal, rational and scientific attitude amongst the Kerala youth under the influence of English education. The eighteenth chapter of the novel involves a conversation among three characters; Govinda Panikkar, Madhavan and Govindankutty Menon on a variety of topics like atheism, agnosticism and the theory of evolution. In the conversation, Govindapanikkar (father of Madhavan) roots for the traditional concept of an omnipotent God and strongly supports religious customs and traditions of Brahminical Hinduism. Madhavan and Govindankutty Menon on the other hand appear as English educated, liberal, rational individuals possessing the spirit of inquiry. In the conversation, they reject the concept of an omniscient and omnipotent God who is responsible for the creation of all living things. They talk in detail about the theory of evolution and also quote extensively from scholars

like Charles Bradlaugh, Alfred Russel Wallace, Charles Darwin, T.H. Huxley and Herbert Spencer. The eighteenth chapter thus shows the influence of modern scientific knowledge and English education on the novelist.

As mentioned earlier, the influence of the nineteenth-century English scientists on the novelist is quite evident by the discourse on rationalism and science in the eighteenth chapter. Chandu Menon must also have been influenced by many English novelists and writers of the 19th century. In his preface to the first edition of *Indulekha*, he wrote: “Around the end of 1886, after I had left Kozhikode, I began reading a large number of English novels” (Menon 237). Thus, Chandu Menon must have been aware of the discussions and writings regarding women’s liberation like John Stuart Mill’s *The Subjection of Women* (1869) and concepts like ‘New Woman’ exemplified in plays like *A Doll’s House* (1879) by Henrik Ibsen. In the last chapter of *Indulekha*, O. Chandu Menon addresses the readers directly and strongly advocates the education of women.

In *Indulekha*, O. Chandu Menon makes a conscious attempt to fashion the self of a Nair lady who entertains traditional values along with European notions and ideals. Though Indulekha has received English education, Indulekha enjoys Kalidasa’s *Shakuntalam*, has in-depth knowledge of Sanskrit, plays veena, and is a devout Hindu who regularly visits the temple. She also marks her forehead with *kuri* (sacred ash from temple) and respects her elders. However, like a European lady she embroiders, paints, plays the piano and the violin. Indulekha is the ideal Nair lady of O. Chandu Menon, the paragon of feminine virtues, one who encapsulates the best of western ideals and Indian tradition. In the essay “Creating a Cultural Taste: Reading a Nineteenth Century Malayalam Novel”, K.N. Panikkar pointed out that the portrait of Indulekha was an idealized one and that the author himself was aware that such a Nair lady with the accomplishments of Indulekha did not exist at that point of time (41). However, O. Chandu Menon’s intention was not the realistic portrayal of a Nair woman who lived in Malabar region of Kerala in the last

decades of the nineteenth century. Being an educated member of Nair community, he was aware of the low status of the woman of his community. However, Indulekha unlike the other Nair women of those times was not infatuated by the ostentatious display of wealth by Surinambuthiripad. She rejected his advances and remained steadfastly loyal to Madhavan, her lover. Udaya Kumar in his work *Writing the First Person: Literature, History and Autobiography in Modern Kerala* has pointed out the descriptions in *Indulekha* about the English styled objects in the room of Indulekha and how these “objects conjure a new world of coherence, a universe of new civility and new values” (159). O. Chandu Menon, through the character of Indulekha, was thus trying to create a new Nair lady, an English educated lady who had the guts to reject the advances of a wealthy Brahmin landlord; a lady unlike the other Nair women of those times, was unwavering in her loyalty towards her lover.

O. Chandu Menon was a person who had benefitted from the upward social mobility offered by English education. English education provided him with a lucrative career in the British colonial administration. He started his career as a clerk in court and later rose to the position of a Munsiff and Sub Judge. He was thus, one of the enlightened individuals who lived in Kerala in the nineteenth-century. It was natural for such a rational and enlightened individual to advocate the cause of women’s education for their emancipation.

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The Heart of Maternal Darkness in the Short Stories of Katherine Mansfield

Anindita Sarkar*

Abstract

Our culture assumes : No love is as great as that of a mother for her child. Motherhood has been perpetually associated with self-effacement and self-abnegation. Adrienne Rich while making a distinction between the actual lived experience of a mother and the institution of motherhood, has argued that motherhood is a cultural construct, and a far cry from the real experience of mothering. This article traces and examines representations of motherhood in the select short stories of Katherine Mansfield, in the light of Adrienne Rich's theories in *Of Woman Born*. Much like Adrienne Rich, Mansfield discredits the traditional assumption that to be a mother is an essential pre-requisite to be a 'real woman'. Mansfield's women characters unleash a plurality of voices that aid the readers at viewing maternity as an ambiguous experience. Instead of romanticizing and idealizing the mother-daughter relationship, she offers a problematic connection between both the figures, often pitting them as rivals against each-other. Her women characters progressively revolt from within the four walls of the household by their intermittent display of anger and deliberate attempts at failing to conform to the monolithic ideals of femininity.

Keywords: Cultural construct, real experience, ambiguous, failure to conform

Motherhood has been considered as an essentialism and an indispensable part of female experience since antiquity. The patriarchal construct of motherhood and its infallibility can be traced back to the classic division of labour and men's obsession with commodity fetishism. Women due to their procreating ability, were entrusted with the task of looking after the home and hearth, while men toiled in the public sphere. Mothers since inception have been reified as a Madonna-like figure who must efface herself for the welfare of her

* M. Phil Research Scholar, Jadavpur University

children. Several feminist scholars have neglected the study of motherhood as a distinct discipline and labelled it as a hindrance to actual feminist concerns of identity and liberation.

Motherhood has been venerated and offered a positive status as an experience rather than a biological institution, since the publication of Adrienne Rich's manifesto '*Of Woman Born: Motherhood as Experience and Institution*'. Through her work Rich argues that Patriarchy has dubiously tended to idealize women as mothers, transforming motherhood into an infallible social function, only to oppress women within the constraints of the heteronormative family. Rich calls for the need to demystify this dogma associated with motherhood in order to incorporate the untainted detailed experience of a woman actually dealing with it. "To destroy the institution (of motherhood) is not to abolish motherhood", Rich reminds us, thus she refutes the anti-motherhood claims of her predecessors Simone de Beauvoir and Betty Friedan who proclaimed that a woman's fertility was the source of her subordination. (Rich, 280) Throughout her life Katherine Mansfield has oscillated between her personal space and her career as an artist while also battling with a lethal pulmonary disease. The mother characters in her short stories much like herself, struggle to find a stable identity of their own, in a disillusioned world, battling the unsettling forces of patriarchy.

The 'childish subject' in Mansfield is a common theme, this childlike yearning expressed by the female characters in her short stories doesn't merely mean a wish to return to the phase of youthful bliss but it also implies the resistance to adult modes of behaviour. The overtures of childishness and childlike behaviour are significant touchstones through which the women characters dwell on a life of fantasy and illusion. The protagonist Sabina in Mansfield's short story *At Lehmann's* is a freshly recruited worker at the coffee shop of Lehman, who oscillates between the sweetness of sex and the nightmarish thoughts of childbirth trauma. Throughout the short story Sabina consciously monitors the expectant wife of the owner of the coffee shop Frau Lehmann. The topic of bodily distortion entailed by childbirth is startlingly candid in this short story. Although Sabina was

practically unknown to the labyrinthine ways associated with pregnancy and childbirth, she was aware that “it was very painful indeed.” (Mansfield, 9) The other workers at the café mockingly addressed Frau’s embracement of motherhood as “bad time approaching”, thus by equating childbirth and nurturance to bad time signifies the toil and trouble it would take to bring up the child. (9) It also suggests the end to a woman’s freedom and infantile impulses for the sake of the ‘other’. The uncouth, unappealing remark that Sabina makes on witnessing the obese Frau, who whiled away her time knitting clothes for her child : “I wouldn’t be the Frau for one hundred marks”, speaks volumes of her resentment towards motherhood. (11)

The deep-seated patriarchal ideology of Herr Lehmann is clearly visible when he rejects to be near his wife Frau, while he selfishly revels in spending time with his friends. As a part of the general rule of the universe, he assumed that bringing up a child and nurturing it was solely the responsibility of the women. This carelessness on his part and the void created due to it, angered Frau even more, who fervently wished to bring up the child with her cohort. Frau self-pityingly lashed out at Sabina when she informed her that her husband was busy playing cards over at Snipold’s, “Dear heaven, leave him alone. I’m nothing. I don’t matter.” (10)

The story *Frau Brechenmacher Attends a Wedding*, is a tale of an overworked mother of five children, who wishes to evade her responsibilities, but is rendered helpless due to the incessant demands of her children and husband. The character of Frau allegorizes that of a debilitated woman who has to toil persistently for her family without any acknowledgement from them. According to Rich the “mother at home” woman often suffers from an ill temper due to her muffled state within the four walls of the household, and finding no transit, she channelizes her rage on her children. (Rich, 111) Frau manifests her anger wrought out by the end of her adolescent fervor and fueled by her maternal consciousness, by moral policing her eldest daughter Rosa. “Rosa, fetch my dress”, “Rosa, give your father the towel”, Frau commanded. (Mansfield, 12) Frantz Fanon has

argued in his book *Black Skin White Masks* that the colonized have a tendency to impersonate their masters and create power dynamics within their own community, in order to vent out their anger and appease their inflicted ego. Frau Brechenmacher too was a colonized subject in the hands of patriarchy, by cajoling Rosa into submission, Frau acquired an empowering opportunity within the constraints of her household.

According to Helene Deutsch’s assumption in her book *The Psychology of Women: A Psychoanalytic Interpretation*, the mother’s most significant anxiety is the fear of losing her personality in favour of the child. Frau’s self identity was already extinct after bearing five children with her husband. The persecution that Frau had undergone due to childbirth terrorized her now and then. Frau’s debilitated state is clearly visible during the wedding that she and her husband attends. Frau was disgusted at the spectacle of the guests swaying in laughter while witnessing her husband bestow the newly wedded bride with a baby’s bottle and two little cradles holding China dolls. Her indignation exemplifies her denial of the patriarchal rationalizations associated with marriage and the destiny of a woman thereafter. Her wish to “go home and never come out again” reflects her embarrassment. A dizziness suddenly possessed her body as she interpreted the guests laughing at her own thwarted condition, with five babies already in her coffer.

Through the subtle mention of death in the light of the beginning of a new life, Mansfield ridicules the adage that a woman’s marriage offers her with new identity of a wife and then a mother. At the wedding when the bride’s mother gazes at her daughter with solemnity, her husband throws a jibe at her saying “cheer up!” ; “this isn’t Theresa’s funeral.” (Mansfield, 14) Thus by alluding a woman’s marriage to her death Mansfield suggests, not only the death of a woman’s authentic identity, dreams and aspirations but also her impending domestication. The ending of the short story yet again displays the mindlessness of the male counterpart when, after returning back to their home, Frau’s husband forces himself upon her without her consent. Frau’s disdain at the drudgery of her life with

year in, year out pregnancies is evident from her regretful expletive: “always the same”, as she lay down on the bed waiting to be hurt as Herr Brechenmacher lurched in. (16)

The Death-mother archetype and its psychodynamic perspective had no place in the cultural consciousness during the time Mansfield was writing. The Death-mother archetype symbolizes a woman who is unable to love her children instinctively and selflessly. Despite the fact that this archetype wasn't acknowledged during Mansfield's time, it has always been a part of our collective cultural and embodied heritage. Through her short story *The Woman at the Store* Mansfield has tried to humanize the death-mother archetype in order to dismantle the self-perpetuating cycles of shame that constellate around this archetypal energy. The unnamed woman at the store is an abandoned wife and a mother of a six year old child, who had relinquished her career as a bar dancer to dedicate herself to her family. She is notoriously rumored to have known hundred and five ways of kissing, as is evident by the slandering remarks of the travelers who decide to stay overnight at her paddock.

According to feminist critics childbirth can put a woman into corporeal discipline which further leads to detached parenting on part of the woman. In the short story the unnamed woman had silenced her carnal fantasies after being assigned the salutary and sobering role of motherhood. However the perpetual trivialization of her daughter and her estrangement towards her reveals that she was 'forcibly' made to relinquish her promiscuous nature. The woman's vexed reply to the traveler on being inquired about the child's paternity: “No, she's the dead spit of me”, signifies her unrelenting maternal toil that had outstripped her of her beauty. By equating her daughter with her 'spit' she pours out her repugnance towards her mini self whom she regarded as an unwanted product.

Rich has contended in her book *Of Woman Born* that a woman must be the presiding genius of her own body, thus suggesting that a woman must be able to take choices unquestionably about her own female flesh. Mansfield through her finesse shows that a rebellious woman's true nature cannot be stifled even after being bludgeoned

by the responsibility of maternity. The unnamed woman invited the travelers to stay at her paddock for the night with an ulterior motive. She had actually planned to share her bed with Jo, the overtly flirtatious man from the group of the three travelers, thus trying to reclaim her sexuality. Her distaste for the hierarchical imbalance of power is evident whenever she is questioned about her husband. She felt humiliated on being questioned about living alone with a child in a sequestered paddock, without the help of a male figure to protect them. “Now listen to me”, she shouted to the travelers to put an end to their inquiries and justified about the reason of her hatred towards her husband, “you've (he has) broken my spirit and spoiled my look.” (Mansfield, 27) Through her confession she crystallizes how patriarchy is bent on denying a woman with a standpoint of her own.

Adrienne Rich explains the concept of the term 'Matrophobia' borrowed by Lynn Sukenick, which means “the fear not of one's mother but of becoming one's mother.” (Rich, 127) Matrophobia essentially means “the desire to become purged once and for all our mother's bondage.” (117) Rich explains that the hatred that a daughter fosters for her mother is an attempt to evade a similar fate suffered by her mother, which has rendered her into a cipher. The Woman at the store shares an acerbic relationship with her daughter. The daughter tempestuously disobeys her mother and spends much of her time drawing. The friction-laden relationship between them is clearly visible when the daughter obdurately goes against her mother's warnings, by sketching the incident which her mother had especially asked her not to: “the picture of a woman shooting a man with a rook rifle and then digging a hole to bury him.” (Mansfield 28) Thus to blur and overlap the void created by their malevolent relationship she resorted herself into art. The revelation through the daughter's drawing also throws an important light on the malicious aspect of incarceration. Although the woman never accepts that her husband had died or that she had silenced him forever, the picture reeks of her criminality. It must be concluded that she had killed him out of frustration for endowing her with a child and therefore a life bereft of pleasure, robbing her of her subjectivity.

Mansfield is commendable for evocating subjective maternal experiences through her writing that counters socio-cultural expectations, patriarchal repression and literary misrepresentations. By displaying the complexity that belies in the heart of a mother, Mansfield offers a new and empowering maternal aesthetics and poetics that is dialogical and hospitable, open to both realities and wary of dichotomies. The opening lines of the short story *The Garden Party* acquaints us with Mrs Sheridan the maternal subject with five children, who wishes to be carefree from the drudgery of her daily existence. Although she is a member of the genteel bourgeoisie, she is not unblemished by the responsibilities of motherhood. The penchant of unbecoming a mother is clearly visible from the petulant statement to her daughter, on being asked about the preparations for the garden party they that were hosting : "forget I am your mother. Treat me as an honoured guest." (Mansfield, 212) According to Margaret Mahler's theory on the development of a child, there lies a parasite-host relationship between a child and its mother. The child perceives the mother as an idealized object during infancy and cannot distinguish between the mother from itself. But as the child develops it suffers from a dual fear: anxiety of being separated from the mother as well as anxiety of framing an identity of its own. This dual fear is starkly visible through the dilemmas and actions of Mrs Sheridan's daughters who try to make the garden party a success through their individual efforts but end up seeking help from their mother.

In the character of Mrs Sheridan we find a double entendre. On one hand she wishes to be unencumbered by the maternal duties entrusted to her. On the other hand she persistently kept an watchful eye on her children. When the telephone rang and Laura ran to answer it, Mrs Sheridan who was absent from the scene, shouted exuberantly from upstairs to make herself heard and reminded Laura to tell the caller "to wear that sweet hat she had on last Sunday." (Mansfield, 214) Thus by making her essence felt even in her absence, she tried to usurp her children's autonomy. It is important to note that Mrs Sheridan herself is a colonized subject at the hands of her husband, therefore by terrorizing her daughters through her omnipresence she

attains a sense of agency within the domestic space. Her vigilant attitude is not to be interpreted as a result of her concern for her children, Mrs Sheridan is not a hostage of maternal consciousness rather she assumes the role of a colonizer incarcerating her children's free movement and curbing their decision making powers.

The amorphous nature of Mrs Sheridan intensifies when we come to know about her fascination with 'canna lilies' : "big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems." (Mansfield, 215) The canna lilies personify the psychology of Mrs Sheridan, suggesting that she is a woman who herself is living a life of servitude and it is only by trespassing into the lives of her daughters that she is able to revitalize her diminished sense of self. Her antagonism towards patriarchy and especially her husband is evident when Laura opined about cancelling the garden party due to the death of their financially insolvent neighbour. Laura was visibly shaken by the sudden death of a man in their neighbourhood who was outlived by his wife and five little children. Laura's sympathetic consciousness drew an uncanny resemblance between her family and the family of the deceased. Laura was pained by her mother's stoic attitude. But Mrs Sheridan's refusal to her opinion: "You are being absurd, Laura", was more harder to bear than her sister Jose's because her mother seemed amused. (216) Mrs Sheridan's 'amusement' reveals her unscrupulous sadism. Mrs Sheridan in her imagination might have posited herself in place of the wife of the dead, and it perhaps gave her a momentary satisfaction from the stultifying presence of patriarchy. The tinge of amusement in her response to Laura is an outcry motivated by her maimed sense of self and disempowerment under the masculine principles of patriarchy.

Predominantly in all cultures the women, especially the mothers have to face the brunt of patriarchy. It is the mother who has been always criminalized and trivialized to appease the fragile male ego. She is an object of mistrust, guilt and suspicion. Rich avers through her book to lend voices to the silenced mothers in order to confer them with subjectivity and allow them a space that the canonical literature often neglects. Mansfield through her short stories has

righteously acquainted us with a plethora of experiences associated with maternity helping us to know motherhood in full meaning and capacity.

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Namdeo Dhasal: Poetics of Pain and Pathos

Dr. Rajesh Chauhan*

Namdeo Dhasal lived the life of a destitute and experienced poverty from his very childhood. He faced an unending life of exploitation and atrocities. Dhasal seems to put an end to this discriminatory existence. However, Dhasal is known as a radical poet and founder of the Dalit Panthers. He is also known for his maverick spirit. But at the same time, he carries a deep sense of pain in his heart and mind. This realization of pain clearly reflects in his poetics. His life-long struggle is a throbbing response to his personal and social sufferings; his conflicting life formed a sea of pain in his poetry. Thus, this unbearable sense of pain and suffering is an essential part of his art and it is expressed over and over again in his poetry. Dhasal spent all his life in deconstructing the established social hegemony. He is resolute against all forms of discrimination and somewhere appeals to his readers to decry and declare a battle against inhuman establishment.

Dhasal is determined to obliterate all man-made barriers of caste and creed. His pain gets an exit in the form of his abusive and hateful poetic language which is altogether unnoticed by most of the mainstream writers and critics. Dhasal seems to treat all his individual miseries through his poetry of action and protest. He attempts to treat all prevalent social evils explicitly and pragmatically. He uses literature as "an instrument of cultural change and an expression of all deeper concerns such as the quality of life and the realization of liberty, striving for equality and the achievement of excellence" (Dhasal 158). Dhasal has keenly observed all those wretched images of Mumbai's slum life very closely from the very his childhood which have capability to stir anyone's soul. He uses the language to elucidate these terrible realities which are considered immoral, impure and vulgar in a civil society. His very small poem "On the Way to the Dargah" unravels the life of an urban dalit before its readers. The

* Department of English, S.A. Jain College, Ambala City – 134003 Haryana (INDIA)

whole poem is worth quoting:

The leaking sun
Went out
In the embrace of the night
When I was born
On the pavement
In the rags
An instant orphan...
The woman who delivered me
Went to the father in heaven ...
I grew up nourished by roadside shit
Saying, "Give me five cents... (*qtd. in Anand and Zelliot 72*)

Though Dhasal was not formally educated and yet he emerged as a great icon of Dalit literature and a literary rebel with his dalit consciousness. Though Dhasal is no more with us physically yet his tough life story and angry poetry will disturb the hearts and minds of his readers. Many of his poems are self-explanatory in nature. He further speaks:

The one who gave birth to me
Went to our father in heaven
She was tired of the harassing ghosts in the streets
She wanted to wash off the darkness in her sari
And I grew up
Like a human with his fuse blown up
On the shit in the street
Saying, 'Give five paisa,
Take five curses'
On the way to the dargah. (Dhasal 55)

The persona reflects the life of all others who are born and brought up on road-pavements. The poet feels a deep sense of agony over the way dalits are forced to survive; their existence is akin to rats and dogs and not of humans. Even their life is measured as an abuse and it gives a nauseating feeling that in no manner they are

part of human race. Dhasal's another poem "Their Orthodox Pity" (47) distinguishes a huge breach between 'them' and 'us' and asserts for an identical and flexible world when he speaks, "After all, they are the feudal lords; they have locked all light in their vault / In this lowered life imposed on us, not even a pavement belongs to us" (47). The persona feels here a sense of loss for all his fellow beings over their meaningless survival. Their existence is no more than insects in this feudal world and just turned in breathing beings with diminished and disgraceful identity.

Dhasal further speaks, "They've made us so helpless; being humans become nauseating to us / We can't find even dust to fill up our scorched bowels / The rising day of justice, like a bribed person, favours only them" (47). Dhasal accuses these lords for imposing self-hatred life to them as zilch where they are guaranteed to die out of hunger. Dhasal feels distressed to see the arrangement of social existence for dalits in relation to the upper caste groups whom he calls 'feudal lords'. Dhasal cries over the pathetic conditions of dalits that stops them from being humans in caste ridden society. His poems are speaking, generally the resonance of stark bias against the dalits. His very small poem "Fountain Sprinkling Light" begins with the mournful cry of an unborn child in "sprinkling light" and ends with its death in "sprinkling darkness". It metaphorically shows the life-drenching conditions of all the poor and oppressed as they were trapped and ensnared by the python of social system. The entire poem can be read for better understanding.

Ruined darkness, fountain sprinkling light
In sprinkling light she's pregnant and drenched
What pressure is this?
Will I shatter inside myself?
Like glass?
Who is pushing me into a python's belly?
I am pulled in like a cold, senseless stiff
Into myself.
She is staring at me with wide-open eyes

As though she were someone else.
 My thrill is ending
 I am stunned from tip to toe ...
 Ruined light, fountain sprinkling darkness
 In sprinkling darkness I die without a scream (Dhasal 48)

The poem carries a chain of recurring questions in the mind of the unborn child who is doubtful and frightened about his or her uncertain future. The words used 'cold', 'senseless' and 'stiff' suggest an altogether uncaring and unconcerned world for the persona. It appears that there is no sense of belongingness between mother and child when the poet says, "She is staring at me with wide-open eyes / As though she were someone else" (48). The poem can be read at different levels where the mother's body may signify the mainstream body or society, and on the other hand, the unborn child is the representation of an undesired and irrelevant outcome for dalits and poor.

Dhasal is disturbed to see the widespread poverty. Poverty is truly denial of desires and opportunities and above all a violation of human dignity. It stands for insecurity, helplessness and elimination of an individual or communities. It rides from violence to vulnerability and often implies living in marginal or flimsy environments without any access to the basics of life. The first two lines and the last two lines are convincingly relevant in understanding this poem. The poem begins with phrases 'ruined darkness' and 'sprinkling light' which turn into 'ruined light' and 'sprinkling darkness' at the end. The poem, in this reference, implies and completes a full circle of terrified thoughts which after a pause dip into a voiceless death; the definite destiny of dalits and deprived.

Dhasal again and again reflects over the condition of dalits and the way, they are treated by the caste Hindus. They are ever being considered the scum of the earth in India. Dhasal fortifies his argument in another poem "By the Side of the Crucifix" (52) when he articulates, "Candles struggling to survive" and the last line of the poem "We are all over the streets spread out long and wide as tar on the road". All

such articulations endorse the idea of prevalent poverty-stricken masses in the form of fading flickers and pervasive poverty everywhere. Though in a straight line, the poor are nowhere to blame for their sorrows and sufferings. They don't have anything to eat and are starved to death; they don't have any place to live in; where small children are forced to work to help their families instead of their formal education. They also have longing for food, shelter and to study. Dhasal is puzzled to witness all this; he is in acute pain when he see the mainstream people's ignorance and insensitivity of towards these underprivileged section of society. Dhasal usually creates the image of poverty in all its forms from his surroundings. In this grave state of affairs, Dhasal perhaps dreams that lifting the dalits out of this ditch of poverty and saving them from this nightmare world.

Dhasal engages with poverty and segregation in his very famous and long poem 'Hunger' (Dhasal 76) what dalits experienced all through in the history. Millions of poor migrants are living in slums or the places which are the most vulnerable in Mumbai. People live and die without food and without the basic facilities of life. They don't know any delight in their lives. They fight for food like dogs; live a hopeless life; and lastly, they starve to death. Dhasal feels that hunger is a by-product of politics. He articulates, "Hunger / A fruitless thing; / However hard you work, for wages you get paid in stones" (76). Dhasal feels sad that even the life-sucking labour of poor cannot guarantee them bread to survive. Besides it, the insensitive attitude of the rich continuously ignores the hunger of the poor. Because they are safe and feel that the poor can't harm them anyway.

To a great extent, Dhasal familiarizes his readers with the naked reality of democratic India. He sustains the way that the government schemes are not at all accessible to poor dalits and even a huge quantity of subsidized grain is wasted or sold in the black market. Even sometimes, the deprived are not given their proper ration entitlements by the functional food distribution centers. All these details testify a grave corruption everywhere in this country and all this, finally, creates a politics of hunger. It appears that the government system has no will to correct all these erroneous practices.

The poet also shares the agony of hunger when he speaks, “Hunger; your soil; the spikes in your soil / Keep stinging us in the brain all day and night; / in the end, the brain itself freezes” (77). It seems that the persona has no respite and no other thought in his mind beyond bread. The ongoing contemplation on bread is just plaguing his mind day and night. Mahatma Gandhi writes, “To a hungry man a piece of bread is the face of God”. The persona’s pain is apparent when he cries, “Hunger; your blood runs cold; / Hunger; your blood runs silent” (78). Dhasal creates an awful image that the poor can feel the movement of the hunger worms in their intestines; subsequently, it causes an intolerable throbbing.

Dhasal once more puts a sequence of doubts when he communicates with Hunger, “How long should we continue to burn ourselves? / How long should we try to catch the flames of this fire? / We shall salute you as defeated soldiers” (79). Though the persona is quite aware about his tragic end, he persistently tries to trace chances for an escape. It appears that everything remain at stake to surmount the crisis of starvation in the lives of poor. The lower castes suffer the most starvation in Indian society. There is no adequate social welfare planning for the poor dalits in India. Dhasal further articulates:

Hunger;
 Today we haven’t got a grain of food left to eat.
 Today, there is not a single wise soul left in our house.
 Hunger;
 If one went on singing till one reached that last flicker in the soul,
 Would the light of hunger go out?
 Hunger: if we preserve you any longer, everything will turn dark.
 Hunger; your fashion’s unique. (Dhasal “Namdeo Dhasal” 79)

It seems that the persona is somewhat familiar with his destiny. His feeble flickering existence can be guzzled by the darkness of hunger at any moment along with his fellow beings. Hunger is not

only a tragic reality in India but of the entire world. But India is evidently identified as a hub of hunger. The UNICEF estimates that one in three of the world’s malnourished children live in India and it is a big hub of stunted children (Global Nutrition Report 3). He further speaks:

You are the last whore
 We can make love to.
 If we can’t get laid with you,
 If we can’t get you pregnant,
 Our entire tribe would have to kill itself.
 Hunger; we hold the race,
 We have nothing to say about the music eunuchs make.
 Our virility confronts you.
 Let’s see who wins – we or you. (Dhasal 79-80)

It seems that the persona is tired. When he does not have any way to run away, now he is in a mood of a life-and-death battle with hunger. The poem reaches to its climax in the concluding lines when Dhasal articulates, “Hunger, just tell us, to what race does this ape belong / If you can’t answer that, we’ll fuck seventeen generations of you / We’ll fuck your mother, hunger...” (80). Dhasal turns very abusive here. It is really a disruptive situation when anybody can turn rebellious. The way, Dhasal poisons and profanes his poetic language shows perhaps there is no other way to communicate such problems, especially in the lives of historically oppressed and starved ones.

In his very long and famous poem “Mandakini Patil: A Young Prostitute, My Intended Collage” (Dhasal 56), he portrays a tragic tale of a sixteen year old young girl Mandakini who is deceived by her lover. The poem opens with the words, “On a barren blue canvas / Her clothes ripped off, her thigh blasted open / A sixteen-year-old girl surrendering herself to pain” (56). The lines show the pathetic and powerless existence of prostitutes who are bound to sell their bodies for bread in a hardcore patriarchal society. The poem is not only the story of Mandakini Patil alone; she represents all the young prostitutes working in Kamatipura. Many of them are underage like

Mandakini, and it is really pathetic to see when they bargain their bodies for bread.

Dhasal feels a deep sense of pain to see the high demand of minor girls in the flesh trade. The clear-cut principle that rules this flesh-trade is that 'younger the girl, the more her price'. He further unravels the evidences of these brothels when he says, "The face that seems attractive is not really a face / Behind it lies the bitter reality of a skull, the ordinary truth / When someone's flesh is ripped out" (56). The desperate tales of these women are really distressing and heart-rending. They are beaten mercilessly and bound to live in utter poverty. The disturbing stories of these girls, especially, the younger ones who are rigorously confined to locked cages; to be abused severely. To run away from this place is highly dangerous and difficult for these girls. They are kept under hawk eyes and their every move is controlled by the gangsters here.

Dhasal compares these brothels with cages where utmost pain melts in the moan and groan of these young prostitutes. It looks that life has been taken from their bodies. The persona senses a kind of lifeless existence in these brothels and considers prostitution as an utmost form of oppression and offence against humanity. Dhasal questions whether their miseries are going to stop at some point and finds the lethal answer in very next line. "You make anguish scream inside me; and stream inside me; and appropriate me / Is that the scream of ending; or is the end itself a scream beginning? / the end is a scream; an unregretted event" (58). Dhasal endorses here that the sobbing and throbbing of these poor prostitutes hardly mean to this patriarchal society. Even when they die, nobody regrets their death – it mere is an unapologetic and unremorseful happening to this world.

These young girls can be seen pitiably waiting and luring their customers from brothel houses' windows. As peeping through these windows is the only landscape for these girls to the outer world, they can be easily seen employing all kind of tactics to establish a deal; sometimes, haggling with passerby in the lanes of Kamatipura. Namdeo presents that the prostitutes of Golpitha as "an object of carnal 'love' but still 'loathed'" (11). He further explains that all these female

prostitutes have no sanctity like the wives in the institution of family. They are denied of any dignity and even their existence is sub-humans in society. Therefore, their status is that of ultimate untouchables, allowing and serving others to dishonour and disgrace their own selves (11).

Though Dhasal was not formally very educated and yet he emerged as a great icon of dalit literature and a literary rebel with his dalit consciousness. Though Dhasal is no more with us physically yet his tough life story and angry poetry will disturb the hearts and minds of his readers. Dhasal always strives for solidarity in his life. By establishing Dalit panther, his mission was to bring dalit masses together. He attempts to bring all dalits under an umbrella and even given a new meaning to the term 'dalit' in Dalit Panthers' Manifesto. His poetry is a panorama of dalit's life. He picks women as a mark of the exquisiteness but the most stigmatized among humankind. They turn out to be his "ultimate symbol of human degradation – an object of exploitation through sexual possession, and an otherwise loathed non-person, left to living decay after use" (Arora 222). Dhasal was an insurgent, an anarchist, an activist, a maverick and politically unpredictable. He did not believe in the restricted idea of "art for art's sake". He often confronted with those who favored relaxed literature in reading and writing.

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**Questioning the Making and Negotiations of Female
Subjects in the Subversive Micronarratives of
Motherhood in Select Novels of Chitra Banerjee
Divakaruni**

*Aneesha Puri**

Abstract

Carefully scrutinising the socio-political currents reveals how a complex spatio-temporal intersection re-invents the institution of motherhood to serve the contingent ideological purpose be it of class, community or country. Examining the Hindu middle-class family as a terrain for physical and ideological reproduction through the practices of mothering and the way these are restructured and reformulated in an era characterised by economic liberalisation and cultural globalisation foregrounds that institutionalised motherhood is a prime site from where to study change and social transformation. What I propose to do in my paper is to analyse the literary intervention that the Indian diasporic writer Chitra Banerjee Divakaruni makes in the dominant twentieth and twenty first century Hindu middle-class discourse of motherhood through the representation of intergenerational and transcontinental bonds between grandmothers, mothers and daughters in her novels- *Sister of My Heart* (1999), *The Vine of Desire* (2002), *Queen of Dreams* (2004) and *Before We Visit the Goddess* (2016). Banerjee's women characters, often single working mothers, sometimes struggling with their diasporic identities and caught between shifting perspectives created by changes in economics and geographies, gradually come to chart a path for themselves by retrieving motherhood as a source of emancipation, a location of social change, by redefining appropriate terms and conditions and recreating a social structure that can make motherhood a conceivably creative experience. Challenging these dominant configurations destabilises the hegemonic nationalist and diasporic logic which depends on the figure of the 'woman' as a stable signifier of

'tradition'. The idea is to highlight their agency and to challenge the image of passivity that has been so often ascribed to women of the Indian subcontinent in the western discourse and move beyond the dichotomy of victimhood and celebration.

Keywords: heteronormative, diasporic logic, hybridity, multiculturalism, mothering, subversive micronarratives, liquid modernity, culinary nostalgia, emotional economy

Scrutinising the socio-political matrix reveals how a complex spatio-temporal intersection re-invents the institution of motherhood to serve the contingent ideological purpose be it of class, community or country. Examining the construction of family as a terrain for physical and ideological reproduction through the practices of mothering and the way these are reoriented and revamped in an age dominated by economic liberalisation and cultural globalisation, foregrounds that institutionalised motherhood is a prime site from where to understand socio-political and cultural transformation. An enormous investment in the heteronormative construction of family and the pressure on women to produce sons to consolidate their own position in the patriarchal, patrilineal and patrilocal set up has underplayed the mother-daughter bond and both nationalist framework and popular imagination celebrate women as mothers of sons to perpetuate the family genealogy. The mother has complete responsibility but often no power from which to mother. Such "powerless responsibility" to use Adrienne Rich's term, deprives the mother of the authority and agency from which she could understand her own experiences of mothering. The paper shall attempt to analyse the literary intervention that the Indian diasporic writer, Chitra Banerjee Divakaruni, makes in the dominant twentieth and twenty first century Hindu middle-class discourse of motherhood through the representation of intergenerational and transcontinental bonds and dialogic relationships between grandmothers, mothers and daughters in her novels - *Sister of My Heart* (1999), *The Vine of Desire* (2002), *Queen of Dreams* (2004) and *Before We Visit the Goddess* (2016).

* Assistant Professor, Jesus & Mary College, Delhi University

Conventional Hindu patriarchy celebrates women as mothers of sons, Chitra Banerjee chooses to focus on Bengali Hindu middle class women as mothers of daughters and explores the trajectories of their relationships as they unfold in all its complexities and paradoxes be it in *Sister of My Heart*, *Vine of Desire*, *Queen of Hearts* or *Before We Visit the Goddess*. Banerjee represents the subtle shift in the thrust from the traditional heritage between fathers and legitimate sons, which excludes women, to the transference of maternal legacy among mothers and daughters, making the mother-daughter relationship for the women characters in the select novels, instrumental to their social and creative unshackling. Unlike normative Hindu middle class families where fathers and husbands embody power, the men in Banerjee's novels, eventually function largely in the background. Mothers negotiate, resist and challenge their own position as guardians of the traditional Hindu patriarchal rules and regulations. The conventional trope for female bildungsroman implying a mandatory separation from the mother gradually gets replaced by an acknowledgement that the mother-daughter bond facilitates rather than obstructs the daughter's journey towards autonomous selfhood.

Sister of My Heart (1999) and its sequel *Vine of Desire* (2002) narrate the trajectories of Sudha and Anju's lives beginning from their natal matriarchal household, their growth into womanhood and motherhood and separation, when Sudha marries into rural Bengal while secretly harbouring love for the boy who hails from a "lower" caste and Anju joins her immigrant husband in California. Though ideologically indoctrinated by their mothers to be impeccable wives and mothers, the exigencies of lives throw challenges that propel Sudha, Anju and even their mothers to chart forbidden terrains. Always taught to be docile and submissive, however, when Sudha's in-laws force her to abort her female foetus, she flees her in-laws' house and comes back to her natal home. Though initially reluctant to take her back in and worried about tarnishing the prestige attached to their ancestral Chatterjee household, the three mother figures, her biological mother, Anju's mother and her aunt help her settle back and raise her daughter. As the practicalities of living dawn upon them and

they sell the old Chatterjee household for a humble dwelling, they not only physically relocate themselves but also become comparatively more liberated from the reins of patriarchal tutelage, mentally and emotionally. Banerjee subtly depicts the gradual transformation in not just Sudha who visibly takes control of her life and sexuality as a single mother but also her three mothers who become more carefree and less worried about rigidly conforming to traditional societal norms of womanhood. The changing ideological mindset attains full bloom when Sudha goes to California with her baby girl to visit Anju, who is grappling with miscarriage and her marriage's downfall due to her husband's attraction to Sudha.

Queen of Dreams (2004), narrates a tale about Rakhi, a young second generation Bengali immigrant artist and divorced mother living in Berkeley, California, who is juggling motherhood and art in a dizzying world, especially in the wake of 9/11 that has brought new horrors about acculturation. Now, as a single mother, she spends her time running The Chai House and bakery with her best friend and pursuing her passion, painting. One cannot deny that Banerjee's portrayal of Rakhi is premised upon the theoretical framework as outlined by Zygmunt Bauman, that the erstwhile conceptualisation of homeostatic culture - that is deployment of culture to perpetuate status quo and reproduction of society as it is, no longer holds true under the pressures of globalisation. The theoretical concept of 'liquid modernity' captures the fluid contemporary form of culture's existence where solid social forms are replaced by impermanent and melting forms to cater to consumer-oriented economies. It is characterised by a belief that every human group is expected to carve a niche for itself in reality's liquid structures and bear the consequences of its choice. However, as Bauman argues, that this very framework overlooks the fact that the representation of multiplying social divisions born of inequality as the inevitable product of free choice, is one of the main reasons for its consolidation (11-13). The refurbishment and transformation of her coffee shop into an Indian snack shop where her father entertains the customers by singing old Hindi classics, is very important to Rakhi because the trusteeship of her daughter

depended on her ability to show a viable source of income. Therefore, this Indian snack shop becomes a buoyant signifier in quest for multiple connotations as by intertwining culinary nostalgia with financial exigencies and further making the entire enterprise very integral to Rakhi's experience of motherhood, Banerjee foregrounds how the emotional economy of motherhood cannot be understood by delinking it from the mother's economic state.

Rakhi's mother is a dream teller, born with the ability to share and interpret the dreams of others, to foresee and guide them through their fates. This holds a strange allure for Rakhi but also isolates her from her mother's past in India and the dream world she inhabits. Given the compulsions of her passion for dream-telling, Rakhi's mother keeps her daughter at a distance and does not let motherhood give up her love for dream-interpretation. Rakhi harbours feelings of neglect and has felt like an abandoned child unable to follow her mother in the dream world. Rakhi's comfort comes in the discovery, after her mother's death, of her dream journals, which begin to open the long-closed door to her past in India and which help her come to terms with her mother who did not subscribe to conventional diktats of Bengali middle class motherhood that forbids women to strive for a selfhood outside of and beyond motherhood. Moreover, though Rakhi could not travel in the dream world, her daughter Jona inherits her grandmother's dream-telling talent. The process Rakhi goes through while reconciling with her mother's peculiar lifestyle as a dream-teller enables her to not only understand her daughter but also helps her recognise and exercise her talent. Rakhi's own style of mothering her daughter Jona can be read to be imbued with a recognition that both mothers and children benefit when the mother lives her life and practises mothering from a position of agency as she does not regard round the clock mothering necessary for her daughter. She does not look to motherhood to define and realise her identity. Rather her selfhood is manifested and nourished in several ways: hobbies, work, friendships, relationships and motherhood. She insists on her own authority as a mother and refuses the relinquishment of her power as mandated in the patriarchal institution of motherhood.

Before We Visit the Goddess (2016) constantly traverses back and forth in time through memories and shuttles between Bengal and America through intergenerational bonds between the three generations of women; Sabitri, Bela and Tara. The narrative foregrounds the kaleidoscopic emotions that they experience for each other only to retrieve their greatest source of strength in one another when their lives take somewhat similarly painful turns after they are betrayed by the very men they loved the most. Sabitri lives in rural Bengal, India and moves to the city of Kolkata during her youth where her first experience of romantic love with her benefactor's son teaches her a lesson for all the time to come. Her daughter, Bela, grows up in Kolkata and Assam and flees away with her lover to the US and finds herself unprepared for the quagmire that awaits her when her lover turned husband deserts her in the most brutal way. Bela's daughter, Tara, grows up in the US and navigates the labyrinthine American life in her own unique manner, haunted by the choices that her mother has made during her youth and blaming her mother for her dysfunctional life. Her suffering from kleptomania is represented as symptomatic of her lack of regional anchorage and her superficial assimilation in the American culture. While trying to grapple with the unforeseen hindrances life has thrown their way, Sabitri, Bela and Tara forge unlikely friendships with men and women who further facilitate the fostering of their inner potential, for instance Sabitri forms a close bond with a man named Bipin Bihari who works at her sweet shop in Bengal, Bela forges a deep bond with an American named Kenneth who helps her with coming up with her own recipe book when she was leading a wasted life after her divorce and Tara's encounter with Dr. Venkatachalapathi and Mrs Mehta who function like surrogate parental figures. After the purgatorial experiences, communication gap and misunderstandings, Bela and Tara come to terms with the choices that they have made and foster a new found understanding of each other when they read Sabitri's letters posthumously that tells her side of the story from a fresh perspective.

While Bela's recipe book can obviously be understood to be an attempt to construct cultural utopia of her native place but it is

significant to foreground that it is not simply a product of stirrings of memory and desire for an elusive native place. Her cook book can also be read as a construction of long-distance dialogue with her mother who embarked upon a similar venture, years ago in Bengal, both for self-actualisation and to make herself finally self-sufficient. While cooking is a very emotional and personalised experience for Sabitri and Bela, Tara does not inherit a similar passion for it and sees it as a chore to get done with. In fact, her relationship with her Caucasian husband Gary is diametrically opposite to that which her mother and grandmother experienced and is predicated on progressive terms and shared sense of responsibility towards their family. There is an obvious shift and the readers are offered a peak into the termination of what had earlier seemed like a never ending cycle of familial oppression and there is a beginning of revamped conjugality and parent-child relationship in Bela's relationship with Gary and her son. Rather than viewing Tara's marriage to Gary as a quintessential example of perfect integration of different cultural systems, it is significant to delve deeper to understand the issues at stake and their possible repercussions. Of course, the term hybridity and multiculturalism have become buzzwords in postcolonial criticism, we need to problematise them and critically assess them depending on the given context in a world characterised by transnational migration and globalisation of culture. Rather than being merely celebratory, this concept of hybridity can be approached without losing sight of the historical and cultural context in which such narratives of cultural exchange happen. While the concept of hybridity can be harnessed for emancipatory and empowering purposes as it subverts the concept of pure origin through its ambivalence and foregrounds the constructed nature of all identities, it can also be deployed in the service of neoliberalism and commodity fetishism which is reliant on a kind of superficial novelty. But if we recognise hybridity in its limitations, challenges and potential (assimilation and resistance), a zone can be imagined where identities (which are always in a state of becoming) can meet and negotiate open-endedly. For instance, culinary enterprises by women of Indian subcontinent like those of Bela's and Tara's

progressive relationship with Gary can be used to talk about the encounters within the heterogeneous components of contemporary nation states and about the negotiations of political and cultural identity by members of migrant Indian communities in contemporary American societies.

These novels offer new frameworks through which we can not only understand mother-daughter conflicts but also anticipate mother-daughter solidarity that can mount an attack on the seeming pervasiveness of the patriarchal family construct. Firstly, the politics of location and its impact on experience of motherhood must be taken cognizance of. The location of the mother figure is to be problematised in both terms of temporality and spatiality. Through the reading of the select novels, I have tried to show how the position from which a woman chooses or is forced to mother be it the geographical territory or her relative power or powerlessness in the family hierarchy is important. The tendency to rigidly dichotomise male and female domains as blocs of total power and total powerlessness ignores the fact that patriarchy operates through far more complicated nexus, which often makes women complicit subjects of patriarchy. As far as geographical location is concerned, as cultural theorists have increasingly argued that it is important to understand that there can be divergent configurations of location and its repercussions. Current discursive analysis tends to valorise movement as the dominant form of social life and individual experience of the contemporary 'global' world of 'flows' and 'liquidity'. We need to come up with a framework for rethinking home and migration in the context of experience of motherhood and mother-daughter bond in ways that take into account the multiplicity of experiences, histories and functioning of institutional structures and assess how displacement and re-locating are enacted emotionally and economically (2-3).

Secondly, there is a need to recognize the redemptive power of re-discovering and remembering the misunderstood mother by the daughter. Adrienne Rich lamented the loss of the daughter to the mother and the mother to the daughter as the essential female tragedy (237). Mutual understanding and the daughter's ability to reconstruct

her mother's identity beyond the trappings of conventional motherhood can set in motion a discovery of connection between mother and daughter that would empower each other. Negotiating motherhood and sexuality sets a precedent for the daughter to not accept claustrophobic mothering practices and rigid gender identities. As the engagement with the select novels have tried to show, the acceptance of mother's sexual identity by her daughter carries immense potential to destabilise the institutionalised notion of motherhood which celebrates and glorifies the mother figure but recoils from her sexuality which is largely a middle-class construct. Similarly, the daughter's ability to recuperate the vulnerability of the mother and deconstruct the logic and the larger problem behind the mother's role of a rigorous custodian of patriarchal heritage can usher new paradigms of mother-daughter bonds.

Thirdly and most importantly, motherhood could be seen as source of emancipation and social change. Subverting the conventional diktats of motherhood resonates with increasing political connotations because as Sumathi Ramaswami argues that bourgeois nationalism has reinforced a new sexual division of labour in which man presides over the public realm of politics and power, while woman is put on a pedestal as the anthropomorphised essence of the nation, generally a Hindu goddess and as a consequence of this, caste, class, religious and gender ideologies have come to inter-animate in varied ways, even as the woman is firmly put in her place, in the home, as the mother of sons who would strengthen the nation by supplying the future workforce. Therefore, through the reading of these select novels, the attempt has been to show how the transgressive representations of motherhood mount an attack on the patriarchal imperative of maternal selflessness and martyrdom and embody the very core of feminist ideology - that the personal is political.

Historical evidence bears testimony to the reconfiguration of motherhood across time and space and foregrounds that there is

nothing natural and innate about contemporary institutionalised notions of motherhood. The paper can be concluded by re- looking at how the very understanding that the experience of motherhood is a historical construct and amenable to change, imbues it with a sense of possibility of subversion.

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Campus Novel : A Study of the Emerging Genre of Fiction

Pooja Bajetha*

Abstract

This paper attempts to throw light on the rise of the Campus Novel in the World as well as its becoming a popular genre of English fiction. Campus or Academic Novel is a popular genre of fiction it came into existence in 1950s. The genre is flourishing rapidly around the world and is much popular among students as well as academics. Campus novel has developed differently depending on the cultural background of the corresponding country. In this paper a survey would be carried out to see the beginning and expansion of this genre world-wide. An attempt will also be made to throw light on the variety of themes campus novel discusses. Campus novels that are popular and have acquired critical acclaim will be discussed briefly in this paper. How far the genre has grown by the 21st century will also be explored in this paper.

Keywords: Campus, Academics, Professors, Students, Administration, Power-politics.

The Campus Novel as a literary genre of contemporary fiction came into existence in the early 1950s. The term 'Campus' is derived from the Latin word 'campus' meaning 'a plain, open field'. It was first used to describe the grounds of Princeton University in 1774. Later some other American colleges also adopted the word to describe the fields of their own institutions. The genre has flourished only since about 1950, when American Universities started growing rapidly. Elaine Showalter remarks about the beginning of the genre in her famous work *Faculty Towers: The Academic Novel and Its Discontents* thus: THE ACADEMIC NOVELS of the 1950s depict a society with its own rules and traditions, cut off from the outside world, a snug, womblike, and, for some, suffocating world. But in contrast to those that would follow, they deal with large communal units, the college, the faculty, the university, rather than a single department. (14)

* Research Scholar, S.S.J. Campus Almora, Kumaun University, Nainital (Uttarakhand)

In this genre the background of the novel is a campus or University. It deals with the activities and issues prevalent in the campuses related to the teachers, the students and the administration. The small world of the University is a stage for the dramatization and examination of larger issues. The Oxford Companion to English Literature defines Campus Novel as "A novel, set on a university or polytechnic campus; usually written by novelists who are also (temporarily or permanently) academics." (189) Chris Baldick in the Concise Oxford Dictionary of Literary Terms defines campus novel as, "A novel, usually comic or satirical, in which the action is set within the enclosed world of a university (or similar seat of learning) and highlights the follies of academic life." (30)

The rise of the campus novel is credited to the post-war period that begot many new genres. With the establishment and expansion of universities and colleges, the writers, who were the faculties of those universities and colleges found their own world of creativity in that universe of the campus. These campuses have a confined world and like other closed societies, the campus functioned as a microcosm, a place full of life where every aspect of socio-political behavioural and emotional, is lived by the intellectuals. They found it as, Jay Parini observes, "a place where humanity plays out its obsessions and discovers what makes life bearable." (B12) The university is a closed world, with its own norms and values, which is thick with the possibilities of intrigue. Indeed, the very restrictions of elements in the academic world, with the stock characters, with their cosily familiar routines of evasion and abstraction and their conspicuous, if always insecure, hierarchical structures, and the well-established situations and plot-lines, seem to generate a sense of permutative abundance. (Connor 69-70)

The plot of campus novel is woven around the walls of the academic world. It may deal with the inclusion and exclusion of power or with the changing authorities of power and its consequences. It may also deal with the commercialization of educational system, ethical deterioration of the faculties, exploitation, sexual harassment, and criminal offences that often occur inside the campus. The best among them deal with every aspect of the professional academic life: The best academic novels experiment and play with the genre of

fiction itself comment on contemporary issues, satirize professorial stereotypes and educational trends, and convey the pain of intellectuals called upon to measure themselves against each other and against their internalized expectations of brilliance. (Showalter 4)

C.P. Snow's *The Masters* (1951) is regarded as the first campus novel. The novel is set in 1937, with the growing threat from Nazi Germany as the backdrop and Hitler's rise to power. This novel is fifth of the *Strangers and Brothers* series, and the second of "Cambridge" trilogy. The novel narrates the election of a new master (head of a college) by the thirteen masters (professors) of college for the replacement of the existing master, Vernon Royce who has been diagnosed with terminal cancer. Snow skilfully illustrates the politics of small groups, and how very different politics it is from politics in a broader sense. The novel delineates with themes like political power among small groups of elite individuals, power and prestige systems of the ancient universities, the importance of nepotism as well as social connections.

The seeds of the campus novel were sown in America with the advent of *The Groves of Academe* in 1952, by the American writer Mary MacCarthy which is considered the second campus novel and also the first campus novel written by an American writer. The novel is considered to be a satire on academic life. The novel deals with the life of Henry Mulcahy, a literary instructor at Jocelyn College, who is informed that his teaching appointment will not be renewed. The plot revolves around Mulcahy's fight for reinstatement on the basis of having previously been a member of Communist Party and of his wife's devastatingly poor health. Mulcahy believes he is being made a victim of witch-hunt. Plotting vengeance, Mulcahy battles to fight for justice and, in the process, reveals his true ethical nature.

After this in England, Kingsley Amis published *Lucky Jim* in 1954. The protagonist of the novel is Jim Dixon, a young man struggling to keep his job in a 1950s English University. He tried to charm his Professor, Mr Welch, a bumbling old man, whom he finds very unpleasant. He also meets with Welch's son Bertrand and his girlfriend, Christine. Meanwhile Jim realised that he is attracted to Christine. The novel reaches its climax when Jim has to give a public lecture on

behalf of the university's history department. Being nervous he gets drunk and then gave a totally disdainful lecture about university and its faculty. As a consequence Jim got fired. At this moment when he felt to be very unlucky, Jim got a higher paid job from Christine's rich Uncle Julius. Christine leaves Bertrand and starts a new life with Jim. *Lucky Jim* is also known as Picaresque novel.

In 1956 Angus Wilson came with Dickensian humour and satire with his *Anglo Saxon Attitudes*. The novel deals with the significance of two connected events that happened on the same day, long before the opening of the novel. The first was the excavation of an ancient and valuable archaeological idol, a phallic figure unearthed from the tomb of an Anglo-Saxon bishop Eorpwald, known as the "Melpham excavation". Gerald has long been haunted by a drunken revelation by his friend Gilbert, who was involved with this excavation, that the whole thing was a hoax perpetrated to embarrass Gilbert's father. Gilbert told Gerald that he put the idol there. Gerald while feeling that his friend was telling the truth, tried to forget about it. He later feels ashamed that being a history Professor, he never had the courage to resolve the matter in one way or another. The second is that Gerald Middleton fell in love with Dollie, Gilbert's fiancée and had an affair with her when his friend went off to fight in the World War I. When Gilbert was killed at the front, Dollie refused to marry Gerald. The genre was simultaneously progressing in England as well as in America. In 1957 American novelist Vladimir Nabakov published *Pnin*, a comedy of the academics' manners in a romantically disenchanted world. The novel is in third-person narrative with the background of the World War II. It was the time when public feeling was already militating strongly against the Russians living in America. One of the eminent novelists of 1950s Malcolm Bradbury also came with a brilliant academic satire in 1959 entitled *Eating People is Wrong*. It presents the difficulties of being a liberal professor in the 1950s England. It details an academic year in the life of Stuart Treece, professor at a provincial English university.

By the late 1990s David Lodge came with Campus trilogy. David Lodge the writer of Campus trilogy depicts the academic

romance and story of campuses through his Campus Trilogy *Changing Places* (1975) *Small World* (1984) and *Nice Work* (1988). The first in this series is *Changing Places* a comic analysis of British and American university system as well as a parody of narrative structure. The novel tells the story of the six-month academic exchange between two academics namely Philip Swallow and Morris Zapp. The novel depicts the clash of different cultures, clashes which are set in motion by the faculty exchange program between the University of Rummidge and the state university of Euphoria. The second *Small World: An Academic Romance* by David Lodge (1984) is a comic tale on academic conferences, as well as a parody of Arthurian legend. It is a humorous campus novel. It describes events ten years after Zapp and Swallows' exchanged jobs and wives. The novel is entirely devoted to satirizing the culture of attending seminars where scholars can take a paid holiday from work to travel all over the world. The third novel in this series of trilogy is *Nice Work* published in 1988 which mocks both the nineteenth century British industrial novel and literary theory. In *Nice Work* David Lodge rewrote the genre of the English Industrial novel, particularly Elizabeth Gaskell's *North and South*, to describe the tension between the modern university and the world of business.

Another American campus novel *The Professor of Desire* (1977) is written by Philip Milton Roth. The novel delves into the academic life, and sexual desires of Professor David Kepesh.

The cultural changes that were taking place gradually in the contemporary period were also reflected in the themes of the Campus Novel. This is observed in Rebecca Goldstein's *The Mind-Body Problem* (1983) which tells about a Princeton graduate Renee Feuer, a young female philosophy student who marries an older man, a living math legend Noam Himmel, whom she finds slow socially. The entire novel is an outstandingly feminist, exposing the male chauvinism of academic institutions.

In 1995 American writer Michael Chabon published *Wonder Boys: The Mysteries of Pittsburgh*, which discusses the life of a Pittsburgh professor, Grady Tripp, who tries to overcome his writer's block and completes his novel simultaneously dealing with his divorce

and his affair with Sara Gaskell, chancellor of the college. Another important modern Campus novel is *Disgrace* (1999) by South African writer J.M. Coetzee. He has won Booker award for fiction in 1999 and has also won Nobel Prize in literature in 2003. The novel is set in a violent post-apartheid South Africa. The protagonist of *Disgrace* is David Lurie, a fifty-two years old professor. Twice married and twice divorced, he makes weekly visits to a prostitute named Soraya to satisfy his sexual needs. He also seduces a secretary at his university, only to completely ignore her afterwards. The 'disgrace' comes when David seduces one of his most vulnerable students named Melanie Isaacs, plying her with alcohol. When this was discovered Lurie was forced to resign from his post. He was working on an opera concerning Lord Byron's final phase of hedonistic life in Italy where Byron was having an affair with a married woman. His work on Byron also resembles his own life in a typical way.

The Professor's House (2002) is an American campus novel by Willa Cather. It describes the isolation of Professor Godfrey St. Peter after the marriage of his two daughters. It also depicts a kind of mid-life crisis that left the Professor aloof feeling as though he had lost the zeal to live as he had nothing to look forward to. The next novel of the twenties is *Invisible* by Paul Auster published in 2009. The book depicts the tension between sex and war in the hearts of the 1960s radicals, and the magnetism of intelligence and evil. Like many other works of Auster the novel deals with the question of shifting identity, puzzles and illusions, persistent sense of dread and the characters feeling trapped by circumstances over which they have no control. It is a series of intertwined love stories of one young Adam Walker, who is in the centre of all stories. The novel has three sections, first section, entitled "Spring" details Adam Walker alliance with French political science professor Rudolf Born, to publish a literary magazine. The second section, "Summer" narrates of the events in Adams life by a new character, James, who is a famous author. James meets dying Adam and received the manuscript from him. In the third section entitled "Fall" we learn that Adam has died in 2007, before he and James could meet, and completed only notes of the third and final section of his memoir of 1967. The novel is a

bildungsroman as it presents all the colours of the protagonist's life through his narration.

In the 21st century a change in the tendency of the later campus novels is witnessed. The novels presented campuses as a bleak or desolate place. The rise of the campus novel is witnessed in many countries. As in South Africa *Disgrace* was written by J. M. Coetzee and was published in 1999. In November 1999, Canadian campus novel *Prisoner in a Red Rose Chain* was also published by Jeffery Moore. It won the Commonwealth Writer's Prize for Best First Book in 2000. In 2002 the Australian writer Michael Wilding published a campus novel entitled *Academia Nuts*. In India also the genre campus novel acclaimed popularity through the publication of *Five Point Someone* by Chetan Bhagat in 2004 and *Corridors of Knowledge* by M. K. Naik in 2008. The scope of the genre campus novel thus started spreading globally.

The beginning of this new genre enriched the English novel to a great extent. It constitutes fictitious, imaginary themes that remain inside the closed walls of a campus and university as well as examines the impacts of educational environment on the characters. In the earlier novels teacher-administration politics is taken as the central theme. Since the teachers were appointed in the campuses usually on temporary and tenured basis, therefore the career of these teachers had always been insecure. In order to retain their jobs, they used to indulge in various kinds of teacher-administration politics. The incorporation of the themes like gender and sexuality is seen with the arrival of women in the campuses. The conflict between socially inferior and superior and the inclusion of class and race conflicts can also be seen in the plots of campus novels. The creative ambitions of professors inside the campuses and writer's block in creating a work of art are also discussed in these novels. Along with these the cultural changes that are taking place gradually in the contemporary period are also dealt within these novels.

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Evolution of Realistic Female Characters in the Later Novellas of Saul Bellow

Dr. Neerja Deswal*

Abstract

Gender stereotyping of female characters has been present in literature across the globe from classical to contemporary literature. Women always faced a lot of struggles to earn their fair share of recognition in societies in which they lived. This accusation of stereotyping the female characters is levelled against many American-Jewish writers of 20th century, including Nobel laureate Saul Bellow. Even his most celebrated novels are marred by failure to integrate female experience into his depiction of the human predicament. Aware of this criticism, Bellow brought about a visible change in characterization of women in his later fiction. A lot of research has been done on Bellow's early novels, but his later novellas are relatively untouched. The present research paper will make an attempt to substantiate this ideological transformation vis-à-vis his later novellas. We will verify if he really departed from his earlier sexist tone and represented women as compassionate, life-like characters.

Keywords: Stereotypes, Sexist, Gender, Feminist, Novellas

Saul Bellow (1915- 2005) is one of the most written about novelist in the Post World War II American literature. His status in American literature of the latter half of 20th century can only be compared to the greatness of William Faulkner and Ernest Hemingway. Born in Quebec, Canada, his family moved to Chicago in 1924 and from this time onwards he recognised himself as out and out Chicagoan. He is not an autobiographical writer, but his Jewish ancestry, his Canadian birth and his several marriages/divorces are shared by multiple protagonists.

Saul Bellow's life has been a typical American life—a life still closely in touch with the immigrant experience, a life intensely

* Assistant Professor, Department of English, Aditi Mahavidyalaya, University of Delhi, Bawana, Delhi.

absorbed in the urbanity of modern America. Americans took pride in the fact that for them position and identity is continually earned and never inherited and assumed. Bellow embraced this ideology in true spirit. Earl Rovit regarded Bellow as among the “legitimate heirs of the literary giants of the 1920's in America”¹ which included the first generation of Jewish American writers as Abraham Cahan, Henry Roth, Daniel Fuchs, and Michael Gold. These writers proved to be trail-blazers for talented writers that came of age in Post-World War II America. Lionel Trilling, Karl Shapiro, Bernard Malamud, and Saul Bellow were forerunner of the second generation of Jewish-American writers.

Bellow was looked upon as the spokesman of his contemporary writers. Having survived the world wars and economic depression, he insisted on the integrity of the American life in the face of the destructive forces. Till that time the Hemingway model of tough, existential masculinity had dominated American literary culture. But Bellow decided to write with a totally different voice. In subtle, sophisticated and humorous way, he wrote about the problems faced by men as they strived to meet the responsibilities allotted by society. However, a closer scrutiny of his early novels indicates limitations of his vision. The image of American man that he created was lopsided and made largely at the expense of female characters.

In his defence, Saul Bellow is not alone in his failure to integrate female experience into his depiction of the human predicament. He simply followed his contemporary writers, who displayed a pronounced tendency to create somewhat negative, cardboard-like images of women. Many of these novelists were accused of portraying only one-dimensional female characters. These women never faced a crisis because their roles as wives, mothers and mistresses proved to be absolute from beginning till end of the narrative.

Bellow had a sympathetic attitude towards human beings struggling to create order in their personal lives. For him, the individual, even while suffering from self-inflicted limitations, has dignity. Tormented from this unique masculine anxiety, his male protagonists seek comfort in women but they rarely find it. Many women appear in

his stories but they were outlined as either cruel or stereotypical. As a result, man-woman relationships was a peripheral theme throughout Bellow's early fiction.

Only justification which was offered was that his novels dealt with highly individualistic heroes who were caught in a life-altering moment. They were looking for affirmation of self. At this critical juncture, the protagonist has a significant, often intimate relationship with one or more women. This relationship is crucial in illuminating his character. Despite their significance in the protagonist's life, these women characters were usually depicted as secondary to the protagonist and their characterization was always clichéd and chauvinistic. Bellow, however always asserted that he had, "the kindest feelings towards women which have not come out that way."² The most scathing criticism was that of Leslie Fiedler who stated that "Bellow's work is singularly lacking in real or vivid female characters; where women are introduced, they appear as nympholeptic fantasies, peculiarly unconvincing."³

This negative depiction of women led to Bellow being identified as a misogynistic novelist. There was a common charge that Bellow was masochistic and chauvinistic in his attitude towards female characters. The feminist critics pointed out that his novels "usually construct an implied male reader or narrator" and this narrative construction nearly always eclipses the female voice and ultimately creates within itself "the narrative conditions of a misogynous collusion of men against women."⁴

The Dean's December (1982) is considered an important turning point in Saul Bellow's fiction. It fundamentally departed from the sexist tone that had earlier flawed his novels. Valeria Raresh and her daughter Minna Corde are likeable, plausible and well-rounded characters. Even minor female characters like Gigi and Vlada are defined with adequate intelligence and texture. In the favourable portrayal of these women, Allan Chavkin sees the traces of feminism and observes that "it is the best indication of Bellow's real feelings on this matter."⁵

Bellow's next novel *More Die of Heartbreak* (1987) falls in the familiar trope of depicting cutout-like women characters, that too in negative light. The novel is again hero-centric and preoccupied with sexuality. The women are sketchily portrayed and in general, described in harsh terms. After portrayal of harmonious married life in *The Dean's December*, this novel again paints a dismal domestic scenario of Trachtenbergs and Craders. Mrs Rudi Trachtenberg is like any other Bellovian maternal woman who is expected to be always forgiving and compassionate woman. Matilda Crader shares a muddled married life with Benn. She knows that her husband has married her not for beauty but for her talent of management; and he finds living with her a torment. Another character, Dita Schwartz bears a stark resemblance to Ramona in Herzog.

Bellow's later fiction— *A Theft* (1989), *The Bellarosa Connection* (1989) and *The Actual* (1997); constitute an important milestone in Bellow's oeuvre regarding portrayal of women. The works of the later phase reverse the oft repeated charge of critics against his ability to portray realistic female characters. He made them humane and believable by attributing distinctive traits to them. These novellas demonstrate that Bellow's women protagonists grew in complexity and individuality. In fact, they evolved to the point where these characters have the same well-defined, flesh and blood traits as the male characters. Their evolution also highlights a more tolerant and compassionate view of humanity. As a result, it should come as no surprise that as the women broke the rigid framework and developed into independent characters, the protagonist is positively influenced by them and becomes a more integrated personality.

The year 1989 was a year of many firsts in Bellow's literary career. It was the first time that a writer of his stature had chosen to publish his book *A Theft* in paperback, an unprecedented decision in those times. Bellow's boldness extended to his choice of writing with a female central character for the first time. Bellow admitted, "I do see *A Theft* as a departure. I suppose I am asking a reader to feel his way into regions never before visited."⁶ Constantly criticized for his inability in creating realistic women in most of his early novels, Bellow's

consciously departed from his trodden path in *A Theft* and made a woman the voice of the narrative. Bellow's high regard for the heroine Clara Velde summed up his attitude:

"Clara Velde is a composite of all the women I've known... I had a love affair with her in the writing. I was all charged up about her. I took great satisfaction in getting close to a uniquely female intelligence. I've often experienced this intelligence, but for some reason, I've never thought of writing about it. Then I reminded myself that, after all, I did know a great deal about ladies."⁷

The novel narrates an engaging and human story of the passionate Clara who is described by the narrator as attractive, successful and intelligent with "short blond hair, fashionably cut, growing upon a head unusually big. She needed that head; a mind like hers demanded space."⁸ She is an executive in a publishing company, dealing with matters of fashion and lifestyle. She is in her forties and married to her fourth husband, Wilder Velde, by whom she has three daughters. But the true love of her life is the high-flying Washington figure Ithiel Regler. The two have been secretly having an affair for the last twenty years.

Clara believes they are soulmates but Ithiel has avoided marrying her. However, he bought her an emerald ring which "represented the permanent form of the passion she had for the man" (43), and Ithiel's continually increasing respect for her shows that "this attachment, his feeling for her was permanent" (42). The ring holds a deep sentimental value for Clara. It is a symbol of their undying love. The ring is lost, and Clara suspects that the boyfriend of her Austrian au pair Gina Wegman has stolen it. The simple plot deals with her efforts to recover the ring. In the process, she develops a deep connection with Gina and her oldest daughter Lucy, two other kindly presented female characters.

Besides being a successful executive and a conscientious mother, Clara is sensitively humane and protective of people around her. Ithiel acknowledges her loving nature, "Clara... you were a strange case—a woman who hasn't been corrupted, who developed her own moral logic, worked it out independently by her own solar power

and from her own feminine premises (58).

In Clara, there is a constantly conflicted about choosing between love and marriage. Her adulterous nature is shocking but she desperately tries to save her marriage as well as love life. Under the moralizing influence of the ring, Clara comes to develop her own moral code of love. She arrives at the conclusion that she can't give up her love for Ithiel and she has no intention of dissolving her present marriage because, "You couldn't separate love from being." (31)

Ithiel too discovers within himself an increasingly "permanent" feeling for Clara, "a continually, increasing respect for her," (58) and highly appreciates her as a person. They awaken to a deeper understanding of the possibilities of experiencing real love with the retrieval of the ring.

Clara's uniqueness makes way for the gigantic nobility of Sorella Fonstein, the heroine of Bellow's next novella, *The Bellarosa Connection* (1989). The narrator of the story is an old male Jew, but "the female characters are not falsified because of his ethnic bias."⁹ Sorella is a woman of enormous proportions. She is an extremely well-informed, spirited woman who has helped her husband build a successful business in his adopted country, America. Recognising her business acumen, her husband Harry admits: "My company would have stolen me blind. I wouldn't be the man you are looking at today."¹⁰

Sorella and Harry embody the immigrant experience in America. She speaks for all the migrant Jews when she asks the key question of the novel: "But now comes the next test—America. Can they hold their ground, or will the USA be too much for them?" (65) She wonders if the next generation will remember the Jewish traditions from which their parents have grown or will they lose their values in the process of assimilation.

Sorella realizes that Harry needs to thank Billy Rose in person for saving his life in Rome. She ingeniously devises a scheme to confront and impress on him the necessity to meet her husband. She

gathers the documentary proof of Billy Rose's underhand activities" arson, sabotage, sexual impotence," and confronts him with the threat: "Meet my husband and let him spend fifteen minutes with you, shake your hand and say thank you, put closure to that part of his life, do this, or I will expose you for the piece of filth you are." (42) After Billy Rose refused to give in, she could have exposed to the world his real persona. But she walks out on him after throwing the file containing incriminating documents out of his bedroom window in a gesture of contempt. Though she fails in her attempt, she emerges as a devoted wife to her husband.

The narrator believed that Sorella Fonstein was an oddball; a beautiful and superior person. She possessed qualities like love, loyalty, shrewdness and toughmindedness, that impressed everyone. Her positive representation is an important landmark in Bellow's portrayal of female characters.

Besides Sorella, there are two other female characters which reinforce the impression that Bellow has at last got around to writing convincingly about women-Deidre and Sarah. Deidre, the narrator's late wife, was a voracious reader of books and would often "read herself to sleep" (85). The narrator feels sentimental looking at his dead wife's books, still lying on the bedside table. After the horrible dream which makes him feel lonely and helpless, the narrator longs for her company: "And whom should I take this up with now? Deidre was gone; I can't discuss things like this with my son." (88)

Another character, Sarah was his well-respected, old-fashioned caretaker. This black lady possessed utmost "discretion, discernment, wisdom of life" (91). She understood the narrator because of her "womanly intelligence and the two of them, even without using many words, tacitly exchanged information at a fairly advanced level" (91). She lives on the margins of the narrator's memory, yet he describes her fondly.

Bellow's last novella, *The Actual* (1997) is like a shining beacon among his galaxy of works with regard to presentation of female characters. This short piece of fiction has several female characters- each maturely and sensitively depicted. The narrator, Harry Trellman,

is again a middle-aged Jew but the heart of the story is Amy Wustrin, his high school sweetheart. She is narrator's inseparable Chicago connection. The story spans just one day, when the coffin of Amy's second husband, Jay, has to be exhumed and reburied alongside his mother-in-law. Amy and Harry, who is also her late husband's best friend, supervise the exhumation. While the digging is carried out, the two wait inside the limo, and a conversation develops. As the two forlorn lovers dig back into their memories, they confront their feelings for each other.

Amy had just finished college when she married Berner, who turned out to be a gambler. He gambled away the small raincoat factory he had inherited, squandered away all his money and disappeared for good, leaving behind Amy and two young daughters. Amy laments: "He didn't even abandon us... He barely noticed that we were there."¹¹ Second time Amy married Jay Wustrin, Harry's best friend. Jay turned out to be a ladies' man, representing free sexuality. He expected Amy to play along and accept his extra-marital affairs as a norm. At every New Year Party, Jay "brought all his lady friends to the house together with their poor wimphusbands." (69)

When Harry reassures Amy that not all men are same and that he was a faithful husband for many years, she complains with a rejoinder: "If you were faithful to a distant, cold woman. Jay wasn't at all, to me, when I was doing my best" (70). Amy and Harry were high school sweethearts and he still loves her. For the last forty years, he "had kept... preserved as she had been at fifteen years of age." Even after so many years apart he can still picture her at any moment of any given day. Now looking like a middle-class matron in a tailored suit, she has emerged as a fighter. The hardships of life have elevated her to the ranks of an emancipated woman. She has lost her fine appearance but she faced bravely all the difficulties which first Berner and later Jay had thrust upon her frail shoulders.

Unloved, discarded, embarrassed and abandoned, Amy has every right to seek solace ultimately in the arms of her long-forgotten love, Harry. After spending a day with Amy, Harry confesses that she was "essentially still Amy" (99). The novella ends with Amy's life coming

full circle, when Harry gets down on one knee and proposes to her: "It's not the best moment for a marriage offer. But if it's a mistake, it won't be my first one with you. This is the time to do what I'm doing now, and I hope you'll have me." (117) Thus, the story ends on a romantic note which is quite unlike Saul Bellow of 'pre-*The Dean's December* Era'.

There are three other characters in the story and all of them are realistically interwoven in the narrative. Mrs. Florence Adletsky (Amy's mother) is portrayed with sympathy and understanding. She is always ready to offer a helping hand to the needy around her. She is concerned about her daughter's welfare and keeps promoting her as a respectable interior designer, to her friends. Harry's hypochondriac mother whose only concern is raising him as a true Jew is another interesting character. Jay's poor mother, on the other hand, is tenaciously devoted to her son and wants to see him succeed in his life. But Jay feels embarrassed by her attention and ignores her completely, much to her disappointment. All these female characters add a lot of depth to the story.

This detailed analysis of Saul Bellow's later novels puts the 'female characterization' question in proper perspective. *The Theft*, *The Bellarosa Connection* and *The Actual* demonstrate that Bellow's women have indeed come a long way from his early days. The flat, one-dimensional figures like Iva, Mary, Shula, Madeleine Herzog, Renata etc. were considered appendages of the protagonists. But in his later fiction, Bellow has presented believable specimens of women who have emerged out of the shadows of obscurity into limelight. As his fictional craft has evolved, the women have also mellowed like fine wine.

Clara Velde, Sorella and Amy, the female protagonists, have their idiosyncrasies and commendable qualities. Without sacrificing their femininity, they have created a niche for themselves in a world where they are admired by men. These women may well be described as the women of the next millennium—working, decision-making, struggling, and attaining success. By presenting these women, Bellow

has attempted a leap into the psyche of his women characters and laid bare those recesses of a woman's heart which were missing in his earlier creative phases.

To conclude, with the addition of these well-rounded characters, Bellow's world is not just peopled by flamboyant male protagonists, but also by intellectually brilliant and professionally competent women. This delayed, long-awaited streak of feminism, lifts the women from the peripheries and brings them into the limelight. It gives them their well-deserved due in the oeuvre of a celebrated novelist like Bellow.

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Recuperation of identity in Derek Walcott's *Dream on Monkey Mountain* : A Deconstructive Study

Mukta Saha*

Abstract

'Dream on Monkey Mountain' by Derek Walcott takes place in the prison in a West Indian island where the playwright's protagonist suffers from an identity crisis. The play is about the psychic tug-of-war between two worlds White and Black, colonisers and the colonised. The playwright uses the quotation of Frantz Fanon's 'The Wretched of the Earth' to make his readers understand how these two worlds exist and live together, one exists because of another but don't recognise each other's worth. The quote says: "Two worlds; that makes two bewitching; they dance all night and at dawn, they crowd into the churches to hear mass; each day the split widens." (pp-277) This paper studies how the war between these two worlds affects the one less superior. The paper upholds the theory of Jacques Derrida's 'Deconstruction' where Derrida coined the terms binary opposite pairs, the role of center, bricolage and finally bricoleur to prove that in the western philosophy the center tries to hold the binary pairs in place that is good/evil, white/black and the left side of the slash words are better and far dominating superior to the right. But the center fails to hold the pairs in position and rupture occurs which gives birth to bricolage method and a bricoleur individuals who don't worry about the center but create their own unique truth, origin, language from existence and experience. In the same way, Makak in the play *Dream on Monkey Mountain* exempts himself from the thralldom of colonisers mentally by becoming a new man who believes in his existence and identity and is not ashamed of his self-image.

Keywords: Colonisers, colonised, Derrida's deconstruction-

binary pairs, the role of center, bricolage, bricoleur, self-identity.

'Dream on Monkey Mountain' retains a synthesis of the historically conflicting elements that contributed to a feeling of disorientation and homelessness. Most of Walcott's plays concern themselves with the Caribbean legends, life and the language. The author is interested in the quality of change in his plays, rather than with trivial change for his reason. He's a visionary in a way, his work focusses on the exploits of the blacks by the whites and also on the exploits of the Caribbeans themselves. This theme of repression and oppression in the play 'Dream on Monkey Mountain' reflects not only the noble revolt of the Negro's against the white lord but also the valiant nature of the protagonist denouncing the equally oppressive position enforced by the black racists.

The leading figure in 'Deconstruction' Jacques Derrida argues that all structures have a centre. And each structure is composed of two terms (binary pairs or opposition) that are put in some kind of relationship to each other. According to Derrida, one part of the pair is often given a higher cultural value than the other within such a framework based on binary pairs, one term is marked as positive, and the other as negative. Therefore we get pairs like good/evil in Western Philosophy, where good is superior to bad. The center serves two purposes- it creates the system and operates it according to the rules that develop or create them as superior 'the self' and on the other hand 'the other' that is the West Indians as inferior. Derrida argues that most of the approaches we think of the world are binary opposites that involve light / dark, day/night, up / down, right / left, white/ black, male/female etc. The Western culture, thought is structured primarily in terms of these binary oppositions, but Derrida raises this question that good is better than evil but how the male is better than female or white better than black.

In the play 'Dream on Monkey Mountain' Derek Walcott raises the same question, how can the centre decide white is better than black. The play upholds the tense relationship between colonized and the colonizer. The European who colonized the West Indian land

* Scholar in English Literature, Institute of English Studies and Research, Amity University Kolkata

made the natives believe they are less better, worthy than the former. The play's action takes place in prison on a Victorian-era West Indian island where Makak is controlled over by Corporal Lestrade along with Tigre and Souris, three inmates in one cell. Makak was arrested for collaging Alcindor's Cafe. As fragmented as Makak himself, Lestrade, a mulatto, is portrayed as the worst kind of drastic possible: a self-deluded representative of law and order, doing the 'white people work' and denouncing the Blacks as 'animals, beasts, savages, cannibals, niggers' whom he sees as dedicated to the task of 'turning this place into a stinking zoo'. (p.216) Lestrade believes in the superfluous colonial world, a made believe world which devotes their life and works in a party to the slaughter of language to demean the Blacks. Though out the play we find him abusing Makak with words, the image is always static, but Lestrade tries to play the role of justice for the whites against the blacks, basically a mouth-piece of the colonial hegemony, he responds with: 'I can both accuse and defend this man' (p-220).

The niger who is wretched and enslaved by his inferiority also believes the Western rule and words, the former let this inferiority to devour them to an extent that they not only think they are ugly but feels ugly too. They agree to the subordination and lives in alienation. Makak the protagonist first long speech proves his pain of isolation and degradation he is suffering mentally and physically because he is not understanding why the colonizer law says 'white is better than the blacks'. He says with agony:

Sirs, I am sixty years old.
I have live all my life Like a wild beast in hiding.
Without child without wife. people forget me like the mist on
Monkey Mountain. Is thirty years now
I have look in no mirror,
Not a pool of cold water, when I must drink,
I stir my hands first, to break up my image.' (p-226)

The speech suggests that not only because he is black and considers himself unattractive but also because he can not face what

he is- blurred and eclipsed, Makak struggles to face the essence of his human existence, his very existence is a doubt in his own eyes. The colonizing European law affects the mind the consciousness of the colonized the West Indies people to an extent that they dream, hallucinates of becoming like their rulers (the white people). Makak's depression, stress, lack of individuality and self-doubt embraces and gives birth to a woman (Madonna-like):

"...I behold this woman
The loveliest thing I see on this earth
Like the moon walking along her own road.' (p-227)

This illusion of a woman's beauty created by Makak is his sense of futile obsession with Whiteness and Europe by the West Indians. Whereas others are not part of his faux creation, Lestrade, Souris and Tigre sum up the image as insane, denigratory. Lestrade says 'Is this rage for whiteness that drive niggers mad'. Fanon explains this in detail in 'Black skin and White Masks' and emphasises that in black men, the desire for white women is easily recognized. The apparition strengthens him, the white woman of Makak 's dream. The center made Makak believe in his ugliness and this oppression developed a hankering for beauty and the vision of the white woman gives his life meaning of freedom, equality to the whites. Makak feels pride telling his only friend Moustique that in his vision the white apparition acknowledged him by his real name, without discriminating between white/black. He says:

'She call out my name, my real name. A name I do not use.'

'She did know my name, my age, where I born, and that it was charcoal I burn and selling for a living. She know how I live alone, with no wife and no friend...' (PP-235-6)

To this Moustique, who is Makak alter ego, who avails the latter to live in the reality and fantasy, feels for Makak's emotions, the agony of the blacks, Moustique's short soliloquy upholds how the western culture affected the colonizers mentally that the native's dreams, fantasies are not substituted to gloat but pain. Moustique says: 'The misery black people have to see in this life... A man not only suppose

to catch his arse in the daytime but he have to ride nightmares too.’ (p-238) In scene-ii of ‘Dream on Monkey Mountain’ shows Makak as a Jesus-like healer. Josephus, an old woman’s husband, was bitten by a snake, and they called the priest. He could see the hell out of the edge of his bunk. Then Makak comes and praises God, and twice passes his hand over the face of the man, and tells him to walk, and he stands up and walks. Makak holds a piece of coal open with his bare hand before the person walks and the coal turns into a red bird and flies out of his hand. Whereas back in the cell, Lestrade begins to contemplate Makak as the former is still falling prey to the vices of European postures, eclipsing his psychological and cultural composition. His sense of identity and home rests in the complete and rigid replication of the ideas and prejudices of Europe and ignorance of the Black aspect of his mulatto heritage. He tells Souris and Tigre after wearing his decorated wig and gown: ‘This is our reward, we have borne the high torch of justice through darkness to illuminate with vision the mind of primeval peoples, of back-biting tribes.’ (pp-256). Lestrade strides through the marketplace, almost like a supervising planter-he’s armed, overconfident and relaxed in his understanding of the ‘slaves’ suffering he tells the vendors, ‘they paralyse...because they born slaves and they born tired’. When he learns about the rumours of Makak’s healing powers, Lestrade replies: ‘The crippled, crippled. It’s the crippled who believe in miracles. It’s the slaves who believe in freedom.’ (pp-267)

In Joseph Conrad’s “Heart of Darkness,” Kurtz’s says: “the colonizer sees himself as the bearer of the torch of civilization and salvation to the ‘darkness’ of Africa” (Conrad, 118). The Blacks are subjugated, they want to have faith, want to do good to the society, and tries to be part of the colonized society, but the European center will never allow the colonized natives (the West Indians) to be equal to them. The European law has marked themselves as superior and the blacks as inferior, therefore the former will do anything to keep the binary pairs superior/inferior in its right place. The center limits play and guarantee full support. The playwright Derek Walcott gives his readers an example of Moustique been beaten down by the crowd, and later when Makak enters the scene he confesses to

Makak ‘I take what you had, I take the dream you have and I come and try to sell it. I try to fool them, and they fall on me with sticks, everything, and they kill me.’ (pp-273). The speech of Moustique is the materialist consciousness of Makak who longs for self-respect, physical wholeness and a sense of home. Moustique’s confession wakes Makak that he can never be equal to the whites if he tries then death will be the result of it. Moustique’s final advice to Makak ‘Go back, go back to Monkey Mountain. Go back’. Makak listening to this realises his emptiness, haplessness, he ‘lets out a terrible cry of emptiness’ (pp-274) Moustique was nothing but Makak alter ego, materialistic aspect of the former or can be labelled as the ‘Black reflection’ of Makak, who doped the latter to believe that he can dream of freedom, he can fantasise the ‘White apparition’ and can also be a healer and protect the white society. But with Moustique’s death these illusions segments too, Makak is left with ‘nothing’ just a ‘flesh-coated void.

Makak tries to bribe the Corporal Lestrade for freedom from the thralldom, but the latter screams hysterically: ‘I am incorruptible, you understand? Incorruptible. The law is your salvation and mine...This ain’t the bush. This ain’t Africa. This is not another easy-going nigger you talking to, but an officer. A servant and an officer of the law. Not the law of the jungle, but something the white man teach you to be thankful for.’ (p-280) Lestrade claims that the White world is where his redemption and home exist. Tigre replies to this, ‘Corporal Lestrade, the straddler...neither lion nor monkey, but a mulatto, a foot-licking servant of marble law.’ (pp-283) Tigre soon learns Makak has money hidden away on Monkey Mountain. He exploits the tormented old man Makak, and incensed by Tigre, Makak stabs Lestrade injured in frustration and horror. Makak cries ‘O God, O god! What am I, I who thought I was a man? What have I done?’ (pp-286). Lestrade’s killing stems not from ceremonial notions of sacrifice, but the selfish motive of vengeance and benefit.

Derrida announces in his work “Deconstruction” that Derrida declares that often an ‘event’ or ‘rupture’ in the binary pairs occurred. The rupture which he refers to is what he sees as a significant shift

in Western Philosophy's fundamental structure. According to Derrida, this fracture or break is called 'play'. If the 'centre' cannot keep the 'binary pairs' in their corresponding place then the 'play' does occur. When the question arises why white is better or better than black, why is male better / superior to female, heterosexual/homosexual, why is heterosexuality more privileged than homosexuality? When these questions are posed in people's minds, then the revolution takes place. In the same way, we find the bud of violence erupting between the protagonist Makak who symbolises the Black in the play and the mulatto Corporal Lestrade who is the mouthpiece of colonial hegemony resembling the Whites. Makak dreams of protest, violence against Lestrade. He talks about his imaginary army 'I want to tell them this. That now is the time. The time of war. War. Fire, fire and destruction. The sky is one fire. Makak will destroy.' (pp-295). Lestrade says: '...I'll have good reason for shooting them down...Attempting to escape the prison of their lives. That's the most dangerous crime. It brings about revolution.' (pp-286)

Lestrade's obsession with his inherited "Whiteness" and Makak obsession towards justice for the "Black" extreme gives rise to revolt, violence, protest against the centre's binary opposite pairs. Makak wants to erase these colonizer's oppressive discrimination between White/Black, and Lestrade wants to protect the binary opposites to stay neatly on their proper side of the slash and limit the "play" by harming Makak. The entire order of the systems is shaken when the two terms refuse to reside on their proper side of the slash. A system relies on these binary opposites focuses on all binaries having a certain stable structure, good is to evil, as light is to dark, as up is to down, as of right is to left, as self is to other, and white is to black. If either of these pairs begins to slide around, to deny its position in total opposition to its partner, then all the terms begin to slide, and the previously balanced arrangement is in pieces fairly rapidly. When this happens, as Derrida says, one word is no longer described as the opposite of another, light is no longer the opposite of dark, white is no longer the opposite of black. Derrida says the centre has two options when this rupture occurs, that is to throw the whole system out and try to create

another without binary pairs, or plays. But that's unlikely, of course, according to Derrida; just trying to replace one centre with another and not seeing that the centre is going to have play just like any new centre.

In the play, Makak tries to revolt against the system, the center which tries to discriminate, demean the blacks and make them feel inferior in every sphere. But he realises alone he cannot bring change, if also he can accomplish to build a new structure without any bias, inequality, still rupture will occur somewhere because a structure without prejudice doesn't exist. If the good is there than evil will stay too, but what is good and what is evil, this fight will never halt, it is a continuous process. Makak soon realises his revolt against the law that is the Corporal Lestrade is useless when Tigre confesses he just wants Makak's money, Makak feels betrayed. He wanted to bring justice, freedom for the Africans so he revolted against the Corporal and availed his friends Tigre and Souris to flee and be exempt along with him. Makak with this betrayal learnt his lesson that he alone cannot bring change.

Makak says in agony, 'I was a king among shadows. Either the shadows were real, and I was no king, or it is my own kingliness that created the shadows. Either way, I am lonely, lost, an old man again.' (pp-304) Derrida coined the word 'Bricolage' in 'Deconstruction' which implies that the system can try to hold everything in place, although it can eventually not hold play. Derrida and Levi-Strauss call the individual doing it a 'bricoleur.' A bricoleur doesn't worry about the purity or integrity or 'reality' of a method that he or she uses, but simply uses what's there to get a specific job done. The definition of 'bricolage' offers a new way of talking about and thinking about, processes and structures without falling into the pit of attempting to build a new stable system from the rubble of a deconstruction one. It provides a way of thinking without creating a new structure.

The final scene of the play is portrayed like a courtroom, where Makak kills all his conflicts, vices, and embraces his identity

as a black man, recalls his real name that is 'Felix Hobain'. He orders for the death of Moustique the false dream, materialistic attitude which tried to rebirth in Makak's life, then he orders to kill the White woman which was the polarized and static romanticized vision of his ancestral past-a vision which has itself arisen out of Makak's obsession with 'Whiteness.' Makak cries out: 'Now, O God, now I am free.' Makak ultimately frees himself from self-abuse, self-denial and self-annihilation. He finally starts believing his God and in his final speech Makak says: '...now this old hermit is going back home, back to the beginning, to the green beginning of this world. Come, Moustique, we going home.' (pp-326). Within the dream, both Makak and Moustique, having admitted their obsessions, walk towards home, towards Monkey Mountain. We realise as they walk home the dream fades away and the contradictions created by the racial and cultural complexities will no longer dominate the West Indies.

They are the 'bricoleur' now, living the 'bricolage' life. They no longer care about the white European laws against them, they no longer fall into the pit of trying to create a new system, they now believe in the reality of their roots, they don't have to be equal to the whites of order to belong to the coloniser's society, they alone can survive and do their job. They understood that they don't have to dupe and give up their name and become someone else. Derrida argues that Western Culture has always seemed and desired, stable systems, and that pledged to always maintain the same and calls 'full presence' with no play or fluidity or indeterminacy. And structure includes its inconsistencies and frictions. Such systems are impossible. Though Derek Walcott wanted his readers to learn this philosophy of Derrida's 'Deconstruction' through his protagonist Makak's role, in the play "Dream on a Monkey Mountain." We can't find a secure structure, there will be oppressions, revolts, ruptures, but that doesn't mean that to live in the structure we need to be or adapt some other identity. We should never forget our roots and learnt to accept our self-worth, identity.

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The Shining : A Modern American Gothic Masterpiece

Amrita Sha*

Dr. Bipasha Ghoshal**

Abstract

The Shining is a 1977 horror fiction by American writer Stephen King. The book is a bestseller and it established King as a prominent author in the horror genre. It was adapted by Stanley Kubrick and released in 1980 under his own direction. The film proved to be a huge success in spite of all the changes Kubrick made in characterization and motivation of action. *The Shining* is considered as a Gothic horror fiction but specifically, the book belongs to the genre of Modern American Gothic. King utilizes several Gothic conventions such as the isolated and haunted house, people and place with a violent history, ghosts and blood. But at the same time, he brings forth contemporary burning issues such as the effects of the economic and social pressure created by modern society on the individual, the issues of racism, classism, and family violence. This all makes the book a modern gothic fiction that fascinated Stanley Kubrick for adaptation and is considered one of the most popular horror films ever made. This paper analyses how the Gothic convention has been followed in various aspects of the book including plot, setting, characters and atmosphere. The paper includes a description of the efforts made by Kubrick and the production team for bringing such a complex psychological horror on screen. The paper also discusses the social issues brought into light by the narrative.

Key Words : *The Shining*, Adaptation, Gothic conventions, Contemporary burning issues, Haunted house, Stephen King, Stanley Kubrick.

Gothic has started its journey from the lantern shows of the

eighteenth century. In the 1920s and 1940s, through the stage of melodrama, it has made its way to the black and white movies produced by Universal Studios. Gothic has never been confined within the narrow framework of the classical literature and always attracted to a popular audience in one or the other way. Today, Gothic has made its way from Radcliffe and her eighteenth and nineteenth-century successors to the wider culture: to the fictions of Anne Rice and Stephen King; to the comic, music, and other subcultural styles that are most particularly imbued with a contemporary Gothic sensibility. Gothic novels have acquired a place in the University curriculum. But still, Gothic writings are regarded as carrying less Academic weight.

The Gothic as a phenomenon has its beginning with Horace Walpole's novel "*The Castle of Otranto*" (1764), the romances of Ann Radcliffe and Mathew Lewis' *The Monk* (1796). Nineteenth-Century has *pennidreadfuls* (1818) and Bram Stoker's *Dracula* (1897). After a long time dismissal as being sensational and escapist, Gothic has observed a critical revival in recent decades with the efforts of feminist critics such as Ellen Moers, Sandra M. Gilbert, and Susan Gubar. David Punter's *The Literature of Terror* (1980) brought Gothic literature in the focus of scholarly research and the identifications such as Suburban Gothic, Imperial Gothic, and Postcolonial Gothic came into existence. Also, there were Geographical identifications as Irish Gothic and the Gothic of the American South.

The films always have a close connection to the Gothic. Films being a visual medium can successfully represent the dark aesthetics associated with Gothic and this way can express cultural anxieties and desires. Nineteenth-century Gothic works that influenced cinema strongly include *Dracula* (1931), *Frankenstein* (1931), *Dr. Jekyll and Mr. Hyde* (1941). *The Orphanage* (2008) is the most recent name in the series. Gothic Cinema is now an established distinct area of academic research.

Stephen King, one of the most popular writers of our time, supports the argument of Gothic horror as a mainstream form of literature. His most of the books are best sellers having sold more

* Research Scholar, Department of English, Dhanwate National College, Nagpur, Maharashtra

** HOD, Department of English, Dhanwate National College, Nagpur.

than 350 million copies to date and many of them have been adapted for feature films including *Carrie*, *The Shining*, *Pet Cemetery*, *It*, and *the Green Mile*. King deals with the traditional Gothic themes, such as the corruption of the innocence as well as the supernatural and the paranormal. Also, he deals with the modern themes as the materialistic behaviour of the modern American Society, and contextual feminist beliefs. King uses the traditional Gothic elements to explain these modern themes. King believes that the power of terror can awake and sustain interest, and the supernatural can amuse. The present paper will discuss one of the most popular novels of King and its film adaptation by Kubrick, which is undoubtedly one of the most well-known works of horror: *The Shining*.

The Shining adapts the Gothic conventions into a contemporary cultural context. 'The haunted castle' motif has been brought back in *The Shining* by King. King has formulated the horror genre by assimilating the Gothic features to the horror fiction and thus created modern Gothic fiction. The book was adapted for a movie by Stanley Kubrick in 1980. Through his obsessively controlled direction and idiolect, combined with the original source material, Kubrick has conveyed perfectly the gothic themes by leading the spectators down the path of Gothic ambiguity, transgression, and malaise. Kubrick doesn't believe in explaining every incident and allows the audience to fill in the blanks with their own imagination. He feels that in the world of fantasy too, things should appear as realistic as possible and this would make the extraordinary more powerful. Thus all the scenes even with the supernatural are so clear, whether it is Danny's encounter with twin girls or Jack's encounter with Grady or the ballroom party scene. Kubrick cut out the psychological clues that explained Jack's being so petulant and moody in order to emphasize the hotel's effect on him.

Apart from being a chilling tale of Torrance family, *The Shining* represents a side of American society which makes it more than a Gothic horror. The racism, classism, and deterioration of nuclear families are being presented on pages and screen respectively by King and Kubrick.

The basic plot of *The Shining* traces an exclusive gothic pattern. The lead character Jack Torrance: a struggling writer and a recovering alcoholic, applies for a job as an off-season caretaker for a luxurious resort the Overlook. The hotel has a lurid past. Jack's wife Wendy and five years old son Danny come with Jack to live in the hotel. Danny and Halloran: the cook in the hotel, both are capable of seeing glimpses of past and future. This gift is called 'Shining' by Halloran. Halloran warns Danny very harshly to 'stay out' of the room '237'.

Then, there are a series of weird, inexplicable incidents. Danny encounters two little girls who invite him to play with them. Just after he sees their mutilated bodies lying down at the hotel corridor. Later Danny enters forbidden room 237, disregarding Halloran's warning. There he is attacked by a crazy woman. Jack has a nightmare killing and chopping his wife and son. He goes to check room 237 and encounters a beautiful, seductive woman who turns into a rotting hag. But he denies seeing anything in 237 to his wife and son. Later Jack meets the ghost of Grady, the murderous former caretaker who advises him to correct his wife and child. Under Grady's influence, Jack tries to kill Wendy and Danny. Wendy knocks Jack with a baseball bat, locks him in the kitchen pantry and tries to escape with Danny. But Jack has already sabotaged the radio and the snowmobile. Danny connects with Halloran via 'shining'. Halloran embarks on an adventurous journey to help Danny and his mother. King's story and Kubrick's story diverge at this point. In King's story, Halloran battles giant carnivorous topiary bushes, gets into the hotel and saves Wendy and Danny. Jack smashes his own head with a hammer. The hotel destroys in a massive explosion. Kubrick's version is more ambivalent to the Gothic codes as there is no reassuring resolution at the end of the film. The animated topiary bushes of the book become an immense topiary maze in the film. Halloran is killed by Jack the minute he enters the hotel. Danny escapes into the maze. He avoids capture by a crazed, axe wielding Jack by retracting his steps in the snow. Jack finally freezes to death. Danny and Wendy escape; the hotel does not explode and the film ends with a twenties' dance song and a close

up of an old group photograph with Jack among other guests indicating that the Overlook will continue killing.

The Gothic stories have an old castle with secret, dark rooms and scary passages having some scary secrets that haunt the characters emotionally and physically. The castle may have underground burial vaults. Rooms are abandoned but occupied by some supernatural. Stephen King has modernized these elements by assigning a big hotel 'Overlook' as the setting for his book. The hotel is empty but sometimes occupied by ghosts. In the basement, there is a boiler room in the place of an underground burial vault. Overlook has all the elements of isolation. Geographically it is isolated by the wild Colorado Rocky Mountain, and now by the winter snow. The hotel can be connected with the rest of the world by only a radio which is later disconnected by Jack. By the end, he removes the last connection; the snowmobile. In spite of the dark dusty corners and obvious places to hide, Overlook has a vast, and seamless virtual world brighten in white light. There are no monsters, demons, skeletons, corpses in the traditional sense. No monks, no fainting heroines. However, the hotel has a bloody history.

The second classic element in the Gothic stories is the atmosphere of mystery and suspense as a fear of the unknown. In Gothic novels, the display of the fear, the eerie, the horrifying and the sinister is conducted by the sublime and supernatural. In *The Shining* a five-year-old boy Danny Torrance accomplishes this feature. He has the ability to read minds, see the future and telepathic communication with others having the same ability. At the beginning of the novel, when Jack gets a job at the Overlook, Danny's invisible friend Tony shows his unlikeliness for going to the hotel. This creates a feeling of suspense as at this point in the story, the reader and the audience do not have any idea of what is going to happen. Because of his presence, the hotel becomes more alive than ever as it wants his power to increase its own.

The main character in the traditional Gothic stories is generally a villain who has a quest for forbidden power, getting isolated from the other characters which lead to his transformation as a monster

and consequently to his fall and destruction. Jack Torrance perfectly fits in the description as he is able to win the sympathy of the audience and at the same time in creating terror. Jack battles with his alcoholism, his temper, and the memories of his abusive, alcoholic father throughout the entire novel. These already existing weaknesses of his character get exploited by the hotel which slowly turns Jack from the protagonist to the antagonist of the story.

A loving mother and a devoted wife, Wendy Torrance is a modernized version of traditional Gothic heroine. She has all the traits of a Gothic heroine. She is emotional and stupid enough to love and being obedient to her husband after so many outbursts of anger. She doesn't leave Jack even after the arm breaking incident of her son. Her sense of duty makes her stay in an almost loveless marriage. She feels obliged to Jack for the favours he has shown when Wendy was having problems in her relationship with her mother. Her obedience and affection almost cost her son his life. She ignores Jack's abnormal behaviour and his inability to write as well. She suspects that he has started drinking again but she ignores this too, thus she is also guilty of her misfortune. But in her development from a dependent girl to a mature woman, she cannot be characterized as a typical Gothic heroine. Her motherhood encourages her to fight the obstacles on her way to survival.

In the traditional Gothic novels, there is a usually obscure and confusing prophecy, giving clues regarding the fate of the characters. In *The Shining*, the prophecy is delivered through the scrapbook containing the history of the hotel. The scrapbook forms a connection between the present and the past of the hotel. Primarily Jack's main interest is to become a writer and he joins Overlook hotel so that he can write in peace without any disturbance. But when he starts reading the scrapbook, he gradually comes under the influence of the hotel which redirects Jack's energy away from writing towards the hotel. The scrapbook is the very first evidence of the hotel's wish to seduce Jack. Jack gets fascinated by the past of the hotel and feels more deeply bound to the Overlook. He took the scrapbook as an opportunity for himself to write a book. When Jack sees the photograph

of the decaying hotel in the scrapbook, here realizes deeply his responsibility as a caretaker. "It was almost like having a responsibility to history." (King 175). And at this point hotel decides that Jack can accomplish the task. The scrapbook creates in Jack a strong desire to sacrifice everything for the sake of the hotel, following the example of other caretakers of the Overlook. However, the hotel with the scrapbook burns, finally putting the obscure story to an end.

Kubrick approached the adaptation by keeping in mind the Gothic references made by King. He recruited Diane Johnson; the author of the modern Gothic novel "The Shadow Knows" (1974), to co-write the screenplay with him. Diane Johnson taught a course on Gothic literature at the University of California. Kubrick and Johnson discussed a wide range of literature including Shakespeare's masterpiece *Macbeth* and its adaptation by Akira Kurosawa "Throne of Blood" (1957).

The Shining opens with the slow and monotonous sound of bassoon, and bright, crystal clear view of the mountain. The camera skims the cold, Colorado River; raises slowly, gives the view of the top of trees. The vast, endless Colorado Rocky Mountains strike awe and fear. Now the camera focuses the roadway cutting across the green pine trees and white snow. The camera descends, focuses one yellow 70s Volkswagen Beetle speeding recklessly down the road, entering a cave and emerging on the other side. Then the Overlook appears with its majestic and horrific, both at the same time look. It does not appear man-made. The scene ends abruptly with the word INTERVIEW on the screen.

Kubrick also suffuses some scenes with disturbing sounds. For example, the scene when Jack calls Wendy just after getting a job at Overlook; when Halloran informing Wendy about the food stock available in the hotel and the maze scene with Wendy and Danny laughing and throwing snowballs over each other. All these scenes are seemingly normal, but Kubrick suffused disturbing sounds indicating some mystery. Kubrick also makes spectators uncomfortable by relating some scenes via the same music. Chimes tinkle when Jack observes Danny and Wendy in the maze and again when he is in

front of his typewriter. The music is the same in the scene of Danny's encounter with twin girls and when Danny goes into the family apartment for his fire engine and has a conversation with Jack.

Kubrick directed the actors to deliver their lines slower than normal human interaction and to leave a wide amount of space between each other's dialogues. This produces emptiness and barrenness within their conversations. For example, the above-mentioned scene, where Danny goes to the family apartment to have his toy and asks permission from Jack, is filmed in a way that leads the spectators to expect the worst. The door opens slowly and Danny pokes his head in carefully. The camera focuses on Jack sitting on the bed. Danny wants permission to get his fire engine. Jack asks him to come to him first. Danny approaches him robotically. His extreme slow pace makes the viewers anxious. Jack pulls Danny on his lap, cradles him and kisses him. Then there is an almost three minutes' long conversation with long pauses that increases the tension of the scene. The strange, tinkling music which is associated with the maze scene, the camera work, the way the dialogues are delivered and the facial expressions of both, Jack and Danny, all contribute to an overall feeling of hauntedness and emptiness. When Wendy finds Jack's writing, Jack does not enter abruptly but rather slowly through the shot over the pillars.

King himself makes it clear in the book that Jack already has evil thoughts. His past issues with alcohol abuse and hurting his son, are the examples that he already has a touch of insanity inside him. Kubrick wanted someone who could handle well; being both crazy and normal at the same time. It was Jack Nicholson's hard work which made Jack Torrance's descent into madness so real for the audiences. He made it through his appropriate facial expressions and accurate gesticulations. Danny Lloyd brought forth the idea of a moving finger when he talks in Tony's voice. But this was not possible without the power full direction of Kubrick. He kept Shelly Duvall on edge throughout the shooting. The scene where Wendy swings a baseball bat against Jack was shot in 127 takes. Kubrick's cinematography is also incredible. He has used yellow and golden

colours frequently. The yellow colour is associated with insanity. Kubrick used his genius to make the audience feel a sense of loneliness. There is an endless open area behind the characters and none of them seems safe or secure.

The Shining is horrific not only because it is about a haunted hotel but because it reflects the inherent horror in contemporary American culture. Both, King and Kubrick, provide a chance for us to have a deeper look at the horror of the deteriorating society.

Throughout the book and the movie, inherent racism is prevalent. The very first information about the Overlook is that it is built on an ancient, Indian burial ground. Ullman, the manager, very casually informs Jack that there were fights during the construction of the hotel as the native Indians were in oppose. Ullman does not count the suffering of Native Americans but considers it only as a trivial matter. We realise that the natives do not matter in this situation. Overlook hotel here symbolizes the American (white) bourgeois opulence, catering to the upper-class society. The name "Overlook", symbolizes the common American practice of overlooking all the injustice it has done to the native Red-Indians. Later, when Jack has a conversation with Grady; the former caretaker of the Overlook, the ghost addresses Halloran as a "nigger" and "outside party" and further specifies "a nigger cook." In the movie, Halloran is killed by Jack. Here he can be viewed as a symbol of a victim of racism.

A number of characters in the story represent the typical American egocentrism. Ullman proudly mentions that four presidents and movie stars "all the best people" have been the guests in the hotel. Grady espoused most apparently this ideal of egocentrism when he forces his traditional views on Jack. Grady emphasizes how he "corrected" his family and asks Jack also to correct his wife and son. In his talk with bartender Lloyd, Jack refers to Rudyard Kipling's line, "white man's burden" It is a historical belief that it is the duty of white men to spread their ideal even through violence.

The final long tracking shot zeros by Kubrick on a group photograph dated July 4, 1921, Independence Day; the date of the

destruction of the original people of the country and the official establishment of today's America. Overlook can be taken as a grand celebration of the bloody ugliness on which the present USA is built.

The Castle of Otranto is considered the origin of Gothic literature. The Gothic characteristics of this novel are used even today in numerous works. Stephen King created the modern Gothic by assimilating some of the traditional Gothic features into his work *The Shining*. *The Shining* has the creepy storyline of a classic horror genre, which has been brought in to life by the powerful writing of King and convincing directorial talent of Kubrick. Overlook hotel is filled with ghosts and eerie events in the modernized version of the haunted castle motif. Despite the supernatural in the hotel, Danny's ability to see the future and read minds creates other Gothic features. Thus *The Shining* is a modern Gothic fiction and at the same time a critique of contemporary American values.

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All Life is Happy

Dr. Uttam Balu Koli*

Abstract

The meanings of the words 'life', 'happy' and 'unhappy' have been given. Hypothesis, objectives and the sources of data collection have been mentioned. The select theme of 'All life is happy?' is a justificational study from the perspectives of unhappy situations in the life of some select characters in the select 18th and 19th century British novels of *The Castle of Otranto* and *Jane Eyre* written by Horace Walpole and Charlotte Bronte respectively. It has been concluded with the view that all life is not happy as it has been merged with unhappy situations.

Keywords: Happy, Life, Select, Situation, Unhappy.

The word 'life' means, "The things that you may experience while you are alive" (Dhonde 821). The word 'happy' means, "Giving or causing pleasure" (647). The word 'unhappy' means, "Not satisfied or pleased; worried" (1519). Each one experiences unhappy situations while he / she is alive. Therefore, all life is not happy as it has been merged with unhappy situations and this select theme has been justified from the perspectives of unhappy situations in the life of some select characters in the select 18th and 19th century British novels of *The Castle of Otranto* (1764), and *Jane Eyre* (1847) written by Horace Walpole (British Novelist, 1717-1797) and Charlotte Bronte (British Novelist, 1816-1855) respectively.

It is the unhappy situation in the life of Manfred that though he is proud to be the ruler of the Castle of Otranto, the same had been usurped by his grandfather Ricardo by poisoning the true ruler Alfonso. The prophecy that, "The castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it" (Walpole) adds more unhappiness to his situation. He arranges a marriage of his son Conrad with Vicenza's daughter,

Isabella. On the wedding day, his son dies. He becomes crazy over the death of his son and over the thought of losing the ownership of the castle. Further, arousal of the evil desire towards Isabella, his son's fiancée, brings pain and suffering. He tries to convince Isabella and shamefully proposes the daughter like girl for marriage and merely to have a male heir. Isabella's escape from his custody brings unhappy situations for him. He becomes cruel. He says, "Heaven nor hell shall impede my designs" (Walpole). He bullies all including Isabella, Hippolita, Matilda, Theodore and Jerome. He kills his own daughter Matilda mistakenly considering Isabella. His innocent daughter's death brings him drastic change. He suffers from deep agony as his innocent son and daughter met premature death. He repents for his misdeeds and becomes monk in the convent. His predecessor's sin visits his generation and he is repaying for it as he loses everything including ownership of castle, son, daughter, prestige, etc. A ruler becomes monk. Is it not the unhappy situation in his life?

For Hippolita her husband's asking for divorce is a sorrowful situation. The lines addressed to Isabella by her husband, are very insulting, "I tell you, said Manfred imperiously, Hippolita is no longer my wife; I divorce her from this hour. Too long has she cursed me by her unfruitfulness. My fate depends on having sons, and this night I trust will give a new date to my hopes" (Walpole). It is shameful that her husband forces her to find Isabella. Further, he abdicates her. Finally, she becomes a nun in the convent. It is her bad luck that her husband kills her daughter to satisfy his wrong desire. Her daughter's death pains her much and she says, "I lived but in her, and will expire with her" (Walpole).

It is the unhappy situation in the life of Theodore that though he is the rightful heir of the Castle of Otranto, he seems to be, in beginning, living like a peasant without wealth, family and nobility. He confesses to Manfred that the miraculous helmet arrives and crushes Conrad and, "The miraculous helmet was exactly like that on the figure in black marble of Alfonso the Good, one of their former princes, in the church of St. Nicholas" (Walpole). This confession brings

* Research Scholar, Tal.-Hatkanangale, Dist.-Kolhapur, Maharashtra

unhappy situations in his life. Manfred calls him magician and imprisons him falsely accusing for murder. He helps Isabella and confesses the same to Manfred. This help and confession also invite unhappy situations for him. Manfred imprisons him again and orders to separate his head from body. His past story containing his enslavement by pirates and freeing by Christians after many years, his working as a farmer, etc. indicate the unhappy situations in his life. Frederic seems to be the claimant to the ownership of the Castle of Otranto, but he remains missing for many years. His wife dies in child birth. He joins crusades and infidels capture him. Though he is in Matilda's father's age, he loves her and becomes ready to betray his quest to fulfill his desire to marry her. He makes deal to get Matilda by handing over his innocent daughter to the tyrant Manfred. All these situations make his life unhappy.

The unhappy situations in the life of some select characters in the select novel of *Jane Eyre* can also be traced. First of all, Jane Eyre's parents have tragic marriage and death story. Their marriage is scandalous. They belong to different social classes. Therefore, the family and friends disown them. Jane says: My father had been a poor clergyman; that my mother had married him against the wishes of her friends, who considered the match beneath her; that my grandfather Reed was so irritated at her disobedience, he cut her off without a shilling; that after my mother and father had been married a year, the letter caught the typhus fever...and both died within a month of each other. (Bronte)

The death of parents and her being orphan bring further unhappy situations in her life. Mr. Reed, her uncle, brings her at Gateshead Hall. But when he dies, she becomes alone. Nobody cares for her. Her aunt Mrs. Reed, children and servants harass her. Most of the time, they lock her in the room in which Mr. Reed died. Her stay with Mrs. Reed is the unhappy situation for her. Mrs. Reed tortures her as her husband loves Jane much than her own children. She forgets the promise of her husband to raise Jane appropriately. She treats her badly. Her cruel treatment becomes obvious in the following

lines of Jane: I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty. (Bronte)

Mrs. Reed's husband dies. Her son John is spoiled and addicted to gambling and drinking and commits suicide as she is unable to pay his debt. Both her daughters are spoiled and compete with each other. They seem to be self centered and are unconcerned to their dying mother and breaks off all relations with each other in further life. This all show the picture of Mrs. Reed's spoiled family and her tragic plight. Mr. Rochester's wife is mad. He suffers much by his early marriage with her. He roams Europe to avoid the results of his indiscretions. The recklessness, liberty and lustfulness cause him problems. He tries to find happiness in the company of mistresses. He maintains affair with Celine Varens, a French opera dancer. She gives birth to a daughter Adele and claims Mr. Rochester as her father. Mr. Rochester disbelieves it but nonetheless, when Celine abandons her, he brings Adele to England. He discontinues his relation with Celine as he realizes her unfaithfulness and only interest in his money. Blanche Ingram prepares herself to marry him considering his money only. He loves Jane and convinces her for marriage. But just before the marriage, she realizes the fact of his first marriage. Therefore, she refuses to marry him which causes him unhappiness.

At the end, he loses his hand, eye and manor, when his mad wife sets fire in Thornfield. Is it not the unhappy situation for him? It is the unhappy situation for Bertha Rochester that she is a mad woman and it is a part of her maternal inheritance. She seems to be often locked in the room by her husband. She usually tries to escape and therefore guarded by Grace Poole. She injures her brother Richard Mason when he comes to meet her. She burns the Thornfield and dies by plunging in flames. Is it not the unhappy situation for her?

The select characters in the select novels of *The Castle of Otranto* and *Jane Eyre* are Manfred, Hippolita, Conrad, Matilda,

Isabella, Theodore, Frederic, Jane Eyre, Mrs. Reed, Mr. Rochester and Bertha Rochester. Their life seems to be merged with unhappy situations. Though the select novels represent two different centuries of eighteenth and nineteenth, the common thematic thread of unhappy situations appears to be same. Therefore, to conclude, it has been said that all life is not happy as it has been merged with unhappy situations.

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Tagore's The Golden Boat : A Critical Study in Context of Deconstruction Theory and the British Colonialism

*Ujjal Mandal**

Abstract

What is literature? What the world thought yesterday that we think today and what we think today that the world will think tomorrow. This is a concise study of Tagore's mastery over mind. Reading filters the human mind, understanding refines the heart and feelings allow the human heart to read the heart of the writer. The main contribution of this work lies in disentangling the diverse facets of the text and the touch of British Colonialism. This study will help the connoisseurs of literature to understand the text in Derridean deconstructive point of view. This paper also looks for the evidence of gaps, fissure and discontinuities of all possible outcomes. Namely, this study scrutinizes a whole range of themes and motifs such as reality, labor, deeds, fear, hope, psychology and individuality.

Keywords: Jacques Derrida, Deconstruction, Metaphysics of presence, Logocentrism, Aporia, Spiritual Optimist, British Colonialism.

A poet always gives birth to an artistic creation and the creation is absolutely spontaneous. What is natural that constitutes nature. Rabindranath Tagore is a unique creation of nature and a true Renaissance man. He is a prolific writer who won the countless human hearts by his literary intellect and who explored social, political and spiritual theory through the heart of his pen. Tagore is the supreme figure in the field of knowledge who was born on May 7, 1861 in Calcutta, Bengal Presidency, British India (present day, Kolkata, West Bengal, India). When Tagore was child, his mother Sarada Devi died and father was Debendranath. He was raised by the servants. Tagore was a bright figure since his childhood. Like an incessantly fluxing

* PG Scholar & Poet, University of Gour Banga, Department of English, West Bengal. (India)

shower is the Tagore's heart. When a dead leaf moves with the current of water, the dead leaf feels no resistance and no shoving but the reason behind it, that this dead leaf feels its life again with the touch of divine contiguity (water). Tagore is stream like figure, where he throws the light of emotions, there bloom new lives. In 1913, Tagore won Nobel Prize in literature for his great work *The Gitanjali*. He is known to the nation as the Bard of Bengal, as Biswakabi and as his pseudonym Bhanu Singha Thakur. Tagore is a polymath, poet, musician, novelist, dramatist, essayist and artist. A multifaceted personality Tagore is the seeker of truth, the seeker of beauty, and the explorer of complex thoughts.

The Golden Boat : Tagore's *The Golden Boat* was published in 1894 in the collection *Sonar Tori* reflects Tagore's proficiency in his artistic endeavor. The poem has two aspects: literary and philosophical. The textual interpretation is the subject of the literary aspect trying to discover alternative meanings in the text. Metaphysics of presence is the topic of philosophical aspect that affects the whole philosophy and this is the main purpose of deconstruction. The given poem is replete with deeply philosophical allusions. The poem begins with the lines: Clouds rumbling in the sky; teeming rain. I sit on the river bank, sad and alone. The sheaves lie gathered, harvest has ended. The river is swollen and fierce in its flow. As we cut the paddy it started to rain. (Tagore 1-5)

These lines show a serious setback of the conferred poem. The poet sits lonely in his paddy field with his sheaves lying near him. The second line denotes the poet's deep concern as he is scared of the flashflood due to the massive rain. He is seated and finished his harvesting and so along comes the *Golden Boat* to, "Take away my golden paddy as you sail" (Tagore 20) but the boat sails away leaving him alone on the bare river bank. This is the reason behind the poet's distressful heart that is said earlier. The boat approaches to shore to take all his efforts and labor. When the poet implores to the boat to take him along, the answer is as follows: "No room, no room, the boat is too small". (Tagore 26) The poet suffers utmost loneliness: "On the bare river- bank / I remain alone- What I had has gone: the golden boat took all". (Tagore 29-30)

Research Objectives : The objectives of this paper are as given below: Firstly, to scrutinize Tagore's given poem *The Golden Boat* within Derridean deconstructive perspective for exploring the diverse facets of the text. Secondly for dismantling the integrity of the text from the deconstructive hermeneutics of Jacques Derrida, and lastly, to mark the British Psychology in India and their devastating effects on human peace.

Research Questions: This research paper is focused on the following questions:

What is the most effective theoretical strategy for increasing the comprehension of the text?

What are the main factors of Derridean deconstructive perspective in developing Tagore's given poem? Does economic degradation caused by the British lead to a reduced mental capacity in nation?

Research Methodology : Textual allusions and expressions are studied with great care for supporting this paper. But the crucial equipments of this study are the metaphysics of presence and interpreting the given text. The expensive references are instituted from various primary and secondary data.

Literature Review : This research paper critically analyses the given poem, *The Golden Boat*. This poem is based upon ideological and complex content in which meanings are inherent by the backstage words. This poem belongs to the pre-independence era, gloom and uncertainty prevalent in the time and the symbolic artistry in Tagore's *Golden Boat*, delineates a co-relation between the reality and the idealism and the mundane with the eternal. This paper has sought some references that speak of Tagore's intimate rapport with the spirit of nature that helps to unfold the meaning of his textual facets.

Cuddon in his *Dictionary of Literary Terms* says that in deconstruction: "a text can be read as saying something quite different from what it appears to be saying... it may be read as carrying a plurality of significance or as saying many different things which are fundamentally at variance with, contradictory to and subversive of

what may be seen by criticism as a single stable 'meaning'. Thus a text may 'betray' itself". (74)

Derrida states "It will be I? It will be the silence where I am, I don't know, I'll never know in the silence you don't know, you must go on, I can't go on, I'll go on". (Derrida, *The Unnamable*). This passage is characterized by the use of aporia. Here Derrida used questions, doubts and deferral of meaning. This term is Derrida's another ground breaking term, it is also called 'dubitation'. In a philosophical way aporia is the difficulty encountered in establishing the theoretical and hidden truth.

Tagore states in his Epilogue that nature is the beauty of life : "I believe in an ideal life. I believe that in a little flower, there is a divine power hidden in beauty which is more potent than a gun. I believe that in the bird's note Nature expresses herself with a force which is greater than that revealed in the deafening roar of a cannon. I believe that the vision of paradise is to be seen in the sunlight and the green of the earth, in the the flowing stream, in the beauty of spring time and the repose of a winter morning". (Tagore 79). These lines expose Tagore's spiritual consciousness upon the spirit of nature, and the values of beauty. On the river Padma, Tagore spent much of his time, on his acceptance of the Nobel Prize, Tagore says: "When I was twenty five years old, I used to live in utmost seclusion in the solitude of an obscure Bengali village by the river Ganges, in a boat house. The wild ducks which came during the autumn from the Himalayan lakes were the only living companion, and in that solitude I seem to have drunk in the open space like wine overflowing with sunshine, and the murmur of the river used to speak to me and tell me the secrets of nature. And I passed away my days in the solitude dreaming and giving shape to my dreams...And then came a time when my heart felt a longing to come out of that solitude and do some work for my human fellow beings". (Tagore, Rabindranath. "Nobel Prize Acceptance Speech". Stockholm, 26May). The young Wilfred Owen, an English soldier and poet when he went to the battle field of First World War, said to have had a copy of Gitanjali in his pocket. Tagore was well versed in religious touch, the direct

communicator between God and the human beings through his spiritual consciousness and he shows God is close to the human heart. In Tagore's poetry, God, Man and Nature play an important role to catch his philosophical and theological perspective who was influenced by Upanishads, Kalidas and Sanskrit Literature and Upanishadic knowledge is the essence of his poetic, artistic and spiritual spirit. Kshudiram Das, Tagore's distinguished Scholar says that the synthesis between the real world and the imaginary word is a reflection of Tagore's journey from the West to its introspective meditation or spiritual interior. K.Das when experiences both the reality and the imaginary world of Tagore, he reads human heart, and tends to overlook it such an inspired poem, *The Golden Boat*. We go through the book '*An Era of Darkness*' written by Shashi Tharoor, we will find that the writer brilliantly elucidated the plunder and deception by the British. He carried out the story with irrefutable facts and impeccable presentation and wonderful insight into British rule in India. Dinabandhu Mitra's important drama '*Nil Darpan*' shows the Indigo Revolt(1859) in Bengal when the farmers refused to sow indigo in their fields to challenge the exploitative farming under the British. In the drama characters and the indigo planters are all villagers. Colonial exploitation through manipulation over the poor by the British has been reflected by this drama.

All these books and information are very informative. Very few researchers worked on this topic, so this present study is going to be innovative in nature applying Derrida's deconstruction. Deconstruction: Deconstruction is a critical approach of understanding the relationship between the text and the meaning. This philosophical form mainly derived from the Algerian-born French philosopher Jacques Derrida(1930-2004). The Oxford Dictionary defines deconstruction as "a method of critical analysis of philosophical and literary language which emphasizes the internal workings of language and conceptual systems, the relational quality of meaning and the assumptions implicit in forms of expression" (1981). Deconstructive thinker Derrida believes that the meaning is constantly changing. An example of deconstruction is reading a story thrice, 20 years apart

and seeing how it has a different meaning each time. Derrida uses various key terms like 'logocentrism', 'metaphysics of presence', 'differ', 'defer' for supporting his ground breaking theory Deconstruction. Logocentrism according to Derrida is the kind of attitude that logos (Greek term for speech, thought, reason) is the main aspect of philosophy. For example, Derrida's *Of Grammatology*, where he investigates the source of words, language which enables our concepts of writing to become more comprehensive. So logocentrism is the systematic way for generating a direct and unmediated meaning and power. According to Derrida, transcendental signified can be deconstructed through the metaphysics of presence. Metaphysics of presence in 'The Golden Boat': The logocentric conception of reality and hidden truth which Derrida refers as the 'metaphysics of presence'. The concept of metaphysics of presence is an important consideration in Derrida's deconstruction theory.

Truth is an eternal logos, and speech is the verbal presentation of logos. In the given poem, the Golden Boat, the researcher seeks three kinds of metaphysics such as general metaphysics, psychical or religious metaphysics and physical metaphysics. Before go through it, we need to understand what is metaphysics? This is a unique branch of philosophy which is capable of inquiring beyond physical and human science. It is a kind of 'Speculative Philosophy', sort of spiritual philosophy or the way of life. The first stanza suggests the poet's journey of earthly life is finished and he has reached in the end of his life, all his work is done. Destruction is the cause of creation, the poet uses many hidden words which suggest destruction such as 'clouds rumbling', teeming rain, the river is swollen and fierce in its flow'. But the question is, which destruction does the poet say about? The physical body of the poet, the body where the deeds like shadows painted over there. But the gift from God never can be destroyed nor be theft, the good deeds where the poet says "the sheaves lie gathered"(Tagore 3) "as we cut the paddy"(Tagore 5). The boat is none other than Time. Time is well acquainted with the speaker as he has spent much time at the beginning of his life, 'I feel that she is someone I know'(Tagore 12). Time goes ahead with an unflinching

spirit like the flowing river, it never stops, 'she gazes ahead'(Tagore 13). Everything is brittle to the ravages of time, 'waves break helplessly against the boat" (Tagore 14). From the spiritual point of view, the steer woman of the golden boat symbolizes God. As God takes merely the good deeds from the beings but refuses to bear misdeeds leading by the beings. The same thing is here, the God receives all paddy (good deeds) leaving the poet alone(denies him salvation).

Logocentrism : This term is referred by Derrida in his *Of Grammatology* which refers to tendency to the spoken word over the thing to which the word refers. According to him, 'logos' is the principle of philosophy. Logocentrism is an entire truth serving as a driving force in human consciousness. In the Golden Boat, Tagore uses such words and language which are fundamental expression of an external reality. He talks of the further bank, it suggests the spirit world or enlightenment. Tagore realizes God can be felt in the light of enlightenment. He wants to remove dark clothes so that he might feel God. Tagore here refers two things such as body and mind. If body wears dark clothes, it can never bear the bliss of eternal love with God and even mind can be involved in evil. Tagore shows the way to keep the body and soul pure and uncorrupted like the Ganges water.

Aporia : Aporia is the hidden contradiction in the text. The term aporia has varied definitions throughout history. The Oxford English Dictionary includes two forms of the word: the adjective 'aporetic', which it defines as 'to be at a loss', 'impassable', and 'inclined to doubt, or to raise objections', and the noun form 'aporia', which it defines as the 'state of the aporetic' and 'a perplexity or difficulty'. In the Golden Boat, there are few semantic aporia that renders Tagore's given poem into multiple layers of meaning which is opposed with the traditional poetic form. Some examples are as below: "Who is this steering close to the shore singing? / I feel that she is someone I know" (Tagore 11-12)) . The speaker here already knows the answer but still he asks the audience or himself to get the answer and finally he says the answer. Another example is "Oh to what foreign land do you sail?" (Tagore 16). Here the speaker exposes the answer in the question already, he puts question with the

answer 'foreign'. Such kind of rhetorical question or statement in the given poem carries the effects and complexity.

Colonial Exploitation : Simply colonialism is the establishment and expansion of colonies. In other words it is an act of systematizing over other for financial or economical profit. Ujjal Mandal surveys this study on economic backdrop of colonial India. Colonialism in India was traumatic. British ruled on India for long two centuries and controlled over every economical activity, they used India for their black interest. They ruined India's entrepreneurial spirit. The Britishers exploited Indian population as their labors and used natural resources as raw material. If we go through 'Nil Darpan'(1860) by Dinabandhu Mitra as I said earlier, we would discover how the Britishers had forced the farmers to produce INDIGO for their use in textile industries. This book is about the plight of Indigo farmers. This book was translated into English by Michael Madhusudan Dutt.

The East India Company was an English company established on December 31,1600. The main purpose of this company was the exploitation of trade with East, Southeast Asia and India. After Nawab Alibordi Khan, at the age of 23 Siraj-ud-Daulah, the Nawab of Bengal came to the throne. When he came to power, the East India Company was deprived of extension of their fortification in Bengal. So the empire builder, Robert Clive thought the best way to make authority was to replace Sirj-ud-Daulah with a new docile Nawab. Clive found Mir Jafar, an appropriate idol for the post, Clive promised to make him the Nawab. They formed a conspiracy against the Nawab of Bengal to dethrone him and in 1757 Clive defeated Siraj ud-Daulah which is known as the Battle of Pallasy in the Indian history. Siraj ud-Dailah was killed. When Mir Jafar came to power, the East India Company got the power to seize control of Bengal. This decisive victory over Siraj-ud-Daulah gave the Britishers to dominate over each and every part of Indian economy, population and natural resources. After this decisive victory the Britishers took wealth from India to their native land Britain and this plundering is known as the Pallasy Lunthon. The British

Colonialism in *The Golden Boat*: This paper investigates Tagore's hidden touch of British Colonialism which is evident if we go through the given poem. The speaker in the poem is not a single character but also suggests the whole working class of India. The paddy here suggests labor of all working farmers, their good deeds of tireless labour. But the boat is none other than the Britishers. When India was in full swing of economical power and natural resources, the Britishers thought the best way to plunder India, "As we cut the paddy, it started to rain" (Tagore 5). They castigated over Indian farmers and tortured over them physically or mentally for their own interest. The Boat here suggests the conspiratorial trap by which the Britishers came to able to plunder all Indian wealth and power. All working farmers were the brave child of India but still they were brittle to the black power of the Britishers, "Waves break helplessly against the boat each side"(Tagore 14). Imperial rule ruined India's economical backbone to fund its own industrialization. The Britishers stole all the wealth and impoverished India, " What had has gone: the golden boat took all" (Tagor 30) Conclusion: Literature is the real picture of life and the full document of social values. The essence of spiritualism and transcendentalism is reflected on the spontaneous expressions of Tagore's tongue. One who is very keen to understand Tagore's spiritual philosophy, his feelings, and his proficiency in delineating multifaceted meanings within a single plot, this poem is the way to reach Tagore. Love for nature, sacrifice for God and passion for beauty all go together in Tagore's introspection. This present paper tried to unfold the multiple facets from an innovative way. The researcher showed how spiritual logocentrism, metaphysics of presence and dominance of the British effect the mental capacity of human beings.

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POEMS

What is Life?

**Sanjhee Gianchandani*

Life is but a whirlwind of emotions
Seek one and you are trapped in another
Life is but a ship looking for its lighthouse
But the lode star is yet to be seen
Life is but a series of endless desire
Fulfillment follows ora dejection mire
Life is like the leaves on trees
Green, yellow, or brown but always free
Life is a mix of tears and smiles
Both come and last awhile
Life is a meandering stream
Built on bridges of dreams
Life is a cup of coffee on a rainy day
or a summer cooler in May
Life is belief in your creator
And a trust that all will be okay
Life is a half-painted canvas
Rainbows and mud colour it whole
Life is augmentation of love
to all those in your circle and out of it
Life is like a good book
You understand it wholly only at the end

* *ELT Editor, in the K-8 space, a CELTACertified ESL Trainer
M.A.English Literature (Lady Shri Ram Collegefor
Women,University of Delhi.

I FEEL SAD**Dr. Kulbhushan Kushal*

So many autumns
 So many stumbling springs
 So many warm winters
 Grammar of love
 Still a hard nut to crack

The barometer of truth
 Is lovingly engaged
 Measuring
 The intensity of false promises
 Delicate dreams

I am sad
 To read the letters
 Overflowing with blessings
 And prayers to God
 For my well-being

Long prefaces
 Preceding
 Relevant statements
 Crisp demands
 Shamelessly dressed
 In the rainbow of sentiments

Fish has known now
 The coloured hooks
 Spread your nets
 With care

The birds
 May conspire
 To fly across the heaven
 Holding the gentle net
 In their beaks

And those often quoted
 Recipes of success
 Are stale mantras
 Ineffective
 Promising no instant solutions

TIME TO CELEBRATE

These are the times
 To celebrate
 Soft betrayals
 Hard promises

These are the times
 To celebrate
 Simmering smiles
 Boiling loneliness

These are the times
 To celebrate
 Burning springs
 Melancholy winters

These are the times
To celebrate
Cursed blessings
Disguised curses

These are the times
To celebrate
Lingering sweet regrets
Stretching blanks

These are the times
To celebrate
Dreams of rocks
Faces of masks

These are the times
To celebrate
Negative affirmations
Positive denials

These are the times
To celebrate
Love turned hatred
Hatred turned love

These are the times
To throw
Stones on the moon
To leave alone
The glorious sun

These are the times
To bait sparrows
With grains
To release parrots from the nets

These are the times
To measure
The potency quotient of our trusts

These are the times
To sing songs of despair
Say goodbye to hopes

These are the times
To parade failures
And repent for successes

These are the times
To celebrate
The death of our friends
And drink the poison
For their delight

PRAYERS

They say-
 The prayers are effective
 In Hell too

Wedded to fears
 Prayers seldom stay alone
 Angels embellish their faces with prayers
 Gods swallow them raw
 Heaven does not hoard prayers

Grandmother- not for a single day
 Missed her prayers
 Her elaborate prayer rituals
 Several mornings compelled us
 To go to school
 Without breakfast and her rebukes
 Not a bad deliverance for us

And the prayers my grandfather said
 Generally in the afternoon
 Were quick and smart
 Like two minutes for prayer
 Three minutes for bath
 And one minute for getting ready
 And there you are!

My prayers have shown
 Resilience supreme
 Their texture has assumed
 The tone and colour of circumstances
 I've packaged them well
 For God to buy

The hard negotiator He is
 Asking for discounts on fair deals
 On zero budget
 He has created the universe
 No investment, all profit
 The show has stayed on
 More than any other
 Business Empire in the world

Prayers are instant dreams
 A fictional paradise
 Host of empty shells
 Are the prayers
 And the shadow pebbles
 Lost in the shark's belly

Book Review

**The Recognition of Ramesh K. Srivastava: A
Collection Book Reviews on his Creative Writing**

*(Ed. Dr Shipra G. Vashishtha
Authors Press: New Delhi 2020
Pp.300, Price:Rs. 995.00 .Hardback)*

The title page of a book is like the face of a man which, at a glance, reveals to the astute observer an idea of his personality. Here the title page shows the photo of Dr Ramesh K. Srivastava with his scholarly look, having a balding head, bespectacled eyes and a controlled smile. The present anthology is a collection of book reviews on his creative writings which include seven anthologies of short stories, two novels, one book of essays and one autobiography. As can be seen here, Dr Srivastava has penned creative writing in many genres except plays and poetry, giving an example of his versatile genius. His books of criticism which are twelve in number have their own book reviews, but they have been excluded from this collection.

Dr Shipra G. Vashishtha, the editor, has given an exhaustive "Preface" to the book, going into the beginning of Srivastava's writing career from a trivial incident of the loss of one rupee which he converted into a short story titled "Ek Rupaya" in Hindi and got it published in the local daily newspaper. Afterwards, he wrote and published 20 more short stories in Hindi before working hard for Master's and Doctorate degrees during which he had suspended his creative writing. On receiving a Fulbright (U.S. Govt.) Fellowship, he joined the University of Utah, Salt Lake City, Utah (U.S.A.) and completed his Ph.D. degree in 1972. It is after joining Guru Nanak Dev University at Amritsar that he began to write short stories in English and have them published in magazines like Caravan, Woman's Era, Eve's Weekly and Thought among others. The available book reviews have been collected and published in this anthology to

facilitate the readers and researchers to have them at one place, instead of their hunting for them in various libraries. It is significant to add here that two candidates have successfully completed their research work and have been awarded Ph.D. degrees on the short stories of Dr Ramesh K. Srivastava from Mahatma Gandhi University, Kottayam (Kerala) and Jiwaji University, Gwalior (M.P.).

The book has eleven chapters, each one giving the book reviews by eminent professors and critics on each of Srivastava's creative work. The most significant feature of this book is that it gives complete details of the book reviews, including the title, the name of the journal, dates and years of publication, and original page numbers of the review in the journals in which it was published.

The first three chapters give the book reviews of three collections of Srivastava's short stories, namely, Love and Animality: Stories, Cooperative Colony: Stories and Masks and Men: Stories. These three anthologies have a total of 21 short stories. The reviews were published in The Tribune (Chandigarh), Indian Book Chronicle, Commonwealth Quarterly and The Hindustan Times, among others. The critics praised the fluency of his English, spiced with humour and sarcasm. K. V. Chacko, reviewing Love and Animality wrote: "Ramesh K. Srivastava is a gifted writer of stories who knows the tricks of his trade well—an endearing narrative style, nearly impeccable language and appropriate technique to deliver an interesting theme into the readers' lap as a short story" (27).

His novel Neema was published in 1986. It was initially selected for serialization in The Tribune but the plan was sabotaged by his jealous colleagues. The novel is about the trials and tribulations of a rural girl Neema who is troubled at every place by unscrupulous people and is married to an impotent husband. The best part of it is that the novel is written in the first person narrative in which Srivastava has imaginatively reconstructed the psyche of a rural girl despite being a male writer. R. K. Moorthy writes: "It goes to the credit of the author that never, for a moment, does the narrative fall flat because Neema is a woman and the author is a man. That is where

the appeal of the book lies. Kudos to the author for submerging himself so completely in the character of Neema, for thinking and talking and acting and reacting in various situations in a really feminine way" (86-87). A large number of critics commended the novel for various reasons. Barinder K. Sharma terms it "a novel of pain, for Neema, like Hardy's Tess, suffers endlessly after being exploited and duped for her desire to lead a passionate and wholesome life" (111).

The next two chapters consist of book reviews on two of his collection of short stories titled *Games They Play* and *Other Stories* and *Under the Lamp: Stories*. These collection have 21 short sotires. One marked difference in the stories from earlier collections is these stories appear to aim at serious readers and are so unusually long that no magazine could have accommodated them. The stories like "Games They Play" and "Under the Lamp" are about miserable characters who face a lot of exploitation. Inderjit Rai Wadhawan writes about the stories in *Games* that "Srivastava has evolved a language which is fascinating and flow rhythmically and majestically carrying the reader with it" (133). Usha Bande writes about *Under the Lamp* that the collection is "marked by artistic finesse, technical maturity and realistic presentation of life, its idiosyncrasies and strength" (150).

Srivastava's second novel *Coils of the Serpent* is about a simple but honest rural young man Chandan Mohan who escapes from the stings of real serpents but fails to do so from those of a beautiful woman Nagina—a femme fatale—who destroys him completely. Tapati Talukdar praises Srivastava's exploitation of the language which reaches its poetic intensity. The narrative of the novel "acquires an authentic Indian flavour by the juxtaposition of English and the indigenous language" (169).

The essays in *Read, Write and Teach*, 35 in number, are quite diversified on a wide variety of topics, such as, changing trends and attitudes in politics, teaching and administration. Smita Das writes that Srivastava has "not only x-rayed the issues with his penetrating eyes but has churned them deeply in his mind before giving his

observations and suggestions, keeping in mind his own experiences in India and abroad" (190). Anupama Chaudhary calls the book "an invaluable contribution to the field of teaching, learning and administration" (185).

In his autobiography *My Father's Bad Boy*, Srivastava chronicles all his sufferings and achievements from the time of his childhood to the present. He had many upheavals in his personal and professional life which he calls "heartquakes—sort of mini-earthquakes within sensitive human beings. It is like crying and laughing in words, a literary outpouring, an x-ray of the soul, a pathetic overflow of a suffocating individual" (Autobiography 9). Ashok Kumar Mohanty calls the book "a powerful reminiscence of his childhood, education, service, experiences, family and professional hazards" (253).

Srivastava's *Road Not Taken* and *Other Stories* has 20 short stories of varying length. As usual, most of the stories are on various facets of life. Leela Kanal finds him sketching an "exhilarating picture of our country in its most elemental grass-roots form. The compelling and easily readable stories are narrated in a direct, unemotional, no nonsense tone that neither pads nor preaches anything" (269-70). For Smita Das, they are "simply captivating. The moment one begins reading any of them, he cannot put it away till he has reached the very end of it" (260). Binod Mishra calls the collection "a unique work of fiction . . . once started, readers are bound to be absorbed in a manner that they do not feel to put the book aside before finishing it up to the end" (268).

On the whole, the anthology is an excellent addition to one's bookshelf as well as to the library. It has been very well brought out with details of publication of each creative work along with its contents. The book reviews also carry all the relevant information needed for writing a research paper. Undoubtedly, the volume has been planned keeping in mind the interests of not only curious teachers and anxious readers but also for researchers whether working for critical essays or for M.Phil or Ph.D. degrees on related topics. It has a complete list of Srivastava's publications along with the critical

works on his creative writing. It has an excellent jacket cover design, error-free printing, good paper and fairly satisfying price, keeping in mind the rising costs of paper and printing. An invaluable collection indeed!

DR. BARINDER K. SHARMA
Associate Professor of English
Baring Union Christian College
Batala (Gurdaspur)
Punjab 143 505