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English Literature has a history of about six centuries. Sir Geoffrey Chaucer (1340-1400AD) is said to be the father of English Literature. One would not believe that prior to the Age of Chaucer English was considered to be the language of the rustics and the uneducated people in England. Latin was the language of learning and scholarship. Since then, for nearly four centuries England remained an important centre of learning. The expansion of British Empire facilitated the spread of English Language across the globe. Countries in Africa, Asia, America, Australia and Europe adopted English as a language of learning, research, administration and also as a language of creative expression. Though colonization caused enormous suffering to people but it did aid in the expansion of English Literature across these countries which were ruled by the British for some years.

The world was brought about a sea-change in the world politics. The British Empire shrunk to a small island in the northern Europe. However, English Literature and Literature in English flourished. The work of writers in the erstwhile colonies added immensely to the treasure of literature in English. It was given the name of Commonwealth Literature since these writers belonged to the countries which were members of the Commonwealth. These writers found prominence in world literature and won several awards as well. The focus shifted from England to the commonwealth. Even in the academic world English Literature programmes included the writings of non-British writers. Another genre which flourished was literature in English translation. Literature written in almost all languages in the world appeared in English translation and so the world of literature in English expanded.

The world was brought down the political power of the British Empire but her literary and academic glory continued. People from across the world kept on streaming into England in pursuit of scholarship. This converted England into a cosmopolitan nation. The presence of nationals of countries from Asia, Africa, Europe and even China transformed the English society. Though England is a constitutional monarchy, liberal and democratic forces prevailed. Authors who wrote in the late twentieth and twenty first century wrote on issues emerging out of changing international situation, migration, race and gender based discrimination, futility of warfare and the need to understand the need of building up of a multicultural society.

This number of the journal contains quite a few articles which focus on this scenario of 21st century England. In England nationalism is tied to the idea of supporting state policy as we find in India. Many writers in England have raised their voices in favor of global peace, maintaining of ecological balance despite England's participation in allied forces which attacked many countries in the Middle East.

The year 2017 marked the 200th birth anniversary year of Karl Marx. His contribution to the political economy is well known. But he has contributed to literature and art as well which finds expression in a number of his writings. Not only this, political and economic thought of Karl Marx has influenced world literature a lot. Therefore, it has been attempted to include some articles on his contribution to literature. Jane Austen's 200th death anniversary also falls this year. To commemorate her some articles focusing on the literary contribution of Jane Austen also have been included in this number of the journal. In addition to this English Language has emerged as lingua franca of the world. In most institutes of Professional studies English is learnt as a language of communication as well as a language of research writing. It was interesting to examine this phenomenon of renewed interest in English as a means of written and oral communication in technical institutions. Quite a good number of research articles which discuss the teaching and learning of English in India make a part of this journal.

The Journal of Rajasthan Association for Studies in English has been a peer reviewed journal being regularly published for last thirteen years but now onwards a board of Advisors has been constituted including academicians from across the world to guide and help the Association in excelling in the field of research in English Language and Literature. We hope the journal will be able to fulfill the expectations of the members of RASE as well as other readers. From 2019 the back issues of the journal will also be available on the website of the Association **www.raseindia.com**.

We would welcome all suggestions and critical views to improve the academic excellence of the journal.

I am sure the volume would make an interesting and profitable reading.

This number is dedicated to late ***Prof. S.N.Joshi***, who guided the Association for fifteen years since its inception as its President.

Date : 13/12/2018

– ***Rukshana Saifee***
Guest Editor

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The Post Modern Anxiety In Ian Mceawan's *Saturday*

Adarsh Rai

The word postmodernism brings in the concept of modernism and it is necessary to talk about modernism before we discuss postmodernism. Here I don't want to indulge myself in the long and controversial discussions over the differences between both terms. However, it is now a part of general consensus that postmodernism is a kind of continuation of its predecessor modernism. Nonetheless, there are differences on the grounds of fragmentation, attitude towards history, attitude towards grand narratives, parody, pastiche, unity of works, and so on and so forth. The sense of unity, among others, is the major distinguishing factor between modernism and postmodernism. The shift from unity to disunity can be found by comparing the modern and postmodern texts. Capitalism has contributed substantially in shattering the unity and reality as well. The modern works possessed a sense of unity, however, with advent of postmodernist sensibility, the works dispensed with this sense of unity. In addition, there is textuality and surfaces which refer to other surfaces without dealing with depths. The works are more sensitive towards their arbitrary nature and multiple centers instead of a single center. Juxtaposition is another significant factor informing the postmodern narratives.

Ian McEwan's *Saturday* (2005), is a novel in the tradition of Virginia Woolf's *Mrs Dalloway* (1925) and James Joyce's *Ulysses* (1922) depicting the action of a single day. *Saturday* closely resembles with an American work *Cosmopolis* (2003) by Don de Lillo which is also set on a single day. Both novels begin before dawn on their set days. The protagonists of both novels find themselves caught up with demonstrations which are politically charged: in De Lillo's case agitation against

globalization; in McEwan's it is historic anti-war demonstrations. Moreover, the central characters of both the novels are holding the top most position in their respective societies and their mindset and consciousness is revealed to the readers. Both protagonists focus on their fitness: Henry Perowne plays squash and De Lillo's Eric Parker has sessions of kick-boxing. However, both are different on the treatment of their themes: McEwan's is anti-war and De Lillo's is anti-globalisation.

The novel *Saturday* starts in the dawn when the central figure Henry Perowne is still in his bed and unable to sleep. He wakes up and approaches the window, opens it and notices an airplane burning in the sky. First he does not believe it to be true but gradually feels the gravity of the situation. And he decides not to wake up his wife Rosalind in this nightmare. This situation begins the day as well as the novel bringing in the event of 9/11 New York bombings to the minds of reader and Henry. In this way the novel begins with a sense of deep fear and welcomes the reader in the world of dystopia. This fear can be termed as postmodern fear i.e. fears of terrorism and violence in the structured contemporary life. The protagonist has most advanced security systems installed in his house then also he is ironically fearful. As we can see when Henry is introduced in the opening section of the novel:

“And now what days are these? Baffled and fearful, he mostly thinks when he takes time from his weekly round to consider.”

Henry very soon realizes that he has taken the same route several times trying to locate his house from the sky. He is witnessing the fall of an airplane but from a safe distance without even sensing the heat of the flames on his skin. McEwan, later in the novel says that Henry is ‘exploring the fringes of psychosis in safety’.(p57) He starts thinking about the probable reasons of the accident such as bombs on board, terrorist attack, jihadists and ponders about the statistics of deaths. Henry remarks:

“Everyone agrees, airliners look different in the sky these days, predatory and doomed”

The fear is also evident in the form of security system of Perowne's house which is very strong with most modern panic and alarm buttons. However, these systems are unable to spread a sense of security among family members. There is always a chance of breach which is responsible for the feeling of securitylessness. Ian McEwan remarks about this airplane accident as:

“This is the other familiar element- the horror of what he (Henry) can't see. Catastrophe observed from a safe distance. Watching death on a large scale, but seeing no one die.”

The existential situation of an Iraqi professor, Taleb, in *Saturday* remembers one that of Kafka's 'The Trial'. He was arrested and tortured without any conspicuous reason till the day of his release. He was even bereft of any means to inform her wife that he was still alive. He told Perowne:

‘ You see its only terror that holds the nation together, the whole system runs on fear, and no one knows how to stop.’

The episode of professor is somewhere suggesting the grim reality of war and its fear.

The postmodern anxiety is evident in the picturesque depiction of lovers in crisis, drug dealers and ruined old lady with her wild, haunting calls on which she shouts and cries for hours. Henry and his son while waiting for the news discuss the probable reasons of the crash and this shows the deep rooted fear in them. These depictions portray the anxious situation of postmodern rapturous life.

Ian McEwan has very well used scientific ideas in his novels. These ideas not only help to shape the consciousness of his character but the narrative itself. McEwan is deeply interested in depicting the complex relationship between literature and science. His novels such as *The Child In Time* (1987), *Black Dogs* (1992), *Enduring Love* (1997), *Saturday* (2005), and *Solar* (2010), all use particular branches of science. The debate in *Saturday* is once again between science and literature. However, this time biology usurps physics. The protagonist Henry

Perowne is a neurosurgeon and in his mind literature is mixed with religion. He regards both as outmoded means of understanding. Her daughter is a poet and is about to publish her poetry but he himself has not been able to develop a taste of literature. In addition to this, McEwan has used myriad of medical terminologies in his novels and especially in *Saturday*. He talks to Baxter even when he is trapped and tells him about his pathological disorder Huntington's Chorea. He does so to escape the rage of Baxter and tries to assure him a proper treatment through his contacts. McEwan uses the medical names of the devices used in operation theatre.). In an interview McEwan had proclaimed:

“ ... we can't quite celebrate the scientific literary tradition. We overvalue arts in relation to the sciences.”

Ian McEwan's characters Henry Perowne and his opposite Baxter both belong to two different worlds. Henry is a representative of a society which is sophisticated and cultured but Baxter belongs to the society of trouble making people. One is rich and other is poor. One is privileged and other is an outcast. Both are postmodern characters but both have different versions of postmodernism. There is a gap between their versions of postmodernism. Henry is satisfied with his condition as a neurosurgeon in the society whereas Baxter with an incurable disease and dissatisfaction with his condition, seems to stand outside that society or outside that model of postmodernism. Both versions of postmodernism are anti-theses of each other just as the characters are. Hooliganism of Baxter and his gang is the result of this gap and deep dissatisfaction. This is their way to dissent the other world

The main plot of the novel is the encounter of Henry and Baxter either on the road or at Henry's house later in the evening. Baxter is the source of trauma, his name is enough for Henry as well as readers to feel the fear and trauma. He with his gang harasses Henry, hits him on his chest and tries to extort money. From there Henry escapes but in the evening at his house the conditions are inescapable and the trauma is intolerable. A daughter is stripped in front of her family on the tip of a knife and in that condition she recites a poem by Mathew Arnold,

“*Dover Beach*”. These circumstances generate trauma in the minds of readers. On the other hand the sub-plot of the novel is politics. The politics of Iraq war is dealt with great precision. Henry has a very heated discussion with his poet daughter Daisy on the topic of Iraq War. Daisy opposes any kind of war that leads to mass destruction and same is the situation of the demonstrators. They are demanding a complete back off from war on the behalf of England. It should be remembered that London saw the most massive public demonstrations in 2003 in its history. Millions of people were on the road demanding to stop war and death but the government which was chosen by the people saw war as the only way to secure peace. Here McEwan criticizes the present form of democracy which is not ‘for the people and of the people’. Tony Blair is also been mentioned in the novel. The protagonist meets the Prime Minister and is mistaken to be a painter instead of a doctor. He tries to correct Blair but is unsuccessful. Here again McEwan criticizes the political leaders and their attitudes toward common people. The people on the roads and in their homes are alienated. McEwan has also been political in his early novels but his political edge has increased with the passage of time.

To conclude, Ian McEwan’s novel *Saturday* is a novel which depicts the contemporary trends in English Literature with its contemporary themes. The anxiety, the chaos, the fear and the politics all are amalgamated in the same text with their respective identities. Ian McEwan has been highly successful in his investigation of contemporary mind and the factors that have affected that mind.

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Ian McEwan's *Saturday* as a Literary Response to 9/11

Samikshya Patnaik

Ian McEwan's *Saturday* translates the 9/11 terrorist attacks that threatened the whole world into the protagonist's private experience that happened in the world around him in a single day. Through the fictionalization of 9/11 Ian McEwan tries to present the shock, trauma and horror that the world experienced. Henry Perowne, the protagonist of the novel is a brilliant and famous neurosurgeon by profession, husband of Rosalind, the newspaper lawyer and father to two children- Daisy, the aspiring poet whose first work, a book of poems is about to publish by a reputed publisher and Theo, a guitarist and musician by his own. In the novel Perowne's sense of unease and discomfort in his everyday life creates an allegory of a post 9/11 world where nothing seems to be certain and permanent.

The novel gives voice to the silenced section of society. Through this novel Ian McEwan provides a non-American Western perspective to 9/11. He presents the concept of invasion through the characters of Perowne and Baxter, the street thug. Perowne represents the privileged upper class Westerners and Baxter, despite being English stands for the evil outsider. The notion of invasion is questioned by making the readers look for answers for the question- who is at fault for the invasion of Perowne household by Baxter and his friends. Baxter and his friends intrudes the Perowne household and threaten them but the real question is what makes them enter into Perowne's house. Through this enactment of invasion McEwan has presented the point that everything has a cause and every action has its effects and the 9/11 attacks are also not different.

Saturday is based on single day's affair in the life of Henry Perowne on a Saturday dated 15th February, 2003 against the backdrop of a protest

against America's invasion of Iraq. The novel starts with the image of Perowne standing by the window in the middle of the night. He was disturbed by the burning image that comes into his view in the horizon. When he identifies the burning shape as a plane his reaction was to link it with that of the planes that crashed the World Trade Centre's twin towers "almost eighteen months since. (15)" this immediate association indicates the effect that this event has on people around the world. Perowne admits that, "everyone agrees, airlines look different in the sky these days, predatory or doomed. (15)"

9/11 attacks not only disturbs the American way of life but also the Western way of life as a whole, resulting in a mass unease and terror. The sense of terror that 'one day London will face it' is very much projected through Perowne's life and the fear with which he lives in. It seems as if he is sort of sure about it- "London, his small part of it lies open, impossible to defend, waiting for its bomb, like a hundred other cities...Please don't let it happen. But let me see it all the same, as it is happening and from every angle. (180)"

Through its narrative *Saturday* tries to represent the larger picture by focusing on the local and specific. The novel makes an attempt to represent the contemporary uneasiness not by painting a broad picture of the world at large but by focusing on a day in the life of one upper class London man and how his life gets affected.

15 February 2003, *Saturday* starts like any ordinary day in the life of Henry Perowne. As his daughter is coming home from Paris, France and her first book, an anthology of poetry is going to be published soon, Perowne decides to celebrate the occasion by preparing dinner for everyone for that night. Apart from preparing dinner his plan for the day is like- *Saturday* visiting to his widowed mother, playing squash with his doctor friend Jay Strauss and shopping for the family diner. While driving to a squash game in the padded privacy of his Mercedes, which he is proud of owning; Perowne is forced by an anti-war march to make a detour from his usual route and becomes involved in a minor car accident. The three young men in the other car demand immediate

compensation. When Perowne refuses to pay up, violence seems inevitable. But he has been closely observing the leader of the trio, named Baxter, and he is pretty sure he has spotted in him the early symptoms of a degenerative illness called Huntington's disease. By confronting him with this diagnosis, he creates a distraction that allows him to escape without injury. As he drives away, his relief is undercut by misgivings. He doubts the morality of using his medical authority in an act of self-defence. And his uneasiness proves well founded, for this encounter has set in motion a train of events that will result, by the end of the novel, in a much more serious threat to him and his family.

Baxter is presented as the social other in the novel without having any specific identity, no particular surname and also without any details.

“He (Perowne) puts out his hands.

Henry Perowne.

Baxter.

Mr. Baxter.

Baxter. (87)

Even if Perowne tries to know about him in detail but he fails in doing so,

“Is your real name Baxter?”

“That's my business. (98)”

The confrontation with the street thugs in the real sense changed the course of his day.

“His car will never be the same again. It's ruinously altered, and so is his Saturday. (82)”

Baxter, the uneducated, ill-bred and potentially a criminal is presented as a barbaric in terms of his physical experience.

“Black hair coiled on the back of Baxter's hands and the way his mouth bulbously, with the smooth shaved shadow of strong beard adding to the effect of a muzzle (8).”

His overall impression is a “general simian air” (88)

The description of excessive body hair and use of the words “muzzle” and “simian” refers to the idea of savagery and being less evolved. Moreover Baxter’s Huntington disease plays an important role in the perception that Perowne forms about him. He notices the ‘persistent tremor’ and his ‘distinctive’ gait and addresses that he has Huntington’s disease – “chromosome four. The misfortune lies within a single gene...here is biological determination in its purest form (94).” The phrase biological determination indicates about his origin. Moreover Perowne associates the BMW of Baxter “with criminality, drug dealing (83)” and then equates them with animals.

The characterization of Baxter enables the reading of his invasion of the Perowne household as a kind of re-enactment of 9/11 attacks. When Baxter invades Perowne’s house later that night, the reader can very well find that his actions are not random but was triggered, if not entirely but partially by the action of Perowne during their conflict on the street earlier in the day time. As a neurosurgeon when Perowne comes to know about his disease, he tries to use that as a trick to escape from them as they capture him for messing up with them. When Baxter listens to Dr.Perowne’s words he allows himself to be fooled by Perowne when says he is looking into his case and will certainly help him in doing his surgery in future by which he will be cured from this disease. But soon Baxter realises the fact that he is humiliated and sees the real face of HenryPerowne.

The initial encounter and the actions along with his attitude lead to the invasion of his house by Baxter. Although he knows that Baxter’s medical condition is also playing a role,

“For all the reductive arguments, Perowne can’t convince himself that molecules and faulty genes alone are not terrorising his family...Perowne himself is also responsible (218).”

When Baxter and his companions invade Perowne’s house later that evening, Perowne tries to apply the same trick and tries to convince Baxter that he has been looking into his case and has found something

important. But he fails to do so as Baxter is already aware of the game that Perowne is playing with him. But surprisingly what diverts Baxter is reading of poetry by Perowne's daughter, Daisy. His mood shifts from "lord of terror to amazed admirer. (232)"

According to K.M Elizabeth the dominant narrative that support the actions of America and their allies as heroic and paint the intruders as 'evil' while they remain the champions of righteousness is firmly opened to scrutiny. The readers are provided with the chance to view this global conflict in a miniature format, with Perowne representing the powers of the West and Baxter standing in for the nations of Afghanistan and Iran.

Baxter invades the Perowne family home as retribution for Perowne humiliating him and using his medical condition against him. This troubles the idea that the west is innocent, the idea that the 9/11 attacks were entirely unprovoked and that no blame can be given to either America or to any other Western nations. America is considered as the innocent victim and the terrorist as evil perpetrator. This refers to the denial of American is in any way responsible for the attack. The reason for these attacks could have been many like America's foreign policies, interference with the issue of other nations and other issues created on international stage. So in his novel, McEwan provides the reader a vision to think about it from a different perspective. The narrative used in *Saturday* focuses on the domestic life but it also represents terrorism through displacement, in the form of the intrusion and violence into the home and into the individual psyche.

Perowne's home intrusion represents the global terrorism which is triggered by the so called victim itself. The novel contains many parallels with the 9/11 attacks- the unexpected attack, the innocent victim, the perpetrator's urge to avenge a wrong and also the victim is unaware of the committed mistake of its own. Another thing that the novel projects is the sophistication of the western society, the power, the progress, the culture everything that Perowne is an embodiment of and Baxter is deprived of. Perowne taking advantage of his privileges, his social status and class tries to deceive him in his first encounter.

Baxter enters into the Perowne household by holding a knife to his wife, Rosalind as she arrives from work. And he threatens to kill and rape his daughter, Daisy. Baxter asks Daisy to take off her clothes by putting her mother at the point of the knife. But the whole thing leads to the revelation of her pregnancy and by this Baxter also gets confused and finally pointing towards a book on the table he asks Daisy to read out her best poem.

“He’s pointing with his free hand across the table at Daisy’s book. He could be concealing his own confusion or unease at the sight of a pregnant woman, or looking for ways to extend humiliation (219).”

Daisy decides to recite Matthew Arnold’s famous poem ‘The Dover Beach’. When she reads the poem there comes a sudden change in the heart of Baxter and he asks her to read it again.

“Baxter appears suddenly elated. His right hand has moved away from Rosalind’s shoulder and the knife is already back in his pocket (222).” When the second reading is over Baxter transforms into an amazed admirer from the lord of terror. Perowne thinks of him as “an excited child (223)”. He is compared to a child when he wants to take nothing but Daisy’s book, “He clutches it like a greedy child fearing the withdrawal of a treat (224).” Perowne also notices that “his eagerness and trust is childlike (224).” Arnold’s poem not only transforms Baxter into an admirer and a childlike eager person but also it helps Perowne to see the world through the eyes of the other.

Ian McEwan in his interview in *The Guardian* says, “If the hijackers had been able to imagine themselves into the thoughts and feelings of the passengers, they would have been unable to proceed. It is hard to be cruel once you permit yourself to enter the mind of your victim. Imagining what it is like to be someone other than yourself is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality. The hijackers used fanatical certainty, misplaced religious faith, and dehumanising hatred to purge themselves of the human instinct for empathy. Among their crimes was failure of the imagination. (McEwan 2001).”

Identifying with other or entering into the other's mind plays an important role in this novel. The similar thing happens when Perowne and his son Theo throws Baxter down the stairs. He falls backwards, still with outstretched arms and holding the knife in the right hand. And Perowne can see a sorrowful accusation in the eyes of Baxter, "and Henry thinks he sees in the wide brown eyes a sorrowful accusation of betrayal. He, Henry Perowne, possesses so much- the work, money, status, the home, above all, the family-the handsome healthy son with the strong guitarist's hands come to rescue him, the beautiful poet for a daughter, unattainable even in her nakedness, the famous father-in-law, the gifted, loving wife and he has done nothing, given nothing to Baxter who has so little that is not wrecked by his defective gene, and who is soon to have even less (228)."

But when Baxter is admitted in the hospital it was Henry Perowne who intrudes into his brain and does the surgery. So it's the parallel invasion that happens in the novel. And through this novel Ian McEwan wants to present certain things like the importance of literature and its effect on human psyche. The same literature in this novel transforms a terrorist into an admirer. Another thing is that threats need not come from outside and Baxter is a clear example of this. *Saturday* represents the problems faced by the British society, through the conflict between Perowne and Baxter. McEwan enables the readers to see the 9/11 terrorist attacks that happened in American through a different lenses. He has employed the idea of thinking like an 'other' within the novel to describe the perspective of the other. *Saturday* as a novel provides a platform to look beyond the imagination, to imagine the unthinkable, to go beyond the boundary of nations and think in terms of being the 'other'.

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The Next Generation Poets 2014: Voices, Themes and Concerns

Siddhartha Pratapa

In a British Academy Literature Week Panel Discussion of 2013 titled ‘Where is British Poetry Today?’, one of the panelists Simon Armitage, the well-known English poet, talking about the current trends and tendencies in contemporary poetry said, “The scene is very fragmented, and I say that as a positive; fractious on occasions and even fractured at times, but fragmented; mostly in the sense that there seems to be no dominant style or school, only a situation where many different voices are using many different approaches”(Armitage).

This is partly because of the absence of a towering major figure, like T.S Eliot or Ezra Pound or W.H Auden or more recently Philip Larkin and Ted Hughes, under whose shaping literary wing or influence aspiring poets can draw together into a movement or a group; and partly because of the very nature of the twenty first century which in its postmodern veil resists grand claims about knowledge, art, science etc. The twentieth century seems to have been so obsessed with the idea of greatness that it had the Great Wars, Great Depression along with great scientists, great artists and great artistic movements. Andrew Motion on the occasion of his retirement as Poet Laureate in 2009 said, “One of the most remarkable features of the poetic landscape in the past 10 years has been the rise and rise of Hughes’s reputation, to the extent that he is now routinely accorded “great poet” status with a lack of scrutiny which frankly does no favour to his achievement” (Motion). Obviously Motion utters the expression “great poet” in a vexed tone. But twenty first century appears to shift from the obscure notion of greatness to the much more practical one of popularity.

All throughout the twentieth century, anthologies played a vital role in introducing new poets, movements and trends to readers, and in fixing the canon and laying out the landscape of poetry. One such anthology was *The Penguin Book of Contemporary British Poetry* published in 1982 and edited by Blake Morrison and Andrew Motion. This was the anthology which introduced The Martian Poets of whom we speak of as almost the last poetic trend in Britain. The more popular *Penguin Book of poetry: From Britain and Ireland since 1945* by Simon Armitage, *Oxford Book of English Verse* by Christopher Ricks, and *Anthology of Twentieth-century British & Irish Poetry* by Keith Tuma were published in 1998, 1999, and 2001 respectively, and so have no reference to poetry published after 2000. In the last 16 years of our century no such anthology was published to do similar service. Rather the responsibility is now taken up by poetry organizations like the Poetry Society, and individual publishers who publish poetry of up-and-coming poets and award annual prizes to them based on different criteria, one of them being sales, which sets, in Simon Armitage's words "an industry trend" (Armitage).

The Poetry Book Society "set up by T. S. Eliot and friends in 1953 'to propagate the art of poetry'" releases every ten years a list of poets who have published anthologies of poems which could influence the next decade. Following its 1994 list of 'New Generation Poets' and 2004 list of 'Next Generation Poets', the PBS released in 2014 the list of Next generation Poets who had published their first collections of poetry in the ten years before 2014. Carol Ann Duffy, the present Poet Laureate of Britain, and Simon Armitage, who were themselves on the 1994 list, have taken up the duty of the patronage of the Next Generation Poets 2014. (See <http://nextgenerationpoets.com/>)

It is convenient to depend on such lists, as a point of departure, for critical analysis because they are an outcome of surveys, sales and popularity, and represent public opinion as well as academic approval, the panel judges being professors, popular poets and journalists.

The list includes an exhilarating combination of thirteen female and seven male poets from various class, cultural and professional

backgrounds. One of them, Kei Miller, is a Jamaican; two of them, Jane Yeh and Mark Waldron, are Americans; One, Daljit Nagra, is of Indian origin; One, Emma Jones, is from Australia; and the rest, Tara Bergin, Emily Berry, Sean Borodale, Adam Foulds, Annie Freud, Alan Gillis, Rebecca Goss, Jen Hadfield, Luke Kennard, Melissa Lee-Houghton, Hannah Lowe, Helen Mort, Heather Phillipson, Kate Tempest and Sam Willetts are from England, Scotland, Ireland and Wales. They range from English and creative writing teachers with higher degrees in literature to chemical biologists, from performance poets and painters to former drug addicts. Largely below the age forty, most of them were published by the five current major British publishers of poetry namely Carcanet, Faber & Faber, Jonathan Cape, Bloodaxe and Picador, and were either winners or nominees of the highly coveted Forward Prize, Costa Prize, TS Eliot Prize, National Poetry Competition, Ted Hughes Award for New Work in Poetry, the Foyle Young Poets of the Year Award etc.

The themes they deal with in their poetry are also as varied and eclectic. Nature, history, contemporary world, home, childhood, religion, secularism, technology, mythology, love, war, and art itself, and a plethora of other themes are delineated in a fresh language. Within the confines of this short paper, I would like to briefly outline the themes in the poetry of some of the Next Generation Poets eliciting examples from their most characteristic work.

Among them, on one hand, there is Kate Tempest who is particularly interested in mythology and tries to explore the inalienable connection of myth to contemporary life. She says,

“In the old days/the myths were the stories we used to explain ourselves./But how can we explain the way we hate ourselves,/the things we’ve made ourselves into,/the way we break ourselves in two,/the way we overcomplicate ourselves?”

“But we are still mythical./We are still permanently tapped somewhere between the heroic and the pitiful./We are still godly;/that’s what makes us so monstrous./But it feels like we’ve forgotten

we're much more than the sum of all/the things that belong to us."(Tempest 1)

Her book length poem *Brand New Ambassadors*(2013) actually written to be read aloud in front of audience, is about two urban families whose lives chance upon each other's. Continually alluding to classical myth, by way of telling the stories of the families, the poem asserts the godliness in all human beings, and the epic status of the stories of common people.

"The stories are there if you listen./The stories are here./the stories are you./and you fear/and you hope/is as old/as the language of smoke./the language of blood./the language of languishing love./The Gods are all here./Because the gods are in us." (Tempest 4)

On the other hand, Jane Yeh's poetic world is populated by cyber technology, robots, alien ships, android systems, ninjas, and pets like pandas, all either speaking for themselves in first person or spoken about by a lyric persona in a myriad of moods, especially one of sympathy. Sometimes the speaker imagines herself to be an electronic gadget and describes the digital states of mind of the object in question with human empathy. Her poem 'On Being an Android' is one such insightful excursion into the mind of an Android. The Android elaborates, "My positronic hair never grows an inch./(It looks like hair but it's made of wires.)/My brain doesn't look like a brain, but it doesn't matter./My friends think of me as reliable because I never get sick./My hands can be used to unscrew bolts and pull things from the oven" (Yeh 14). But the Android has emotions too. It sighs "Everyone admires my artificial skin, but nobody wants to touch it" (Yeh 14).

In another instance, in the poem 'An American Panda Leaves the National Zoo' it is a four year old pet panda that grieves its dislocation from the American National Zoo to a panda conservation center in China. The panda doesn't want to go to China, (although pandas are basically from China). For it the Chinese pandas are strangers. It loves Washington because it was born and raised there. It loves the artificial set up in the zoo, and doesn't want to lead an obscure life in a conservation center unnoticed by people. The panda longingly mourns, ".....When

the spring comes to this time zone/The cherry trees will start to snow,
shedding their petals/In a maelstrom of forgetting./Who knows what
makes them/Do it?I'll love them till I die. This is the last place/where
people will speak to me in English, or play popular/Music to see if I'll
dance, or make kissy faces at me/From behind a glass wall" (Yeh 20).
The poem is passionately evocative of the feeling of belongingness one
has to a place, however artificial it may be, even though one is not
natively from that place.

Heather Phillipson's poetry is at once profoundly philosophical and
linguistically challenging. She refers to Wittgenstein, Merleau-Ponty,
Structuralists, German phenomenologists and other prominent
philosophers. Phenomenology and Epistemology are casually woven
into conversations over daily chores, and are ruthlessly evaluated for
life. Her poem 'Relational Epistemology' dramatically presents such
family conversations. "Phenomenology at the dinner table was not
unusual." The interlocutors, the father, the mother, the brother and the
lyric speaker, all have their own opinions about philosophy and its
relevance to life. The mother advises, "'All men are not idiots,' my
mother advised,/ 'life will never be a matter of signifiers and signs.'"

Again, while the mother is sifting the sugar, the father with "his hands
around the mixing bowl" paraphrases the philosophy of Merleau-Ponty,
"the toucher touching touched." They do it because, "It helped them
contextualise the relationship between Self and Other" (Phillipson).

In another poem titled 'German Phenomenology Makes Me Want to
Strip and Run through North London' she says "I've had enough of
Being and Time and of clothing.", because "When I speak of my ambition/
it is not to be a Doctor of Letters/or to marry Friedrich Nietzsche, it
turns out,/or to think better.", but, "It is to give up this fashion for
dressing./It is to drop my robe on the communal stairs/and open the
front door onto the commuter hour,/my neighbor, his Labrador, and say
nothing/of what I know or do not know, except what my body says"
(Phillipson).

Emily Berry's first collection of poems *Dear Boyis* all about everyday life. Confused parents, sexually experimenting teenagers, deranged doctors, helpless patients and a whole lot of other characters are anxiously caught up in the inescapable web of routine. Normality and abnormality are alike accepted as unavoidable. The "unconventional doctor" in the poem 'The Incredible History of Patient M' examines the patient "on all fours/He wears a white-coat/with too short sleeves." Also, "The doctor bites and leaves a mark/like the fossil of a sprung jaw/he slapped my face with his penis" (Berry).

Her poems penetrate deep into the emotions and anxieties involved in relationships, especially long-distance love relationships. The wife in the poem 'Letter to Husband' ardently, forgivingly and anxiously writes "Dearest husband/Beloved husband/Most respected missed and righteous husband/Dear treasured, absent husband/Dear unimaginable piece of husband,/Dear husband of the moon/It has been six months since I/ Dear much lamented distant husband, my champing/heart/forgives you/please come." She goes on to say, "Speech is a dark stain spreading/I have no telephone/Noone will give me a telephone/I lost your voice/in dark places/it is written/over and over/that/please come" (Berry).

Life in its more practical and materialistic spheres is presented amusingly, titillatingly and wryly in Luke Kennard's poetry. Here politics, economics, journalism and other media take center stage. Kennard's 'The Journalist's Prayer' is a representative example of his wry humour. The journalist prays, "May criticizing me become forever redundant/That I might wake with a shriek of happiness." He wants to "harness thought plantations;/ Perfect villages of memory." He dreams, "And when I am without sin/Let me cast the first stone;/And when I am without pride,/Let them build a statue in my honour"(Kennard).The lines are suggestive of a journalist's incapacity to be without pride and sin. The reference to The New Testament is obvious.

Look We Have Coming to Dover! won Daljit Nagra The Forward Poetry Prize in 2007. The title of this, his first, collection of poems is

reminiscent of Mathew Arnold's 'Dover Beach.' Arnold's homogenous European tradition with England and France connected by the English Channel and the Aegean past is no longer a reality in contemporary Britain which teems with a cross-cultural and ethnic mixture of Europeans, Asians, Africans and Americans coexisting under a politically unifying label 'British'. This idea is reinforced by Nagra, though of Indian origin, frequently being called a British poet. Nagra's poems are a celebration of Punjabi life and especially the English language spoken by Punjabis, 'Punglish', in Britain. 'Darling & Me' is a typical example with its orthographic representation of the Punglish pronunciation of the definite article 'the' as 'di', the noun 'cooker' as 'cookah', the verb 'eat' as 'eaht' and the pronoun 'your' as 'yor', and many others. Apart from its deliberate and noticeable grammar error, typical of the language used by working-class Punjabi's in Britain, the title, and of course, the poems in the collection are suggestive of the "eternal notes of sadness" of disillusionment of Indians dreaming for a native-like life in England. One has to read only 'The Man Who Would Be English' to see how the response "Lookk lookk ju nott British ju rrr blackkk...!!!" is helplessly received even after "we plundered up gulps of golden rounds for the great game,/ united at our local, we booed at the mounted screen – /at the face of the anthem'd foreigner when we were at home./ Then we chanted with heart and soul for God and Queen!"(Nagra). Nagra explores deep into the private lives of Indians living in Britain to clarify to other people their loyalty connived at by the British.

With regard to poetic diction and style too, these poets can be said to be marching in an experimental direction. Vocabulary borrowed from fields as far as biology, philosophy, science & technology and social sciences is used unhesitatingly for the achievement of the poetic goal. The tone is almost all the times personal, and impassioned. Even when the description of an objective incident or thing is required, these poets assume a passionate or commiserative or ironical, or some such felt and involved tone to record impression, making all poetic and artistic experience personal and unavoidably necessary. So Tara Bergin in 'Looking at Lucy's Painting of the Thames at Low Tide without Lucy

Present' announces,"and artists *will insist* on painting water/despite its obvious difficulty/and, above all, its secrecy/(they say the marine world is notoriously close-knit)" (Bergin 11).

Listening to the confident voices of these and other poets of the group, one can only rest assured that poetry is still a significant part of human life. When Armitage says "I think poetry is pretty much where it has always been, somewhere between just about alive with a faint pulse, and being utterly unkillable" (Armitage), he surely means that the condition of poetry in Britain is totally healthy.

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Zadie Smith: White Teeth and Multiculturalism

Mehzbeen Sadriwala

Since the 1970s, there has been increasing concern with the impact of colonialism and post colonialism on British identities and culture and the influence that the former British Empire still has on people in the former colonies and in Britain today. Novels like Salman Rushdie's *Midnight's Children* or *The Satanic Verses*, Hanif Kureishi's *The Buddha of Suburbia*, Meera Syal's *Anita and Me*, Timothy Mo's *Sour Sweet*, Sam Selvon's *The Lonely Lon-doners* and Monica Ali's *Brick Lane* along with films like *Bend it like Beckham* or TV series like *The Kumars at No. 4213* and *Da Ali G Show* exemplify this rather new phenomenon and its world-wide success. The books are representative of a large group of multicultural novels and productions created during the last few decades. Although multiculturalism is not new in the media, there has been a special boom of writers of the "empire within" during the last ten years.

Today's media are dominated by the debate around what is perhaps best described as 'identity politics' in British life. Do we want a multicultural society? Do we already have one? Modern postcolonial Britain has constituent parts that have originated in the Caribbean, in the Indian subcontinent, and in Africa; in fact, in all corners of the globe. It is precisely this helpless heterogeneity that Zadie Smith recognises and celebrates in her wonderfully poised first novel, *White Teeth*.

In accordance with Bentley, *White Teeth* includes an ambitious range of characters that represent the multicultural nature of contemporary Britain and shows how historical factors affect the ways in which people in the present relate to each other. It is a novel interested in analyzing the *Zeitgeist* of contemporary Britain through issues of multiculturalism,

ethnic diversity and colonial legacies. At one level *White Teeth* embraces ideas of pluralism and the coming together of different cultures and races, but it also shows the problems for individuals caught up within a postcolonial world.

Not wanting to be part of this trend, Zadie Smith, the author of *White Teeth*, just decided to write a comical novel whose protagonists were not solely white. As *White Teeth* combines multiculturalism, magic realism and the search for identity, the novel serves as the basis of this book. For Smith, multiculturalism in London is nothing new; it is the norm. As she explains her-self: “I wasn’t trying to write about race. I was trying to write about the country I live in”. However, the book became one of the best novels dealing with multiculturalism. It was translated into more than twenty languages and was adapted for the screen by Channel 4 for a television series. The novel won several prizes and awards, among them the Whitbread First Novel Award, the Guardian First Book Prize, the James Tait Black Memorial Prize for Fiction, two Ethnic and Multicultural Media Awards and the Los Angeles Times Book Awards, to name but a few. Zadie Smith was born in the north-west London. The daughter of a black Jamaican and a white English man, she grew up in the multicultural community of Willesden Green and still lives in her home city. *White Teeth* is the first novel from this young writer and has been praised by readers and critics alike for its themes, humour and magic, its various characters and the multicultural presentation of Britain’s capital. The main protagonist of her second novel called *The Autograph Man* is a Chinese-Jewish autograph dealer. The novel is set in London and New York and deals with identity, idols, pop culture and religion. Smith’s third novel is shortlisted for the Booker Prize 2005. *On Beauty* is the comic story of two very different families in Massachusetts. It deals with issues of class, adultery, race, nationality, multicultural identity crises, interracial conflicts and religion. The novel unites Caribbean’s, Afro-Americans and Britons and resembles in its style the author’s first novel. *White Teeth*, which appeared in the spring of 2001, is the story of three families from three different cultural backgrounds, the British-Jamaican Jones’, the Bangladeshi Iqbals and

the Jewish-Catholic Chalfens, set mostly in multicultural London and told mainly between 1974 and 1992 but also during the Second World War and before. In total, there is a time span of 143 years in the novel. The literary genre of *White Teeth* is magic realism. As the plot of the novel is quite complex and long, a summary of it is necessary to familiarise the reader with the main events and the relationships between the characters. The English Archie Jones wants to take his own life after the divorce from his Italian wife Ophelia but is saved by the halal butcher Mohammed. Afterwards; he meets the Jamaican Clara Bowden at a Jehovah's Witness party and marries her a short time later. Archie's friend SamadIqbal from Bangladesh, whom he met in a British tank during the Second World War somewhere in Bulgaria, immigrates to London with his wife Alsana. Samad and Alsana have twins, Millat and Magid, and the Jones' a daughter called Irie. The children become friends and share the experience of growing up as second-generation immigrants in multicultural London. In the process of the plot, Magid is sent to Bangladesh in order to become a good Muslim and Irie falls in love with Millat who becomes a fundamentalist. The whole story gets even more complex when the white middle class Chalfens who behave like colonisers with their arrogance and intolerance are introduced. In the end, all three families are united by the project of the geneticist Marcus Chalfen and themes like history, fate, religion and identity are intertwined.

Throughout the novel the reader encounters a wide range of backgrounds such as British, Caribbean, Muslim and Jewish - the cultural, backgrounds of the novels Protagonists. SamadIqbal or rather (Ick-Ball) as he tends to, be known among his English-as-first-language speaking acquaintances is himself a Bengali Muslim. He is a prime representative of London's first generation of immigrants whose strong connection with their native culture and more often than not traditional tendencies often seek to disenable them from ever fully assimilating into the culture they will always perceive as foreign. As a result such individuals never seem to truly gain a chance of, being seen as something other than a different-skinned foreign-tongued peculiar alien entity that is never to truly, belong.

Britain and Immigration

Immigration to Britain is not a new phenomenon. The flow of ethnic groups, from which the present British population originates, has a long history. The country has seen waves of immigration of different ethnic groups for centuries. Invaders like the Anglo-Saxons and Normans successively populated the country as well as the Irish, for example, as a result of the famines in Ireland in the 19th century. This has to be kept in mind when talking about immigration to Britain and its population as it is composed today. The success of the novel considered in this book cannot be understood without any knowledge of the history of immigration and certain ethnic minorities³⁵ in Britain, especially since the end of World War, as the themes dealt with in the book are closely interlinked with that period of British history.

White Teeth and Immigration

As *White Teeth* is mainly the story of immigrants from the former colonies Bangladesh and Jamaica, which are both today Commonwealth member states, and of Jews from Poland, the following deals with a short overview of the history of these countries and of Jews in England as relevant to the novel.

Reasons for Immigration

Britain and especially London, the former center of the Empire, became multicultural mainly by the arrival of immigrants who left their countries, mostly for political, demographic or economic reasons, in the search for freedom and a better standard of living. Some general push-factors were political suppression, war, persecution, poverty, bad working conditions and natural disasters. Pull-factors included religious and political freedom, a larger job market and financial gain⁸⁸. People from former colonies were especially attracted by London and Britain in general as they already had a special cultural, political and economic relationship to it. The immigrants in *White Teeth* came to Britain mainly after World War II and reasons for immigration after 1945 were various. In the aftermath of the war, Britain itself encouraged laborers from

overpopulated and underemployed Commonwealth countries to immigrate because it needed cheap workers to fill the heavy labour shortage in semi-skilled and non-skilled vacancies, to rebuild the war-shattered economy and to reconstruct the country. Most of the immigrants worked in the National Health Service, public transport or in the manufacturing service. Many of them got only low-paid manual jobs⁹¹ and became victims of discriminatory practices. Their influx was made increasingly difficult, when the voices against such immigrants grew stronger.

Multiculturalism

There are three aspects in *White Teeth* that make it a multicultural novel, namely its author, its characters and its setting in London. But before the two later points are analysed in Multiculturalism. Multicultural societies constantly take part in a process of transformation and never come to a standstill as they experience a daily immigration and a re-mixture of people from everywhere. Culture is a process in multicultural societies as it is negotiated in the new “contact zones” of cultural encounters where intercultural exchange and mutual cross-cultural influence take part.

Ethnic Minorities and Ethnicity

Ethnic minorities who play a crucial role in *White Teeth* as two of the three families in the novel belong to this group; have evolved in Britain from the immigration from the former British colonies in the South Asian and Caribbean subcontinent. The family members come from Jamaica and Bangladesh and form ethnic minorities in the British society. Therefore, the term shall be explained briefly. A minority group can either be a subgroup that does not form a majority of the population or a group that is disadvantaged or has less political or economic power than a dominant group. An ethnic minority group is therefore a group of people who are fewer in population than other ethnic groups. Most ethnic minority groups are formed of indigenous and tribal peoples, migrants and refugees. People who are from a group share various similarities like origins, language, nationality, religion, history, culture and

customs. The ethnic group normally expects loyalty and conformity from its members. Both multicultural and postcolonial theories have shaped the term 'ethnicity'. 'Ethnicity' is a key concept in postcolonial literary and cultural theory which has removed the term 'race'. In the majority of theories dealing with multiculturalism and post colonialism, both terms are regarded as "a significant cultural construction" and deal with an affiliation to a certain race, nation or culture. The identification with a certain group is of importance for the construction and definition of one's identity as well as for the placement of an individual in a historic, cultural and linguistic area in the world. In a postcolonial context, the search or re-finding of one's, sometimes destroyed, identity plays a crucial role.

Positive Aspects of Multiculturalism

The main aim of a multicultural concept is to fight against discrimination, stereotypes, separatism, racism and forced assimilation and to create mutual respect and recognition between races as well as to promote a peaceful living together of different ethnic groups, constant communication between the cultures, racial harmony and multicultural tolerance. Assimilation is not the aim of a multicultural concept as each culture should have the right to live its traditions as long as a peaceful atmosphere can be guaranteed. Its ultimate aim is equality of all groups in society without dominance or exclusion of certain citizens. In these societies, all distinctions between ethnic groups are abolished as well as dichotomies like us/them. People must learn to accept other cultures, to reflect their own culture and even to go beyond it and not to regard it as superior. The first step to reach this aim is a policy of rapprochement even when differences between the ethnic groups exist. The concept of multiculturalism regards differences between cultures as a blessing and a chance for the whole society. When multiculturalism works, it leads to cultural exchanges between the various cultural groups. Such exchanges can take place in politics, economy, literature, philosophy or art as well as in the appreciation of variations in music, dress and new foods in daily life.

Conclusion

“Smith has created characters of mixed races, mixed cultures and mixed languages; in short, she has created a portrait of hybridity in a North London borough”

Indeed is a realistic example of the existence of hybridity and multiculturalism in the United Kingdom.

Further than that, one gets an insight into the different approaches and the protagonists’ motives of how to cope with the difficulties a society constructed by multiple distinctly different cultures brings along. On the one hand, there is the older generation, Hortense Bowden or Samad Miah Iqbal, the preservers of their culture who both either fail in their aim or change their ways eventually by overcoming their post-colonial trauma and fear of un-belonging, and of subordination. On the other hand, there are Irie, Millat, Magid and Joshua: all of them develop a hybrid identity; all of them rebel against their parents’ understanding of culture. But the novel does not only provide examples of personal revolts and cultural clashes, but it also presents positive interactions between the protagonists that function as symbols for mutual understanding and development. The relationship between Marcus and Magid can be read, in contrast to many other aspects, as an analogy of a positive interrelation between Eastern and Western culture. Both men are intellectuals and admire each other. And most notably, there are Archie and Samad. Their friendship lasts over decades despite their cultural differences. And even Alsana and Clara become friends, although they are “hesitant in the beginning”.

In the end, Zadie Smith does what history does in reality: she manages to bring all families, all representatives of a particular culture in Willesden, together, when Irie’s child is born and she begins a relationship with Joshua. Eventually, this is the point in which Edward Said’s theory of the development of culture implies. Furthermore, the importance of the novel, besides its realistic insight into North London’s multicultural hybrid society, can be ultimately expressed in the following: Around the beginning of this century, the Queen of Thailand was aboard a boat, floating along

with her many courtiers, manservants, maids, feet-bathers, and food-tasters, when suddenly the stern hit a wave and the queen was thrown overboard [...], where, despite her pleas for help, she drowned, for not one person on that boat went to her aid. Mysterious to the outside world, to the Thai the explanation was immediately clear: tradition demanded, as it does to this day, that no man or woman may touch the queen.

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Literature and Multicultural Sensibility

Shailendra H. Pandey

The term Multiculturalism consists of multiple meanings in different contexts, which, has been originated and got popularized in Canada and Australia in 1970s. It referred to the government policies for imparting equal status to the varied cultural communities for the ease of national governance and reconciliation among various cultural diversities. Multiculturalism is the consequence of a growing realization of the unintended social and cultural pluralism, which resulted from large-scale immigration to the countries like America, England, Canada, Australia, etc. It has its deep roots in colonialism. It is built with the principle of equality, tolerance and inclusiveness toward migrants of ethnically diverse backgrounds. Multiculturalism confirms that all citizens can keep their identities, can take pride in their ancient heritage and have a sense of belonging without losing their original identity. Cultural minorities that were once discriminated against, may no longer be denied the opportunity to compete on the basis of their relevant skills or qualifications with respect to keeping in mind race, ethnicity, colour, ancestry, religion. It is a movement, which esteems the cultural background of all the diverse groups of people and promotes integration of everyone into a common vessel. Multiculturalism indicates social change and heterogeneity of population. Multiculturalism is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society. Sometimes multiculturalism is misused as assimilation. Acculturation, equivalent of assimilation, means that one group adapts its culture to the cultural ways of the dominant group, usually through the one-way process of socialization. Another term 'transculturation' being closer in meaning with multiculturalism, indicates the reciprocal process by which two cultures engage themselves in a system of give and take and adaptation to each other's

ways. Multiculturalism is the way in which cultural and ethnic discrepancies may be accommodated in social, political and economic arrangements. In multicultural societies, particular groups and their cultural forms are designated as worthy of official recognition, protection and possessions. However, not all the multicultural societies are successful in accommodating the discrepancies. Its central insights are three. First, humans are cultural beings. It means that human beings are culturally rooted in the sense that their lives are culturally structured and well organized. Their social relations are seen in terms of a culturally derived and unique system of meaning and significance. Second, different cultures characterize different systems of meaning and visions of the good life. Every culture has something, which is lacking in others. So all the cultures are not equally rich or poor but are of equal significance because no culture is wholly insignificant as well as wholly significant. Third, every culture is internally plural and reflects a continuing exchange between its different traditions and aspects of thought. A culture's relation to itself shapes and is in turn shaped by its relation to others and their internal and external pluralities assume and reinforce each other. Multiculturalism ignores other great values as human harmony, community, a sense of rootedness, selflessness etc. So Multiculturalism is directly related to global changes of power, population and culture in the era of globalization and 'post-colonialism', as nations around the world established independence with the decline of Western empires. Hybridity is another keyword in the discourse of multiculturalism. Hybridity is a cross between two separate races or cultures. Hybridity means a mixture of something. The concept was employed in linguistics and in multicultural theory in the twentieth century. From a multiculturalist perspective the good society esteems the diversity and encourages a creative interchange between different cultures and their moral values. Multicultural literature shows distinctions of cultural forms such as traditions, values, beliefs, rites, folktales, myths and legends. It demonstrates the nature of oral language, the role of traditional literature, the role of an audience and the literary style. It compares and analyzes such distinctions in different cultures and comes to findings. When more

than one culture co-exists, the problem arises. They face cultural dilemma when there is a threat to their ethnic and cultural identity. The identities of these individuals and communities can neither be placed only in relation to some homeland to which they all long to nor to that country where they settle down in. They, by all means, face the crisis of fusion or dual identities, which makes their existence all the more difficult because multicultural people belong to two or more cultures. They are insiders as well as outsiders. Multicultural Literature is based on realism and its subject matter revolves around issues related to race, class and gender. It shares some common themes in the writings of authors from many different cultures like discovering personal identity in the society, forming individual and cultural values, societal pressures, religious background, and environmental adaptations. Multicultural literature explores and opposing social injustice and cultural conflicts in the people of different ethnic, religious and social backgrounds. Multicultural literature often focuses on the social contexts in the multicultural societies, on the experiences of the people, on the mixed reception, which the minorities may receive in the country of arrival, on experiences of racism and hostility and on the sense of rootlessness and the search for identity, which can result from displacement and cultural diversity.

Before theorizing the concept of multiculturalism, we will deal with the idea of Indian-ness. In doing so, we would be able to find the concept of multiculturalism more transparent because Indian-ness is one of the constituents that form multiculturalism for Indian immigrants. A person, who thinks of Indian English literature, will face difficulty in defining it. Why is it called Indian? Why is it called English? It is generally regarded that it is English literature because it uses English as its medium of expression. However, the question why it is Indian literature is not so simple to be answered unlike in the case of English literature. It cannot be said that it is Indian literature because in India, where there are many languages, Indian literature would mean literature in any Indian language. The term 'Indian English literature' emphasizes two significant ideas; first, it is a product of English literature since its medium is English and secondly this literature constitutes one of the many streams that

join the great ocean called Indian literature, which though written in different languages, has unity. It is a process of Indianizing English language, of transforming and expressing the Indian sensibility into English and thus shaping Indianness in English. Thus, Indian English literature refers to the body of writing by writers not only from India but also from outside India who are directly or indirectly related with India, who write in English language but the essence of whose material is mainly grounded on India. The literature has its germs in Indian history, culture, politics, philosophy, society, religions, etc. and has remarkable unity with literatures in other languages of India. Indian English literature has a recent history; it is only one and a half centuries old. It goes without doubt that Indian writing in English as a body of literature has arrived in the global market place with its own brand name. International literary awards like the Booker Prize, the Nobel Prize, the Pulitzer Prize, the Commonwealth Award and many others given to the Indian English writers, are only examples of a success of a deeper kind. Literature by Salman Rushdie, Amitav Ghosh, Vikram Seth, Bharti Mukharjee, Anita Desai, Jhumpa Lahiri, Kiran Desai and Rohinton Mistry brings high degree confidence and scene. Indian English literature is a blend of continuity and experiments. The history of Indian English literature shows the constant introduction of new themes and techniques. Indian English writers have boldly experimented with language and various literary techniques. The obvious example of this is Vikram Seth's *The Golden Gate*, a novel written in verse and magic realism is an alternative name of Salman Rushdie. The most perceptible change is to be found in the use of language by these writers. The contemporary Indian English Writers have made a very evocative use of language by breaking, experimenting and twisting the language. Instead of using the Standard English or American English, they produce Indian English, capable of evoking the Indian life and spreading the essence of Indian-ness. It is constantly in search of the hidden layers of meaning of philosophy, literature and historical events, etc. It includes writings by Indian diaspora. The Indian diasporic writers mainly occupy the contemporary scene in Indian writing in English. It is mainly through the contribution of Indian

diasporic writers that Indian literature in English has gained recent recognition. There are some obvious reasons for that. One of the reasons is that the diasporic writers take the characters and themes from the greatest resources of their native culture with the help of their talent, creativity and learning. The diasporic represent themselves to an alien audience and have wider access to readers all over the world. Exchanging one tradition for another, one culture for another and one home for other worlds. The tension between what was and what is, what is past and what is present, what is homeland and what foreign land is and the difference between memory and reality energize and shape the writer's work. Vijay Lakshmi writes, "Memory, invented or real, helps the writer escape the confines of conformity and creates new literature - a hybrid literature which does not conform to any one tradition or culture but creates a new world." (93) Thus, a diasporic writer conforms to both traditions, belongs to both worlds and both literatures. Thus, by coining new words by combining English and Hindi or English and Urdu, as Rushdie does, diasporic writers combine two traditions, two cultures, two societies, two ways of life in order to create a new one. This is the product of enrichment of both. The writer's appeal is to a wider audience, especially, not confining only to the literature of one's country but to the literature of those countries, which are post-colonial and are under the process of decolonization. This means that the Indian diasporic writers are conscious about Indian sensibility, Indian culture, society and history. The idea or the principle of analyzing and understanding complexities of the body of Indian diasporic writing relates the reader to the history. It relates the reader to the Indian festivals, philosophy, customs, religious practices, traditions, literature, politics and culture as well as to the experiences, identity crisis, marginalization and struggle for preservation of Indian culture in foreign countries. Deriving its material and substance and seeking identity in Indian religion and cultural texts, the puranas, the Vedas etc. The Indian diasporic literature has achieved such a momentum as to become an important body of literature. Indian diasporic literature has enough strength to claim as the literature of great creativity. Indian English writing

in the hands of writers like Salman Rushdie, Rohinton Mistry, Amitav Ghosh, M.G. Vassanji, Bharti Mukherjee, Jhumpa Lahiri and many others has earned international reputation. The Indian English literature deals with the effects of colonization on the Indian culture and society. It signifies the political, social, linguistic and cultural experiences of changes in colonized society. It shows that the western culture is now no more a source of inspiration in respect of material and themes. It must be considered a great achievement and even greater is an achievement when an Indian diasporic writer does it. Understanding and defining Indian-ness needs clarification of certain issues. With the basic question "What is Indian-ness?" What are the objectives of representing Indian-ness in Indian diasporic literature in English? What connects Diaspora with India? These are the questions, which will be faced when they are interpreted and analyzed by Indian Diaspora. The debate over the problem of defining Indian-ness is not of recent origin. Historically, the searching for Indian-ness is generally regarded to have started with P. Lal and his group who in about early 1960s based their critical comments on its presence. Critics like T.D. Brunton and Raji Narasimhan consider the question largely related to an awareness of nationalism and patriotic pride. Brunton gives his own definition of Indianness: "It will depict analytically the quick and spirit of Indian society – by showing the individual whose experience is Indian culture. But it will be free of fake profundity, Orientalism and lush scenepainting." (53) In the Indianness of Indian Literature, V.K. Gokak offers a more concrete definition of Indianness. According to him, Indianness is in style and diction, the setting or background colour, the imagery, the literary forms used, etc. He is of the opinion that an Indian is a person who carries with him the entire Indian heritage and not merely a portion of it. An Indian has cultural awareness. The cultural awareness is an indispensable feature of Indianness. He writes, "The extent of Indianness of a work of art will depend upon the intensity and manifoldness with which an Indian writer responds to this tradition and recreates it in his own consciousness." (114) Gokak regards that diction and style, setting, imagery, etc. are secondary to cultural consciousness, which must be

Indian essentially. His attention is on the Indian philosophy and spirituality. Along with these elements, the secular aspects of Indian culture must not be overlooked. Verghese makes his own attempt towards a complete definition. He writes, “What I mean by Indianness in Indian writing in English is the sum total of the cultural patterns of India and deep seated ideas and ideals –political, economic, and secular spiritual– that constitute the mind of India writing in English, however, the language may seem to dash with a culture for which it is not a natural medium. It is this discord between culture and language that has so far compelled the critic of Indo–English literature.”(3) In this regard, one cannot forget K.R. Srinivas.Iyengar who in his authoritative work *Indian Writing in English* also attempts to define Indianness in IndoEnglish literature in following words, “What makes Indo-English Literature an Indian literature is the quality of Indianness- in the choice of subject, in the texture of thought and play of sentiment, in the organization of the material, in terms of ‘form’ and in the creative use of language.”(698) In an attempt to explain Indianness, it can be said that India is a concept rather than a physical map on the globe. The critics theorizing Indianness have emphasized on one or the other aspect of Indianness. This leads to the confusion regarding the true understanding of Indianness. Indianness is all inclusive. It is the concept ‘India’ that lives in everyday life of people who left India during colonialism. Salman Rushdie admits the secular ideal of Indianness in the following words in *Imaginary Homelands*, “One of the things liked, and still liked, about India is that it is based on a non-sectarian philosophy. One who is raised in a narrowly Muslim environment; do not consider Hindu culture to be either alien from Islamic heritage. It has something to do with the nature of Bombay, a metropolis in which the multiplicity of comingled faiths and cultures curiously creates a remarkably secular ambience.” (16) If one thinks and affirms that literature is a product of society and mirrors the consciousness and sensibility of the country it represents, he should not seek for some other distinctive elements in Indian writing in English. One should not solely rely on English literature in understanding the contexts of Indian English literature. The very idea of interpreting the Indian diasporic

literature relates the reader to Indianness. The relation of diaspora to history would make us understand and define the Indianness of diasporic literature. The history is important for diaspora, for both the author and his characters live with history. The history is that one belonged to India; the history is that one had distinct traditions and beliefs; the history is that one had rich culture, fully developed and deeply thought philosophy. Indianness imparts sense of merging oneself into another without losing the essential goodness but with adopting goodness from other. Diaspora is often defined by absence of homeland. The enjoyment of homeland by a particular diasporic community or race is therefore imaginary. The diasporic literature is the construction and production of Indianness in diaspora. It is through Indianness that literature creates affinity of diaspora with India.

Thus, multicultural literature gives shapes to the imagined communities. From the above discussion, it can be noticed that multiculturalism is a complex concept, which has many meanings in different contexts. In literature, its theory carries notions of cultural clashes, identity crisis, experiencing inferiority, transculturation, need for recognition and survival depiction of cultural diversity, consequences of hybridity.

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Law and Literature: Re-Visioning the Legal and Feminist Discourse

Renuka Verma

Literature is primarily regarded as the expression of human thoughts and ideas. In a broader sense, it encompasses the areas, which relate with the ideas of human sense of truth and beauty. From the ancient times to 21st century it has undergone several phases in which literature has been widened to different facets of human experience – social, cultural, psychological etc. Being mutative in nature, it gradually surpassed the fictional boundaries and incorporated all the expressions that represent human society in fiction or in reality.

In recent times literature has become more inclusive, as to assemble the fragmented human realities across the diverse contemporary world, one has to go through various viewpoints crossing the set classical boundaries. To reach to the crux of human truth, a new branch has emerged which we call interdisciplinary studies.

Now a days, the most authentic texts that define and represent human society truly are the legal Judgments. A legal Judgment has various cultural, social, historical undertones, which needs to be brought out. Therefore, such Judgments become the narratives of social, cultural realities and thereby judges become the narrators who not only dictate laws but also give words to the socio- cultural ethos around. “A society’s law book should, in right and reason, prove when we open it, so far as the best and finest works of its whole literature.” - Plato

Law and literature is a rapidly growing movement in United States of America and Europe, which focuses on the interdisciplinary connection between law and literature. The meager effects of it can be traced in India also. The main idea behind the movement is to explore literature’s ability to shape a judiciary that leads to a just and moral society. It

works around two complementary perspectives as Law in literature i.e. understanding legal issues as they are explored in great literary texts, and Law as literature i.e. understanding legal texts by reference to methods of literary interpretation, analysis etc. “Truth sits upon the lips of the dying man”, a Supreme Court judge writing judgment on ‘Nirbhaya Rape Case’ quotes Mathew Arnold; and here law and literature come close as whole dealing with the narratives of human suffering, human heart melts with sensitivity whether the page is legal or literary.

While reading some of the High Court and Supreme Court judgments one comes to know that they are not only important legal documents but also good pieces of literary expression. A legal judgment has various cultural as well as social undertones, which are expressed with a literary and aesthetic sense. Therefore, such Judgments become the narratives of socio-cultural ethos, and thereby judges become the writers who not only shape laws but also give words to the human truths respectively. Judges are often seen citing popular literary works whether from poetry or from fiction. The usage of literature by the judges evokes an emotional response in the reader’s mind and also gives weight to their argument. The inter connection between law, society and literature is the key note of these inter disciplinary studies. As it is said, ‘writing judgments is an art, not a science’. These studies primarily intend to explore legal discourse on women, as the legal judgments are texts that represent our society’s attitudes towards the image of women.

Despite the various rights given to women in the constitution e.g. the right to life, the right to live with dignity, the right to personal liberty and the right to bodily integrity; rape and other forms of sexual assault, domestic violence, dowry deaths, property denials, honor killings, harassment at work place, and so on, the most pathetic violation of these rights is the daily dismal reality for the women in the society. Rape comes out be the most cruel and pathetic outcome of gender inequality in India. It is one of the most serious crimes for it blemishes not only the body of victim but also her soul and future altogether. The myths and notions of a pious virgin, the delicate feminine creature, the pride and honor of family and so forth are associated with only one part

of humanity. The other counterpart, the primary figure, man is free from all such notions and taboos. Society burdens only women with these ideas and the man, who could equally have been the sensitive pride & honor of family the delicate human creature, the virgin is set free to take disadvantages of these social-cultural, historical and mythical disparities and the fears and burdens remain intact with women alone.

In a gender biased society violation of women rights becomes almost a weapon in the hands of patriarchy which aims at the banishment of women from the social power structure. This power structure has imposed endless notions, myths, and taboos with the existence of womanhood. Society burdens only women with these ideas and man – the masculine chivalrous figure- is set free to take advantages of these socio-cultural, historical, mythical, disparities and the fears and burdens remain intact with woman alone. In such a conditioned and biased social structure, a place where women presumably have all the rights to ask for justice is judiciary. After striving through the religious, cultural, social, psychic paths for centuries, she is now stumbling through the legal corridors. The legal world has provided her with uncountable laws to protect her right to liberty, equality and security but the concern here is that the legal world itself is free from these deeply embedded patriarchal notions or not. It is an open fact that from the private sphere of home to the public spaces like places of work, from the open streets to the corridors of courts; sexism is deeply rooted in our system. The social system, including the judicial system, is built on a hierarchy along gender lines. In judicial courts, one often comes across biases, which are poured, into the mind in the society and spills out to the court daises and to the judgments.

A judge being a social figure cannot play its role in isolation. Judges often decide what is the legitimate use of law for women, based on a deeply sexist view of how a woman should behave what she should desire and how much she should tolerate being a woman. Courts often talk about getting married as the primary thing for women. Judges motivate rape victims for ‘Rajinama’ or compromise with the rapist or to wed her alleged rapist off the court-room. Courts often give short

sentences to the rapist of women judged not to virgin compared with rapists of virgins which the judges consider as loss of value for an unmarried or virgin women.

In Mathura rape case (1972), the rapist were acquitted by the session court saying that the girl was habitually accustomed to sex though the judgment was further reversed by the supreme court. In Scarlett Keeling Case (2009), everyone, including media, was against the victim's bohemian life style who was brutally raped and murdered. These incidents shows that even 21st century Indian society believes that it's not bad to rape so called 'bad' women. Even in 21st century in Supreme Court, while judging a rape case (Oct.2016), the bench of Justice Anil R. Dave and Nageshwara Rao wrote that "It is not a common practice or desirable culture for a Hindu son in India to get separated from his parents on getting married. A son brought up and given education by his parents, has a moral and legal obligation to take care and maintain the parents. They also added that a wife wanting her husband to stay separately from his parents is alien to our ethos and culture and is a western thought." The evolved complexity of such cases is the absence of a parallel thought process that makes these extremely biased and disturbing. Is not it a pious obligation of a daughter also brought up and given education by her parents? Such judgments do not care to inform who is supposed to care for ageing parents of a married woman who have no male sibling. These victims of legal, cultural and literary narratives long for unbiased representations, which are silenced among the narratives of the privileged of society. Such marginalized and suppressed voice gets voiced by these studies. While reading the some of the legal as well as literary narratives one can clearly discern with feminist eye the patriarchal motivation to control representations.

The aim of these law and literature interdisciplinary studies is to probe certain representations on women in Indian High and Supreme Court judgments. The studies examine the physical, psychological and social aspects of rape and its aftermath. These studies attempt to establish a link between socio-cultural, mythical and psychological aspects of rape and their co-relation with the legal judgments.

The law and literature movement in India also ponders upon the analysis of the psyche of patriarchy and its impact upon the legal judgments, as the legal narratives are not only about the victim but they encompass the social ambience around. Thus, the examination of the representation of such victims of patriarchy, the others and the effigies of despair and socially dismembered entities on the legal pages becomes a subject of utmost importance. The prime concern of these studies is to reach at the connection between Law, Literature and culture and to have a better idea of the position of the Indian women in legal and social world. Their major concerns are to bring out the narratives of loss, bias, and despair from the High Court and Supreme Court Judgments. They also aim at re-visioning the moral choices taken by the legal heroines in the journey of seeking justice. Thus these studies will be a significant help in getting a better and clearer image of women in Indian society as well as to bring out the impact of legal discourse on the Indian feminist discourse or vice-versa bringing out the remarkable language and the intellectual depth. The studies would also bring out verbal richness of the judgments which has been still unknown to literary world which, will be a great contribution to English language. Such interdisciplinary studies need to establish a link between patriarchal as well as feminist standpoints in Indian society and their co- relation with legal judgments.

With the examination of presentation of victims of patriarchy, the other secondary creatures on the legal pages it also focus on re-lancing the patriarchal as well as feminist narratives within the Supreme Court Judgments. Many legal judgments reveal that judges are guided not only by the constitutional laws but also show the marked influence of socio-cultural ethos around. At the same time, the voice of judges often plays an important role in modifying the attitudes of the social authorities and also of the custodians of culture in a particular society. Regarding the position of women in Indian society, it was felt that studying legal Judgments would definitely help understand the above-mentioned interdependence of social, cultural and legal institutions. So the law and literature studies also aim to arrive at the connection between law and literature as well as, the interconnection between law and literature and

culture, as they are the most significant mirrors as well as the carriers of society.

Richard Posner in his notable book discusses the legal theory and jurisprudential drama from Sophocles to Shelley. In a chapter, he brings out the limits of literary jurisprudence in the fiction of Franz Kafka and Dickens. The Chapter of the book range from the literary indictments of legal injustice to romantic values in literature and law, from penal theory in *Paradise Lost*: punishment of Satan and his followers as well as the punishment of man. He further explains what, how can law learn from literary criticism, and how can literature humanise the law. Ian Ward's book also explains the importance of the use of literature in legal studies. Themes of law and justice in the modern novel are penned viz-a-viz the social responsibility. It also evaluates certain literary works from feminism to children literature drawing out the interconnection between rape law and *The Handmaids Tale*, the psychology of English property law and *The Tale of Peter Rabbit* etc.

A journal *Law and Literature* by University of California Press is entirely devoted to the interdisciplinary study of law and literature. The Journal *Economic and Political Weekly* consistently devotes its major space on discussing recent judicial judgments and their socio-political impact. In an article 'Law, Literature and Justice : Exploring New Horizons' professor Gangotri Chakroborty from Dept. of law, University of North Bengal discusses the concepts of natural law, moral law and legal law and role of transcendental metaphysical values in the concept of justice. An article 'Convergences : Law, Literature and Feminism' by Carolyn Heilbrum and Judith Resnik, the professors of law and literature, explores the feminist theory in legal and literary texts and assert that both law and literature share the activity of generating narratives that create, reflect and illuminate normative worlds.

Furthermore, both law and literature are rich with examples of male perspectives. An L.L.B. scholar Catherin Harwood from Victoria University of Wellington has written a research paper with the title 'Lawyers as Writers' in 2007, and in this laborious work of 59 pages, Catherine Harwood discusses the language of literature and law. She

also evaluates the impact of law on literature by explaining how the law shapes Franz Kafka's literature. The (E-article) *of Judgment, Literature and Everything in Between* by Avni Shrivastava brings out various evocative pieces of literature by judges which she collects from Kumaon Literary Festival and the topic was 'From Legal Literature to Literature in Law'; The Changing Contours Of Judicial Opinion. In her article, Nivedita Menon discusses the abortion laws and the questions for feminism giving words to the trauma of Indian women viz-a-viz the social and legal disparities.

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Carl Churchill's *Too Drunk Enough to Say I Love You* and *Seven Jewish Children*: A Study of Theatre of Dissent

Priyanka Yadav

Caryl Churchill, a great playwright alive and one of the most elusive one, while she occasionally discusses her work with researchers and fellow theatre-makers, she seems most outspoken in registering her dissension with the current political monopolies or the blatantly power drunk states. Churchill's reticence is all the more striking because she does not live in Salinger-like isolation—she's often to be seen at opening nights in London, and she is active in the protest movement. Since her breakthrough, in the mid-nineteen-seventies, Churchill has not only weathered changes in theatrical taste but also she has continued to speak powerfully to the present moment. Whether in her pioneering examinations of gender and identity politics ("Top Girls," "Cloud Nine"), cloning (2002's "A Number"), the dizzying shenanigans of the financial markets (1987's "Serious Money"), or terrorism and the death penalty (2000's "Far Away"), few writers have shown such ability to needle at anxieties that trouble and fascinate us in the present times.

The end of the 1960s was a watershed; a time of violent change with protests (mainly carried out by young people) against the Vietnam War, Communist oppression and authoritarian governments. It was also the time of the so-called 'sexual revolution' when women took control of their sexual lives and the feminist movement gathered force. The plays of Caryl Churchill (b. 1938), who was a founder member of **Joint Stock** and **Monstrous Regiment** theatre companies, link feminism with a socialist view on society. Her works ask questions rather than coming to conclusions and vary widely in terms of dramatic technique, using song, verse drama, dance and overlapping dialogue.

Though her literary output is immense, Churchill's political plays have kept me bewitched since I started reading her. Here among the highly charged scenario of political tensions, nuclear empowerment of certain small autocratic Nations and the emerging power-plays, I perceive the political is Indispensible and there is a need for understanding, analyzing this matrix on the part of Literati.

The abolition of theatre censorship enabled the post- 68 generation of playwrights like Howard Brenton, Mark Ravenhill and Carl Churchill to take the cause of debunking bourgeois institutions and to create an environment where political works can flourish. The so called in-yer-face generation of playwrights emerged in the 1990s. The eventual biodegradation of in –yer-face Drama into plays showing people murdering each other and raping the women has actually obscured the fact that Sarah Kane's 'Blasted' is actually about Bosnian War and Mark Ravenhill's big concern is lost political certainties. As a character puts it in his "Some Explicit Polaroid's":

"I want communism and apartheid. I want the nuclear trigger. I want the gay plague. I want to know where I am".

For more than thirty years, Caryl Churchill has been combining social commitment with theatrical experimentation. Rarely in modern British drama has the combination been so fruitful. Her play-writing career began in radio in the 1960s, encompasses numerous acclaimed stage plays, and from the 1990s, has moved more and more into a mixed theatre of text, dance, and music. In other words, Churchill has traversed the dramatic spectrum, from word and sound alone in her radio plays, to a greater and greater emphasis on space and movement in her more recent work.

Special Relationship is an unofficial term for the political, diplomatic, cultural, economic, military, and historical relations between the United Kingdom and the United States which has been used to different degrees in different times in history. It was used in a 1946 speech by Winston Churchill. In her 45 minutes long short but bilious play "Too Drunk to Say I Love You", Churchill quite defiantly condemns American megalomania, Imperialistic Instincts and Destructiveness on the name

of American Interests. This 45-minute allegory about the seduction of Britain by the United States — presented as gay man locked in a seriously sick love affair — reads as little more than a political poison-pen letter. “Drunk Enough,” first staged in 2006 at the Royal Court Theatre in London, “Drunk Enough” is nothing more than a couple of white guys sitting on a couch, talking in fragments for three-quarters of an hour. They are named Sam (Mr. Cohen), who in case you haven’t guessed is the American, and Guy (Mr. West), the Briton. (Lest these generic-symbolic names aren’t enough clues as to Ms. Churchill’s state of mind, the cast is further described — in a slip of paper inserted into the programs — as “Sam, a country” and “Guy, a man.”) Guy, it seems, has left his home and family for Sam. Guy is a polite, reticent fellow, slightly softer and older than his new lover and totally intoxicated by Sam’s aggressive, dominating ways. Guy loves it when Sam talks dirty to him and slowly learns to speak what becomes their shared language of love. For Guy and Sam, conversational foreplay is made up of shards of sentences that convey the expansiveness and strength of, first, American culture and, as the play goes on, the United States’ ever-further-reaching foreign policy since at least the war in Vietnam:

“Too Drunk to Say I love you

GUY: not that I don’t still love my wife and children but Vietnam we have the slogan ‘Christ has gone south’. (1)

Proper names of people (Allende, Hussein, Chávez, Lumumba) and countries (Vietnam, Chile, Iran, Afghanistan, El Salvador, ad infinitum) figure prominently in this talk, with shifting degrees of approval and contempt as Sam’s attitude toward them changes. (Only Israel remains above reproach.)

“Chile, this ur children taken from you’, if they vote communist

So help me out here’ in Nicaragua fighting to keep the Russians off their land Saddam Hussein holding down the ayatollahs South Korea, Guatemala, Brazil, Congo,

Indonesia, Greece don’t like that government in Afghanistan because the Russians like it so we’re tricking them into invading because

sometimes propaganda isn't enough to military solution so much fun in my life==guy coup school Guatemala) so we don't directly ridden with bullets and partially eaten by fish to worry because valuable experiment in Philippines wow ploughing live soldiers into..".
(3)

Sam — whose wired, manic persona punctures any ideas of his being only a stand-in for George W. Bush — is also given to repeating gerunds that define what he wants to do to these foreign folks, either directly or by subterfuge, from bombing to torturing and poisoning. Guy falls into the incantatory groove of such speech: tentatively at first, then with increasing excitement, followed by guilt and self-disgust:

"SAM: Vietnam now the sand very few casualties, two million tons of bombs on Laos now don't count that because

GUY: more than on Germany and Japan in the SAM again Iraq again whole bombing Vietnam now, bombing

SAM: not that interested in numbers of civilian Grenada, bombing Korea, bombing Laos,

GUY: no bombing Guatemala, bombing Cuba, bombing El Salvador, bombing Iraq,

SAM : need to get on bombing Somalia, bombing Lebanon because we want it gone expect me to just cut off everybody and not even speak...better if I do some never sure how many we started" (9)

Critics in Britain, where the play premiered a year and a half ago, saw an allegory for U.S.-U.K. relations in the way that the timid, Blair-ish Englishman Guy gets bullied by Sam, the devious, corrupt, hypocritical, super-destructive Yankee Mephistopheles. Using lovers' shorthand, they spend much of the play trading the names of places and leaders the United States has attacked in the last 50 years, pausing now and then so Sam can talk his lover out of a humane concern for the poor:

"So that countries open up their markets to

our got them down to a quarter no just get on with the job which is bombing

keep saying you love me and then we have all this

fight zz space, we're going to fight fom space, we're going to fight into" (10)

In Michael Murphy's new play, a character makes explicit what Churchill implies: that America is the "greatest purveyor of violence in the world." This isn't another flare-up from an America-hater, though: It's a speech by Martin Luther King Jr. In the engrossing, heartbreaking *The Conscientious Objector*, Murphy traces King's struggle in the last years of his life to broaden his focus from civil rights to ending the Vietnam War. As far as "Seven Jewish Children" is concerned, the 10-minute play by Carl Churchill has raised a very large philosophical question: Where does the art stop and the politics begin? The play in question is "Seven Jewish Children: A Play for Gaza," in it, seven unnamed characters discuss how to teach their children about complex events in Jewish history, from the Holocaust to the creation of Israel to the recent violence in Gaza. As a work of art, "Seven Jewish Children" is "deftly constructed, evocative, elusive and provocative". Some have argued that the play is also something insidious. Consider these lines of dialogue: "Tell her they live in tents. Tell her this wasn't their home." And then, "Tell her they don't understand anything except violence." And then, "Tell her they're filth." And finally, the jarringly brutal, "Tell her I wouldn't care if we wiped them out." (7)

Churchill, who opposed Israel's Gaza occupation as offensive, waived her licensing fee for the production, asking instead that theaters collect donations for the charity Medical Aid for Palestinians. When the play premiered in London this year, some theater critics called the work anti-Semitic. The Spectator labeled the play "an open incitement to hatred" and a "ten-minute blood-libel." The Gaza War, also known as Operation Cast Lead also known as the Gaza Massacre and the Battle of al-Furqan by Hamas, was a three-week armed conflict between Palestinians in the Gaza Strip and Israel that began on 27 December 2008 and ended on 18 January 2009 in a unilateral ceasefire.

Israeli forces attacked police stations, military targets including weapons caches and suspected rocket firing teams, as well as political and

administrative institutions in the opening assault, striking in the densely populated cities of Gaza, Khan Yunis and Rafah. After hostilities broke out, Palestinian groups fired rockets in response to what they characterized as “massacres”. The international community considers indiscriminate attacks on civilians and civilian structures that do not discriminate between civilians and military targets as illegal under international law. The conflict resulted in between 1,166 and 1,417 Palestinian and 13 Israeli deaths (4 from friendly fire). The United Nations Human Rights Council ordered Israel to conduct various repairs of the damages. On 21 September 2012, the United Nations Human Rights Council concluded that 75% of civilian homes destroyed in the attack were not rebuilt. *Seven Jewish Children: A Play for Gaza* is a six-page, 10-minute play by British playwright Caryl Churchill, written in response to the 2008-2009 Israel military strike on Gaza, and first performed at London’s Royal Court Theatre on 6 February 2009. Churchill, a patron of the Palestine Solidarity Campaign, has said that anyone wishing to produce it may do so *gratis*, so long as they hold a collection for the people of Gaza at the end. The Palestine Solidarity Campaign (PSC) is an activist organization in England and Wales that promotes solidarity with the Palestinian people. It was founded in 1982 during the build-up to Lebanon war, and was incorporated in the UK in 2004 as Palestine Solidarity Campaign Ltd. The play, which does not include the words “Israel” or “Zionist” but does reference “Jews” in several places, consists of seven scenes spread over roughly seventy years, in which Jewish adults discuss what, or whether, their children should be told about certain events in recent Jewish history that the play alludes to only indirectly. The play has been widely criticized as anti-Semitic. The Board of Deputies of British Jews has criticized it as “horrifically anti-Israel”, and “beyond the boundaries of reasonable political discourse”, and Jeffrey Goldberg of *The Atlantic* called the play a blood libel, “the mainstreaming of the worst anti-Jewish stereotypes,” while playwright Tony Kushner and academic Alisa Solomon, both Jewish-American critics of Israeli policy, argue in *The Nation* that the play is dense, beautiful and elusive, and that “any play about the crisis in the Middle East that doesn’t arouse anger and distress has missed the point.

.The play takes the form of a litany, repeating the phrases “Tell her”, “Don’t tell her” to reflect an ostensible tension within Israel and the Jewish community over how to describe events in the Israeli–Palestinian conflict: “Tell her for miles and miles all round they have lands of their own/Tell her again this is our promised land/Don’t tell her they said it was a land without people/Don’t tell her I wouldn’t have come if I’d known/Tell her maybe we can share/Don’t tell her that.” Churchill has been particularly criticized for a monologue within the play purportedly representing a hard-line Israeli view: “tell her I look at one of their children covered in blood and what do I feel? Tell her all I feel is happy it’s not her/don’t tell her that.” *Seven Jewish Children*, a production of the play by *The Guardian*, with Jennie Stroller. Higgins, Charlotte. “Is Caryl Churchill’s play *Seven Jewish Children* anti-Semitic, *The Guardian*, 18 February 2009

The play is based around the increasingly urgent repetition of “Tell her,” and “*Don’t tell her*”. Occasionally breaking into this pattern is the injunction “don’t frighten her”, three significant words that are also the last in the play. These motifs can be seen in the opening lines of the play:

“Tell her it’s a game
Tell her it’s serious
But don’t frighten her
Don’t tell her they’ll kill her(1)

Although Churchill indicates that the scenes concern different children, thus speakers change between them, she leaves it for each production to decide how many adults take part and how the lines are shared between them. The first two scenes concern the Holocaust, featuring one family that are hiding from Nazis and another wondering how to tell their child of the many family members who have been killed. Later scenes are about episodes in the development of the Israeli–Arab conflict: one family is migrating to Jerusalem, another wondering what to tell their daughter about Palestinian Arabs, the next discusses an Israeli victory, and the next are speaking as the Israeli West Bank barrier

is being built and when a Palestinian child has been shot. The culminating scene is during the 2008–2009 Israel–Gaza conflict. Now heading towards the conclusion, I would like to throw light on some of the recent developments in Palestine–Israel conflict. On 18th Sep. this year there came a soothing breeze from the plangent land of relationships between Hamas and Fatah and its overture to Fatah gives Palestinians a stronger hand in reviving the peace process

Hamas's decision to dissolve the Gaza administrative committee and hold talks with Fatah is the strongest signal yet from the Islamist group that it is ready to cooperate in finding common ground with its political rival. Hamas, which won the 2006 elections in the Palestinian territories, fought a war with Fatah in 2007 for the control of Gaza after its West Bank government was dissolved by Palestinian Authority President Mahmoud Abbas. Ever since, Mr. Abbas's Fatah ruled those parts of the West Bank that are not under Israeli control, while Hamas dominated Gaza. However, in recent months Hamas has shown interest in a rapprochement as the humanitarian crisis in the Gaza Strip, blockaded by Israel and Egypt, worsens. In May it adopted a new political charter, softening its stand on Israel and accepting, for the first time, the idea of a Palestinian state based on the 1967 border. In the latest move, Hamas, after holding talks with Egyptian officials, has said it would allow the reconciliation government based in Ramallah to run Gaza and hold elections in the territories. Expectedly, Fatah has welcomed the statement. Over the past decade, while Israel has steadily tightened its occupation of the West Bank, the Palestinian leadership has been unable to either mount an effective resistance or launch a convincing peace bid, mainly because of the divisions within. Both Fatah and Hamas held talks several times, but in vain, about solving differences and forming a unity government.

Now that both have come forward and demonstrated willingness to compromise, the possibility of a rapprochement is higher. But this does not mean the future will be smooth for Palestinians; sticky issues remain. Even if both sides bury the hatchet and form a national unity government, Hamas's role in such an arrangement would continue to be contentious.

Hamas is seen as a terrorist organization by several international actors, including the United States, Israel and the European Union. This is one reason why the elected government of Hamas was not allowed to rule a decade ago. Despite these challenges, Hamas's moderation is real and gradual. It first set aside a charter, which Israel and its allies saw as an impediment to peace, and it is now proposing intra-Palestinian reconciliation. This moderation offers an opportunity not just for Fatah but for other stakeholders as well. If Fatah and Hamas form a national government and ease the many restrictions currently in place on Gaza, it would be a huge relief for the territory's 1.8 million people. A united bloc would also enhance the bargaining power of the Palestinians *vis-à-vis* Israel. The international community should also realize the potential of these changes and respond positively by putting pressure on Israel to come forward for a new round of the peace process so that these signals might not prove unctuous. And Israel must have to make sure that this move might not prove vacuous.

On 26th Sep.2017, a Palestinian attacked on Israel Security guards in West Bank, killing three, resulting in his death also by Israel police. It is considered as the biggest attack on Israel after 2015. It is also exploited many times when other countries misuse their conflict, Israel-Arab Conflict as Recently on 25th sep. when Pakistani representative in U.N., Maliha Lodhi, displayed the picture of a Palestinian girl, Ravya Abu Jom as inflicted by Kashmiri security personnel with the pallet gun attacks but the reality was that the girl was injured in the Israel attack in 2014 and her entire family was killed before in Israel attacks. But Pakistan took it wrong. And America's recent move to open up a Military Base Camp in Israel near his already established Air force Base in Tel Aviv. All these political moves are not solitary, they have their reactions, counter-reactions and the quotidian life of people of affected countries go on getting more vacuous and insipid with these moves. Literature has a voice that can reach the millions within and beyond boundaries and which can actually create a stir in the burning cauldron. Writers like Carl Churchill are on a mission

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Independent Consciousness – Evolution of Nazneen in Brick Lane by Monica Ali

Rashmi Rajpal Singh

Brick Lane is an epic saga about the situation a Bangladeshi family faces in London.

The end of the twentieth century has witnessed the rising prominence of creative works of women. Many women writers have entered the mass cultural imagination and have become influential, important, and integral part of South Asian diaspora. *Brick Lane* focuses on female immigrant subject and the way in which South Asian women cope with the problems of re/constructing selfhood, subjectivity, and South Asian British identity. The novel focuses on exploring the themes of belated sexual and political awakenings and identity of a Bangladeshi girl.

Monica Ali is a social scientist attracted to social issues like discrimination against, women emotional issues and ethnic identity. She was a second-generation immigrant daughter of an English mother. She had limited access to Bangladeshi society. She was an immigrant so she had to make special efforts to understand the roots of ethnic tradition in Bangladesh. Thus, her writings focus not only on trials and pains of immigration but also on the status of women in traditional societies.

Ali was very conscious that she was on the far side of two cultures.

“But on the other hand, you know that you are working to fit in, discarding certain things. It does give you a different feeling, a different perspective.”

Brick Lane is named after a street at the heart of London’s Bangladeshi community settlement. The title of the novel refers to Bangladeshi ghetto in London. In the novel, the issue of ethnic identity does not agitate the poor or the rich. The tragedy is of the lower middle class and of the

educated immigrants who fail to adjust like Chanu the unsuccessful husband. Chanu says,

“To be an immigrant is to live out a tragedy.” [91]

In his view the tragedy is a clash between western values and their own.

“I am not talking about the struggle to assimilate and the need to preserve one’s identity and heritage. I am talking about the children who do not know what their identity is. I am talking about the feelings of alienation engendered by a society where racism is prevalent.” [92]

Mrs Azad contradicts this view as her husband is pretty well off. Ethnic identity is not a compelling issue in *Brick Lane*. It excites misfits like Chanu who failed to make a happy home in the adopted land. Actually, it is used as a shield against the inferiority complex resulting from failure.

Nazneen is the real protagonist of *Brick Lane*. At sixteen she was married to a forty year old. She is obedient and docile. She was taught that,

“fighting against one’s fate can weaken the blood. Sometimes, or perhaps most times, it can be fatal.” [10]

She is dominated by her husband who ignores the unspoken frustrations of Nazneen. Her world is confined to,

“regular prayer, regular housework and regular visit with Razia (her friend).”

She remains calm and passive and continues to act as a dutiful wife.

“She told her mind to be still. She told her heart, do not beat with fear, do not beat with desire.” [11]

The frustrations of Nazneen have an outcome in occasional silent childish protests.

What is vital for a migrant is the ability to speak and understand the course language. The women largely depend on husband and children

and others to communicate and to be able to understand the new world. Women immigrants are usually kept at home by their husbands as they want them to be dependent. Their independence may create many issues which these husbands will never accept and tolerate.

Imperceptibly, Nazneen undergoes transformation when her husband bullies their daughters. He tries to impose his own values and culture on daughters who are being raised in London. The daughters rebel against the father and the mother sides with the daughters.

Nazneen understood only a few English words, unable to pronounce new words and recognize the context in which used, for example, Nazneen had heard the word ‘pub’ but did not really understand what it meant – clearly – that she never been to one – her translation was not complete or to put it in other words her ‘translation’ was limited.

Nazneen no longer accepts the translation by others especially Chanu who is more eager to translate excerpts of literature instead of the real everyday world. She wanted to have the ability to understand and interpret things for herself. Nazneen respects her Bangladeshi culture but then why should she be the only one to be forced to be the perfect preserver of Bangladeshi culture. Nazneen’s younger daughter has a balance in her mind about both cultures but when she comes to know that her father plans to shift back to Bangladesh – she gets terrified and runs away.

As Ali says, ‘The village is leaving her’, she starts making decisions, attends community meetings unaccompanied by her husband. Finally, she has an affair with Karim who is younger to her. She refuses to go back to Bangladesh and changes beyond recognition.

“she had wanted to go. But now she now did not know. The children would suffer, Chanu would face fresh agonies of disappointment; and she was not the girl from the village any more. She was not the real thing” [320]

Ali in her novel tries to convey that women in traditional societies are more concerned with their own identity and survival than the preservation

of their ethnic identity. She shows that poor women are alike throughout the world.

The process of Nazneen's independence gives a message to women that they should take control of their own fate. Nazneen dares to make a choice and gains the meaning of her life. Nazneen grows in those years in London, and gradually has a new understanding of the principle of her life. She realizes that she doesn't need to agree upon the teaching of her mother to accept passively whatever life brings, but that she has the power of her fate in her hands in spite of the tough life in London, the lackluster marriage with Chanu and the longing for her sister, she realized that to be able to pursue her dreams the real meaning of life.

Nazneen finally has the consciousness of pursuing what she wanted such as love and a life in which she no longer subordinated to man and a new life with her daughters in London.

Brick Lane analyses the factors which contribute Nazneen's independence. Her family members, her lover and her friend play an important role in Nazneen's change. She had struggled a long time to get rid from the shackles of her principle of life.

Aliexplores the life of women who are still suffering in life and have to blindly submit themselves to men. The pathetic stories about the suffering of women makes Nazneen understand that she has to control her own life. The whole journey of a submissive ignorant girl to a brave and mature strong minded women.

It is only after her husband's death that she gets an opportunity of employment to support her family She feels extricated from her domineering husband's strangulating catches after his death, further proving that majority of the immigrant Bangladeshi women suffer from oppression and suppression due to gender based discrimination. Razia shows her relief,

“I can get that job now, no man to slaughter me now.” [110]

There is an unexpected metamorphosis in the persona of Nazneen Ali has beautifully depicted the sea-change in Nazneen from being a subaltern

and submissive to a self-assertive and an independent Nazneen is absolutely cogent and convincing both psychologically and socially.

In *Brick Lane*, Monica Ali has beautifully depicted various characters who are caught up to in two worlds: between their own origin and the acclimatization into a new cultural setup. Two genders and two generators as portrayed by Ali, are like what Rudyard Kipling calls, ‘East is East and West is west, and never the twain shall meet!’

Brick Lane highlights how identities undergo a total change when in a foreign land. The liberties that the women as Nazneen, Razia and Mrs Azad and their children enjoy empowering them to come out free from the societal constraints and emerge as independent beings and on the other side men folk represented by Karim and Chanu are two extreme ones forsaking British culture permanently and the other taking the path of religious fundamentalism.

The novel is a triumph of feminism and well in so much that all the main characters fail in establishing their culture and social identities and eventually give up admitting defeat, while all the female characters come off in flying colors in their endeavors of garnering their identities with sheer intelligence, grit, and gumption.

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Literature and Environment: An Eco-critical Study of Anita Desai's Selected Novels

Sumer Singh

Nature and literature have always shared a close relationship since it is evidenced in the works of poets and other writers down the ages in the almost all cultures of the world. Today the intimate relationship between Nature and literature has emerged as an important issue of critical studies and simultaneously it is gradually shaping its course for the future of the world. The increasing environmental debates have fuelled interest in the study of literature in relation to environment and ecology. Various new trends i.e. mass communication, Copy Writing, Dalit Writing, Feministic Writing, Postcolonial Writing, human rights and so on have found, now-a-days, their way through literature and language studies into the current syllabus across the world. A relatively recent addition to these new lines of exploration is the study of literature and environment. "As literature engages with life and everything in the world, it must also engage with the environment", says Murali Sivaramkrishnan, Head Department of English, Pondicherry Central University.

The contemporary literary scenario, the term eco-criticism has gained wide range of attention in the growing global concern for the degradation of nature and ecological landscapes. From the beginning of human civilization, nature (physical environment) has been viewed as a primary source of living and income, there was no end of utilisation of natural resources as a free gift of nature, it has been used and misused in the way one likes to use it, consequently it has been gradually fading away from its natural setting. Many authors have expressed their sincere concern for environment due to the greed of human being and growing population. Anita Desai is one of the few Indian writers in English, in the postcolonial era, whose fictions are replete with pen pictures of

physical environment and human interaction with it, especially the feminine characters. But while examining the critical output on Desai's work, we realize that we have yet to investigate her works from eco-critical point of view to environmental crisis and man-nature interface. The present research paper aims to examine the selected novels of Anita Desai in the eco-critical perspective.

The connection between nature and man is pivotal in most of the novels of Anita Desai such as *Cry*, *The Peacock*, *Fire on the Mountain* and *Where Shall We Go This Summer?*. An eco-critical approach brings out the importance of the environment to the major themes in her works. Nature imagery in her fiction allows the reader to perceive the unexplored realms of the female psyche. Ursula K. Heise believes that eco criticism "investigates how nature is used literally or metaphorically in certain literary or authentic genres and tropes, and what assumptions about nature underlie genres that may not address this trope directly". (Heise 4) Desai's images- zoological, botanical, meteorological and colored represent actions, approaches, feelings and states of mind of particular characters or situations. Through the evocation of images, Desai transcribes the human condition and predicament.

Anita Desai has the power to express sensibilities in her canvas using images from nature. Since most of her novels are explorations into fundamental conditions and hapless situations, the use of imagery from nature has contributed to the themes in her novels in a substantial manner. She is an artist who has the ability to carve such deep emotions within her dexterous use of imagery that they announce the introduction of the explorations of the selves within the ecological framework.

Nature images in *Cry*, *The Peacock* explore the emotional world of Maya the protagonist, and travel down her psychology to unravel her distorted world. The images are poignant expressions of an extremely sensitive personality that borders between neurosis and insanity. The first zoological imagery of Toto, Maya's pet dog is used 'as a structural device that is not only integral to the novelist but also to the theme' (Prasad 363). This animal image introduces the theme of alienation and the death motif as the primary indicators of Maya's psychic disorder:

All day the body lay rotting in the sun. It could not be moved on to the veranda for, in that April heat, the reek of dead flesh was overpowering and would soon have penetrated the rooms. Crows sat in a circle around the corpse, and the crows will eat anything — entrails, eyes, anything. (7)

Maya is so obsessed with the death of her pet dog that she fails to realize that death is a natural phenomenon one has to accept. Later, she claims ‘childless women do develop fanatic attachments to their pets...’ (p.15). Maya is a victim of alienation and loneliness. Gautama, her husband, is cold to her desires. ‘Gautama’, she says, ‘Giving me an opal ring to wear on my finger, did not notice the translucent skin beneath, the blue flashing veins that run under...’ (p.14). As tension mounts, her erratic moods create creatures that appear to gnaw at her. She feels:

It was that something else, that indefinable unease at the back of my mind, the grain of sand that it irked, itched and remained meaningless...the giant shadows cast by trees...with horrifying swiftness... I leapt from my chair in terror, overcome by a sensation of snakes coiling and uncoiling their moist limbs about me, of evil descending ...heralded by deferring drum beats. (17)

The shapes formed in her mind are projections of an unknown terror, of rejection, of being in solitary confinement, bereft of a companion. She engages in comparing her rather insipid life to nature that provides a temporary relief from the tension mounting up in her. The minute details in nature reach out to her physical and emotional turmoil.

Maya’s infertility is another reason for her restlessness. The use of the botanical images relate to her barrenness. She notices: -

Leafless, the fine tracery on the naked Neem trees revealed unsuspected, so far carefully concealed, nests, deserted by the birds....Down the street, the silk-cotton trees were the first to flower... their huge, scarlet blooms, thick petalled, solid-podded ... then dropped to the asphalt and were squashed into soft, yellowish miasma, seemed animal rather than flowerage, so large were they, so heavy, so moist and living to the touch. (p.34)

The 'silk—cotton trees' with 'huge blooms' that are now 'squashed into yellowish miasma' suggest the painful reality of her aridity. The deployment of different images, intermittently is crucial in understanding the fact that Maya is self-conscious of the reality around her.

Desai exploits the ravages of nature and the botanical images to heighten the malicious influence of Maya on Gautama. In the meantime, Maya's father, to take complete rest, decides on a European tour and asks the couple to accompany him. Gautama decides to move to his own house for a few days instead. At the railway station Maya sees cages of 'laboratory' monkeys bound for Bombay. Their pitiable sight is unbearable and is symbolic of her despicable situation:

And one that I saw was perfectly still and quiet.... Its bow was lined with foreboding and the suffering of a tragic calamity, and its hands, folded across its thin belly, waited to accept it. Then it spied something on the platform beside... it was only a monkey-nut shell, empty. A small whimper broke from the animal... then was silent again, waiting. (130)

Maya is agitated because the monkeys are thirsty and hungry and there is 'not even a bowl of water for them' (130).

In Gautama's home Maya finds relief in the company of her mother-in-law and Nila, her sister-in-law. Yet, she cannot restrain the thoughts of murder that keep her engaged 'relentless as a well-aimed arrow' (p.131). She finally decides to kill Gautama without further delay. She says:

Storms I had known before. Rain storms, thunder-storms, dust-storms But this waiting with not a rumble of thunder, not a whirl of wind to mark the beginning of the end. And it was the end that I waited for. The beginning had begun long ago, was even forgotten.... I had waited too long — another day would be one too many. (154)

In the novel *Fire on the Mountain*, Desai has presented human relation with nature as intrinsic and instrumental as well. At one level nature influences the human being with happiness and mental peace but at the other level nature is treated as the object to be conquered in the process of satisfying unlimited human desires. In the novel intrinsic relation has

been represented by Nanda Kaul and Raka whereas the latter is suggested by the description of environmental degradation in Kasauli. In the beginning, there is a desire in the protagonists for escape to another world, which is conceptualized as distant and beyond pain and suffering of social life. In this way, such relation is purpose-oriented and conditioned by the desire for fulfillment, represented by Nanda Kaul. Secondly, there is unconditional love for nature to enjoy and analyze deeper meaning and values which exists in the form of beauty, tranquility, joy etc. This relation perhaps triggers off emotional, aesthetic moreover philosophical communication between human and nature in the novel.

The concept of wild nature represented through forest in Anita Desai's *Fire on the Mountain* truly becomes a hope of condolence in the lives of Nanda and Ila, both depressed by a male chauvinistic society. Raka rummages in the wild nature for a soothing hemisphere devoid of any parental discord. Throughout the entire novel Desai preoccupies with and nature and natural images to bring out dormant and vibrant human emotions. D. Maya observes:

In the evocation of images that transcribed the human conditions and in the poignant fictionalization of the human predicament, Anita Desai's skill is incomparable (Maya 135-136).

The novel centers round three women characters- Nanda, Raka, and Ila. Nanda Kaul, an old elegant lady, takes repose at Carignano being attracted by its barrenness and emptiness. Rama Kundu observes:

She is unique in her elegant isolation. She is thin and straight like the pines of kasauli high and empty like Carignano (Kundu 71).

Carignano, the house and garden, becomes an extended metaphor for her. Like her, the garden seemed to have arrived, simply by a process of age, of withering away and elimination, at a state of elegant perfection.

Desai presents a varied and vivacious landscape of Kasauli through the mountains with its flora and fauna, smell, dust storm, long spells of rain, sudden flowers blooming after a night of rain, Carignano with its starkness and barrenness, Nanda with her aspiration for final solitude and Raka with her intrinsic burning rage as well as her urge for the purification of

the much tormented soul. The nature plays a crucial function in redefining and restructuring the ideologies of the society and interpretation of human position in relation to nature.

From the outset, Anita Desai carefully and elaborately introduces the landscape of Kasauli especially the mountain which “seems to be not only a real empiric space, but also a symbol of shelter, freedom and fulfillment which Nanda Kaul at last receives after long years of unfulfillment” (p.3). When she first comes to the place, she often correlates the mountain with the heaven of Hopkins’ poem:

I have desired to go/ where springs not fail, to fields where flies no sharp and sided hail and a few lilies blow. And I have asked to be where no storms come, where the green swell is in the heavens dumb, and out of the swing of the sea (59).

But very subtly the author does not mythesize Kasauli, indeed it is not a heaven but a place corresponding to the “historical facts of the colonial past” (Kundu 143). The mountain along with its dormant intonation of isolation and remoteness stands bare only with its Pines and Cicadas to which Nanda assimilates herself. In this juncture Kundu’s opinion is apt to remember:

The fictionalized mountain space emerges as a site that symbolically implies Nanda kaul’s tragic predicament as well as her wistful dream- the long cherished and long suppressed longing for ‘a room of her own’, a world of her own. (Kundu 157).

Nanda finds recluse in Carignano because “it was the place, and the time of life, that she had wanted and prepared for all her life” (p.3). The vacuity of her prolonged marital life is explicit as she fancies “if she could merge with the pine trees and could be mistaken for one” (p.4). S.Indira argues “Nanda’s sense of identification with the pine trees suggests her desire for absolutestillness and withdrawal from life” (Indira, 97). Here Nanda finds herself as a yellow rose creeper which is creaking and moaning. As a critic Rama Kundu opines:

The creeper shows Nanda Kauls’s life — she led a life which was full of incidents and she bore several children, but at present she is

old, grey and lonely. The creeper symbolizes the temporal nature of young if age in the novel (Kundu 89).

Nanda pines for candestiness symbolically presented through an eagle,

An eagle swept over it, far below her, a thousand feet below, its wings outspread, gliding on currents of air without once moving its great muscular wings which remained it repose, in control. (21)

Rama Kundu expresses her observation thus, "the eagle is the emblem of complete separation here, a free soul that is not bound by any responses or duties, and is not concerned to any place or person" (Kundu 89).

Anita Desai has clearly mentioned the efficacy of forest fire which leads to ecological imbalance; consequently human beings become the tragic victims. Here what we notice is that the ecological concerns and man-nature interface have been clearly reflected. Mountain is the symbol of Nanda Kaul and Raka represents wild nature. She is very silent and very swift like a forest fire. Forestfire is main concern for the mountain regions, especially in summer. Sometimes it is accidental and sometimes it is deliberately burn the forest for forest cultivation or shifting cultivation of tribal folk which causes massive loss of life and property and degradation of natural resources. Reminding the natural catastrophe she thought "she heard the cries of animals and birds burning in that fire" (p.75). The expedition of nature has invigorated the drooping spirit of Raka to enjoy the natural sites of Carignano.

Desai's novel is a blend of nature and characters and she has written her novel in unique manner that they represent their own individuality. Man has turned into machine now because it depends largely on modern technology, and uses natural resources to satisfy his desire. In Carignano once upon a time garden house was the most beautiful garden in Kasauli, now it has been used as an army camp. It clearly depicts the insensitivity of man to towards nature and patriarchal attitude in destroying the natural phenomena. Literally man has exploited nature like an object for his own pleasure. Here Anita Desai wants us to draw the attention of the degradation of the ecological balance. She depicts the aesthetic

experiences drawn from the nature and that makes the human beings live in peace and harmony regardless of our pathetic life in the world.

The next character to visit Kasauli is Ila Das; she came to Carignano to meet her old friend Nanda Kaul. It was a great asset for Nanda because in her lonely and desolate life Ila was a harbinger of love, peace and harmony. She loved walking long distance down the desolate hill side. After remembering some of her memorable days "leaving behind the last of the shabby, rundown houses and dried up, untended gardens of the town, Ila Das began to hop, skip and slide down the footpath of her village already lost in the evening shadow of the mountain" (p.140). She thought that she might reach home before night, but on her way back, she was attacked and raped and brutally killed by Preet Singh, she was defenseless against the powerful assailant, who was her old rival. This was shocking news to Nanda, when the police invited her to identify the body; she never believed that her friend would end up in this terrible condition. At that very moment Raka returns home and tells Nanda "Look, Nani, I have set the forest on fire. Look, Nani, look -the forest is no fire" (p.145). She didn't realize that her Grandmother has passed away. Here the story narrates that Nanda is symbol of mountain or a forest which Raka has set it on fire. In fact Anita Desai has incorporated environmental attitudes in her novels, which speak about animate and inanimate things that surround the entire natural ecosystem.

The novel *Fire on the Mountain* presents the significance more of the natural land of Kasauli than that of the urban world. It is centrally concerned with the ideas pertaining to natural world and human position in it. Throughout the novel the idea of nature runs as a strand to regulate the function of the characters. Nature reshapes the lives of Nanda and Raka. Its appearance often corresponds with the internal world of the characters. In the novel *Fire on the Mountain* Desai has projected her vision of life and the world through the interaction between the protagonist and nature. Such as the importance of nature depicted in the novel, makes it a text suitable for eco-critical study, moreover eco-cultural analysis to find the dimensions of modern human relationship with nature. Apart from this, the account of changing in the way human interfaces

with nature may reorient the readers to think about the future of the natural environment and human life. Finally, the novel presents the picture of Indian women by equating their attitude with the silence of nature instead of conveying eco-feministic or eco-political views of Anita Desai.

In the novel *Where Shall We Go This Summer?* Anita Desai narrates the plight of a pregnant woman, Sita, the protagonist of the novel, who is interested with loneliness of life. Desai describes some aspects of landscape of Manori Island, which is filled with magical spell, therefore Sita says, “this island is an island of magic” (p.59) a legend to keep her baby unborn; she had four children with pride and pleasure, sensual and emotional. When Sita comes to know that she was pregnant in her old age, graying and ageing to behave like a lack of control which leads her to migrate to an island, her husband tells her not to go to island in the middle of the monsoon, because she can not have baby there. Desperately, Sita does not want to have baby. But one can not have abortion at his stage, Sita does not want it to be aborted but she wants to keep it unborn in her womb.

Now Sita wants to run away from home to Manohari Island for good and to make difference in her life. Therefore she escapes from her daily routines of the busy Bombay life and tries to soothe her nerves down in the breeze and pleasant weather of Manori. Situation in Manori, her father’s home has turned now into more or less a place which has only dirt and dust enveloped around it. The narration does not tell us clearly why is she fed up with her life and what was the reason made her run away from her responsibilities. The clarity in the reasons is dull because, those were not considered as some big issues in the Society we live, as we try to analyze the condition of a pregnant woman who always desires to be comfortable and free from family tension throughout the period. Here Desai has special plans for the perturbed pregnant mother, to escape to an island where she shall be untouched by the modern trajectories of the world. Nature is the source of enormous energy, provided we aspire to use it. In the world of today, man suffers from the permanent fatigue syndrome and to overcome it, the easiest way is to engrossed in the lap of nature, where nature would heal our

impaired faculties of rejuvenates us for further efforts. Sita in the novel aspires for the same.

Sita went to island to draw the inspirational evocative feelings of nature. To the green coconuts on the tree she called, “Did you see the cheekoos on the trees there-small brown ones?” (58). When she as a child has much enjoyed the tree that grew in the Mainland:

There was an effervescence in the air that made Sita kick up her heels and prance like a pony. She was not really a child at that time in another environment she might have already been regarded as a young woman, but she had lived a strange life and unusual life. She saw the island as a piece of magic, a magic mirror it was so brilliant to her eyes after the tension and shadow of their childhood.” (59)

She was overwhelmed by the picturesque or calm atmosphere of the island. Sita describes the scenic beauty of Island Manori:

The fields were only pits of mud and slush. Whole shanty towns seemed built of bamboo stakes on which the Bombay duck was habitually hung to dry but now stood stark. The village pond, an artificial tank with broken stone steps was full to the brim and could be differentiated from the pools and puddles of the fields only because its water was not brown with mud but green as spinach, thick, viscous (21).

Anita Desai clearly depicts the life and behavior of the islander through the personality of Sita. As she says “all remembered how he walked barefoot in the muddy, ploughed fields down by the village where the islanders grew some meager crops of vegetables and rice.” (p.68) Even Sita discloses her typical feelings that she came to live on the island like an islander. “I will fetch my water from the well like you,’ and walked on, barefoot, bareheaded, dressed in homespun, carrying loads like them” (p.68). In this line we find the typical village situation and the richness of it, which is far more different from the city life like Bombay. The episode of island was life of leave-taking from routine of everyday life in the city. Desai says:

So Sita never felt alone or f the house in its groves of palms, seemed surrounded by a host of watchful cranes, always half-awake, ready to spring to life at the slightest touch or alteration in light and wind, raise their wings and give voice to warning.”(117)

Again she says “The grove was like a radar system planted around her house.” (117)

Sita is a nature loving character who always wanted to be very close to nature and as earlier days spent in Island that has not faded away from her memory lane but -frequently hunted her come back to the old fort of her father. As winter made its appearance Sita was disturbed by it, she tried to control her passion for life quietly replied to herself “I will keep you safe, we will go nowhere.” (p.119) In her desperation she sees the light at the end of the tunnel, that “even the slumberous egg as it labors under the shell patiently to divide and sub-divide....(p.117) waits for the arrival of summer; she knew it would ebb away and sink into the sea to wait till next summer, next year. In one way we can also look at the pregnancy of a mother that the unborn baby’s mother’s womb is another ecosystem. Everything is found there for the survival of the foetus.

The readings of Anita Desai’s novels have invigorated our drooping spirit and the ray of hope has been reinstalled to realize the humane ideals. Life has to move on, in spite of all sorts of human predicaments, this aspect has been masterfully used by Desai. Even though all of her novels do not deal with large movements of human history but they do speak aloud little things of contemporary human struggles. In fact it really thrills and its rawness of suffering soul can really move a non-Indian reader. She also helps us to discover the invisible and darker aspects of the individual self. She has foretold and expressed in her writings about the awareness of environmental hazard and degradation of nature. In recent times this has been a pivotal point of discussion, this has become a global concern. Therefore, every individual is responsible to work for the better tomorrow.

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Jane Austen's *Pride and Prejudice*: Class and Society, Marriage and Women

Rekha Tiwari

Jane Austen's *Pride and Prejudice* is a novel published in 1813, *Pride and Prejudice* is taken to be in the class structure as Victorian novels do but it does not display typical Romantic characteristics. As Victorian novels often do, it portrays and comments on the social conventions of the period. It is generally known that the society of the nineteenth century England was nothing like today. Class differences were more visible, there were three major classes that were further divided. In the upper class, polite manners were much more appreciated and most importantly, the social status of women was determined according to the status of their family or their husband. Therefore, they had to marry the most appropriate man that was sometimes even imposed on them by their family. Though they could choose whom they would marry, there was very little possibility that they would marry a man they loved, unless he who is also wealthy and willing to marry her.

This paper focuses on Austen's *Pride and Prejudice* to illustrate the condition of women that because of their subordinated position marriage was the only way through which women could validate their social status. Therefore, it was usually not an institution created for love but rather one based on social class. Jane Austen successfully portrays the society of the then England and contemporary anxieties connected with marriage.

Pride and Prejudice is often taken to be a Victorian novel because it is very realistic in its depiction of the early nineteenth century English society. At that time, England was still a land of aristocracy, even though the Industrial Revolution caused major changes in the class structure. There were three major classes – upper, middle and lower – that were

further divided. The one that is important in this paper is the upper class. In the words of Prewitt Brown the upper class “can be divided into three sections: the aristocracy, the gentry, and the squirarchy or class of independent gentlemen who did not have to work. The majority of Austen’s characters are members of the upper class. At the opening of the novel she tells us that Fitzwilliam Darcy, one of the main characters, has an income of £10,000 a year. In spite of his enormous yearly income and his origins, he is technically not a member of aristocracy due to the absence of the title that a real aristocrat was supposed to have (Prewitt Brown 74).

To qualify as an aristocrat, one had to be of titled rank, to own an estate exceeding 10,000 acres, to have enough money in revenues to live opulently, and to own a house in London to go to during the social season. Obviously there were exceptions—some ancient titles had declining fortunes—but in order to participate fully in the social life of the aristocracy, one had to have these things. (Prewitt Brown 74) The Bennet’s, as well as most of the people who live in Meryton and its surroundings, are members of the gentry. Their income does not come near £10,000 a year but rather around £2,000 to £5,000. Mr. Bingley, on the other hand, can be regarded as a gentleman. The following passage explains why: “In Jane Austen’s novels, a gentleman can be a younger son of the gentry who has not inherited an estate and who has taken holy orders (...), or he can be the son of a man who has made a fortune in business and has been brought up as a gentleman to do nothing (Mr. Bingley in *Pride and Prejudice*)” (Prewitt Brown 76). When he comes to the neighbourhood, Bingley is instantly seen as a desirable potential husband of one of the Bennet daughters because of his wealth, class and money are essential in *Pride and Prejudice*. They are to the novelist as the clay is to the potter, for they are not only the substance with which characters must structure their lives; they *define* character and social life. Jane Austen was not interested in people who try to find themselves by going outside of society.

The characters in the novel are strictly defined by their social status which cannot drastically change unless a character loses a great sum

of money or somehow comes into its possession. To illustrate the general tendency concerning fluctuations of class, Lawrence Stone suggested that “a class is not a finite group of families but rather a bus or hotel, always full but always filled with different people” (23). This makes it more understandable that to the society of the nineteenth century England money really made the world (or class) go around. Prewitt Brown agrees with Stone and suggests that:

In the early nineteenth century, the nexus of social change was to be found more in the gentry and middle class than either the working class or aristocracy. Austen shows over and over again that the apparent stability of class position is an illusion created by the slowness of change through marriage and the peculiar stability of class character, resulting from the chameleonlike adaptability of new families. (78)

Throughout history money has always meant the same thing: power. In the nineteenth century it usually opened a way to the upper class; however, “this did not mean that everyone who was rich was a member of the upper class. But without money, people sink awfully fast. Austen’s novel reflects this through Mr. Bennet’s frequent warnings to his wife and two frivolous younger daughters – Lydia and Kitty that they should reduce their expenditures, for they “were in the habit of spending more than they ought” (Austen 10). Even smaller amounts of money meant some kind of stability at the time – they meant preserving one’s social status. In that regard, Mr. Bennet had enough money to not to be forced to work, but if his family spent more than they could yearly afford, this money would soon be gone and their social rank would be lowered. This kind of scenario troubled them so much that they hardly dared to speak of it in open terms; however, Mr. Bennet was aware of the fact that “Mrs. Bennet had no turn for economy, and his love of independence had alone prevented their exceeding their income” (Austen 177).

In addition to the obvious economic reasons and fear of poverty, one of the reasons for anxiety regarding the loss of current social status is the fact that the upper class, which everyone looks up to as a role model, is

usually narrow-minded and very proud of their status. In fact, they are so proud that they often regard anyone who is of lower rank as unworthy of their company. Consequently, they are not infrequently snobbish and prone to judgement, as one can see on numerous examples in Austen's novel. One of them is the unjustified disinclination towards Darcy when he first comes to the neighbourhood with Bingley. He is immediately pronounced to be disagreeable because of his behaviour. Nobody even gives him a chance to prove them wrong: "His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters" (Austen 7). Thus, Mrs. Bennet's proud attitude towards him does not change until Elizabeth announces their marriage: "I am quite sorry, Lizzy, that you should be forced to have that disagreeable man all to yourself. But I hope you will not mind it: it is all for Jane's sake, you know; and there is no occasion for talking to him, except just now and then. So, do not put yourself to inconvenience" (Austen 218).

Pride and Prejudice is frequently called a novel of manners because of the concerns about the society of that time. Jane Austen's characters are concerned with dignity, breeding, and gentility—all the components of what we call manner. The fact that Austen places her characters in the realistic circumstances helps one learn more about the actual expectations of the society of her time. Her characters are expected to act in accordance with their social class. As the novel's title suggests the major flaws of the upper class society are, pride and prejudice, but also vanity. The rich are too proud of their own money and heritage which causes them to be vain and dismissive of those who are less well off. They never consider a person's individual virtues, but think of him or her only as a member of his or her family and class. In other words, the prejudice of the rich against those who are not as rich often cause distress to both sides as emotions and individual qualities are disregarded. Mary's comments on the difference between vanity and pride illustrate the deficiency of obsessive self-absorption: "Vanity and pride are

different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us” (Austen 13). Darcy also comments on this topic by saying: “Yes, vanity is a weakness indeed. But pride—where there is a real superiority of mind, pride will be always under good regulation” (Austen 36). Clearly, these two characteristics are two completely opposite things.

While pride can have negative as well as positive outcomes, depending upon the person’s character, vanity can only have negative outcomes. Having read the novel, one can conclude that half of the society is vain, starting from Mr. Bingley’s sisters, who are considered to be of higher rank, to Mrs. Bennet and her younger daughters, who are the members of gentry. In the course of the novel Darcy states: “I have an excessive regard for Miss Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it” (Austen 23). Austen’s criticism of such attitude is seen in the redeeming ending of the novel as Darcy realises that no woman could make him happier or be a better and more interesting partner than Elizabeth, despite her poor connections. Though proud, he is not as vain as one might think, which at last prevails in his open admiration towards Elizabeth and his final decision. In addition to criticizing pride, prejudice and vanity, and praising the personal growth of her characters who are able to overcome these flaws, by suggesting that it is Darcy’s evolution that enables the two of them to marry, Austen nevertheless clearly marks the nineteenth century society as patriarchal. Namely, as a woman, Elizabeth depends on Darcy’s change of mind, rather than vice versa.

Money indeed was most important. It divided people into classes and therefore played the biggest role at the time, especially for women who were seen as inferior and were judged according to the families they were born and married into. It often caused pride and vanity, which resulted in creating prejudices and people looking down not only on those of a different rank, but also on those of the same rank. Still, Austen suggests through Darcy’s and Elizabeth’s personal growth and

maturation that it is much better to rely on one's sensibility and overcome one's pride in order to be truly happy.

While women today are almost as equal as men, women in the nineteenth century did not have the same opportunity. To understand their position better, it is necessary to point out that women, once married, did not have any possessions. Everything they owned became their husband's possession. This was due to "the laws in Britain that were based on the idea that women would get married and that their husbands would take care of them. If one takes a closer look at the position of women, it is obvious that they were subordinated to men. The only role they were obliged to play was that of a wife and a mother, especially when it comes to women of the upper class. Since they did not have to work, their only duty was to give birth to their children and to obey their husband. However, women of the nineteenth century were to some extent in a better position than those before them: They had some leisure; they had some education. It was no longer the exception for women of the middle and upper classes to choose their own husbands.

As stated, women in the nineteenth century had some education, though not in today's form. They were educated from books that were at first read to them by their mothers until they were taught to read or, if they could afford it, by a governess who could teach them things like reading, writing or playing certain instruments. Austen alludes to this many times in *Pride and Prejudice*. The members of the higher rank, like Darcy's sister and Miss Bingley or Mrs. Hurst, had the privilege of having a governess who could teach them these things. On the other hand, the Bennet's did not have enough money to afford their five daughters a governess, so they were mostly self-educated at home. Of all of them, Mary was most persistent in it and was trying to learn as much as possible, although not always successfully. Lydia and Kitty did not care much about these things, and Jane and Elizabeth paid enough attention to it to be regarded as educated. Luckily, they had enough money to be able to afford books from which they could learn. When Lady Catherine asks Elizabeth about her education, she says: "We never had a governess" (Austen 98).

If one takes *Pride and Prejudice* as an example of a realistic depiction of the society of that time, it is clear that those women who acted in accordance with their sense were more appreciated in the society. For example, because of her common sense Elizabeth did not let herself be fooled by some characters and she acted the way she thought was best. With such traits as the brightness of her mind and sensibility, she is much esteemed by others. Therefore, people like spending time in her company and do not hide their admiration for her: “It was plain to them all that Colonel Fitzwilliam came because he had pleasure in their society, a persuasion which of course recommended him still more; and Elizabeth was reminded by her own satisfaction in being with him, as well as by his evident admiration of her” (Austen 107).

If one tries to analyse the role of women in the novel, it can be seen that it is compatible with the ones previously described. Most of the female characters in the novel suit their role of a mother and a wife. However, they had one more important role: they were in charge of the house and property. They were responsible for the furniture and housekeeping, except when they had servants. Although they did not have their own possessions once they got married, they were mistresses of the household and, besides being a mother and a wife; it was their most important role.

Their depiction in the novel is based on daily leisure and social events that took place in their neighbourhood. The most important social events were balls, and Austen describes two significant ones: the first in the town near Meryton, and the second in Netherfield, on Mr. Bingley’s property. Balls were very important in making social connections because they were massive assemblies and various people attended them. At the first ball were made the most important acquaintances that would affect the course of the novel: Jane met Bingley and Darcy met Elizabeth. The second ball was more a formality that took place in order to confirm the opinions established on their first meeting. In addition to being an opportunity for making connections, balls also provided an opportunity to meet a future husband. Therefore, it is no wonder that women in the novel desperately wanted to attend them and look their best:

The prospect of the Netherfield ball was extremely agreeable to every female of the family. Mrs. Bennet chose to consider it as given in compliment to her eldest daughter, and was particularly flattered by receiving the invitation from Mr. Bingley himself, instead of a ceremonious card. Jane pictured to herself a happy evening in the society of her two friends, and the attentions of her brother; and Elizabeth thought with pleasure of dancing a great deal with Mr. Wickham. (...) And even Mary could assure her family that she had no disinclination for it. (Austen 54) Another thing that characterizes women in the novel is their constant visits to friends and family. Elizabeth and Miss Lucas, owing to the fact that they are close friends and live nearby, often visit each other. Lydia and Kitty, on the other hand, undertake their visits based on the fact that near Meryton, a town where their aunt and uncle are situated, there is a militia regiment station. Therefore, they pay frequent visits to them not with the intentions of firming their relationship with the family, but with the immature intentions of having fun with the soldiers:

The two youngest of the family, Catherine and Lydia, were particularly frequent in these attentions; their minds were more vacant than their sisters', and when nothing better offered, a walk to Meryton was necessary to amuse their morning hours and furnish conversation for the evening; and however bare of news the country in general might be, they always contrived to learn some from their aunt. At present, indeed, they were well supplied both with news and happiness by the recent arrival of a militia regiment in the neighbourhood; it was to remain the whole winter, and Meryton was the headquarters. (Austen18)

Elizabeth and Jane, however, were different from Lydia and Kitty. They liked spending time with Mr. and Mrs. Gardiner, their uncle and aunt, as well as travelling, which was a great advantage for women of upper classes considering the fact that travelling is the best way to learn something and to grow as a person, but also to meet people. Finding a husband was the greatest task of women of the upper and middle class in the nineteenth century according to Victorian fiction (Armstrong, "Gender and the Victorian novel" 113). At that time, they could, to a

certain extent, choose whom they would marry, which was a major progress compared to the fifteenth century for example. The important thing was for their future husband to be either of the same or of a higher rank than them: “On her choice of a love object, a man she could both marry and desire, depended not only her identity as a white, respectable English woman, but also the integrity of the family unit, on which in turn rested the well-being and longevity of the nation” (Armstrong, “Gender and the Victorian novel” 113). Because women generally did not have many rights, they saw marriage as their means of social validation. They had no personal possessions and could acquire them only in rare cases; while they were unmarried everything was their father’s propriety which was to be inherited only by male heirs after his death, and as soon as they got married, the dowry they bring into marriage became their husband’s. Therefore, the only way to become socially accomplished was to marry a rich man. Likewise, a rich man cannot be deemed socially accomplished if he remains a bachelor. Austen clearly depicts these concerns in her novel by introducing them with the famous first sentence: “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (2). Marriage is thus established as the central concern of the upper classes.

Women were supposed to choose a man who could financially support them and not the one they wanted or loved. This was a common truth and it can safely be said that girls were taught to think that way from early on. It is not uncommon to find female characters openly discussing this in the novel since for most of them this was their sole concern. Mrs. Bennet is a typical example. Everything she wants is for her daughters to marry someone with a great fortune. Austen immediately reveals that: the business of her life was to get her daughters married; its solace was visiting and news” (Austen 4). After she hears that a young man who has inherited a large sum of money has come into their neighbourhood, she insists on Mr. Bennet’s visiting him and immediately sees him as a potential husband for one of her daughters. Similarly, after Elizabeth turns down Mr. Collins’ proposal, her mother sees it as

the most inappropriate thing since Mr. Collins was to inherit their land after their father passes away. She laments it as if Elizabeth caused their financial downfall the second she refused him:

Aye, there she comes, (...) looking as unconcerned as may be, and caring no more for us than if we were at York, provided she can have her own way. But I tell you, Miss Lizzy—if you take it into your head to go on refusing every offer of marriage in this way, you will never get a husband at all—and I am sure I do not know who is to maintain you when your father is dead. (...). (Austen 69)

Marriage is in her view a way of survival as well as a way of keeping her status. She even accuses Elizabeth in front of Mr. Collins of “not knowing her own interest” (Austen 67) because she finds Mr. Collins to be tolerable enough to make a husband for her daughter. However, Elizabeth does not agree with her – she is not at all interested in him as a man or in his inheritance. Miss Lucas, on the other hand, willingly accepts his proposal the moment he asks her to marry him. Austen explains that her acceptance happened “solely from the pure and disinterested desire of an establishment, [and Miss Lucas] cared not how soon that establishment were gained” (74). The narrator further states that “[marriage] was the only provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; and at the age of twenty-seven, without having ever been handsome, she felt all the good luck of it” (74-75). Miss Lucas admits these reasons to Elizabeth later, who does not hide her surprise. Charlotte explains she only wants “a comfortable home” (Austen 76) and pictures Mr. Collins a good opportunity for her “considering [his] character, connection, and situation in life” (Austen 76). Having in mind that she is led by the thought of preserving her social status it is difficult to say whether she is to be judged or not because she is not the only one who does it.

Miss Bingley similarly conforms to these social conventions. She attempts with all her feminine powers to attract Darcy in order to have

him thinking of her as a potential wife. Since she belongs to the upper class, she is not even thinking of marrying someone poorer than her. According to her, Darcy is a most agreeable man, a perfect match. He is handsome, well-educated, has nice manners, and above all he is very rich. Nevertheless, not everyone has the same opinion of him. Mrs. Bennet, for example, “quite detest[s] [him]” (Austen 9) after she sees his behaviour on the first ball: “But I can assure you (...) that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with!” (Austen 9). However, she quickly changes her attitude towards him as soon as she finds out what he did for Lydia and that Elizabeth accepted his proposal:

Good gracious! Lord bless me! only think! dear me! Mr. Darcy! (...) how rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane’s is nothing to it—nothing at all. I am so pleased—so happy. Such a charming man! —so handsome! so tall! —Oh, my dear Lizzy! pray apologise for my having disliked him so much before. I hope he will overlook it. Dear, dear Lizzy. A house in town! Everything that is charming! Three daughters married! Ten thousand a year! Oh, Lord! What will become of me? I shall go distracted. (Austen 220)

His money and the fact that he is willing to marry one of her daughters absolves him from any social misdemeanour he may have committed earlier. Soon after that Mrs. Bennet wants to find out about Mr. Darcy’s favourite dish in order to be able to please him. She is very calculating and focused on money, as one can see from the example above. Though Elizabeth is not led solely by the idea of marrying a wealthy person regardless of his manners, she does exclaim after she sees Darcy’s estate “that to be mistress of Pemberley might be something!” (Austen 141). Even she, who is considered to be quite rational and sensible, admits that it would be nice to live on an estate like Pemberley. Armstrong in this view states that *Pride and Prejudice* is one of those novels that

say: "Marry a man with whom you were emotionally compatible if you could, but marry a man of material means you must, (...) or else face the degradation of impoverishment or, worse, the need to work for a living" ("Gender and the Victorian novel" 97). Indeed, the biggest fear of women of the upper class was not marrying a rich person because that would cause their social and economic degradation, which was far worse than being married to a penniless man however much a woman might love him. This is only a reason more to believe that marriage was a means of social as well as financial security.

Men were also susceptible to this idea, as exemplified by Wickham. He tried more than once to marry a rich girl and the first one we find out about is Darcy's sister. Later on he wants to marry Miss King, to whom "he paid (...) not the smallest attention till her grandfather's death made her mistress of this fortune" (Austen 91), and at the end, when he escapes with Lydia, he is willing to marry her only after Darcy discharges his debts and pays him a certain amount of money. But Wickham is not the only one who wants to marry for money; Colonel Fitzwilliam on one occasion openly discusses with Elizabeth his reasons for marrying a wealthy woman. As Prewitt Brown sums it up, "brought up to lead an aristocratic life and honestly unwilling to give it up, he needs a monies marriage to maintain the expensive leisure to which he is accustomed. He cannot afford the luxury of falling in love with a poor woman" (69). This explains why people at the time want to marry for money; they are used to living in the lap of luxury and are not willing to discharge it. In addition, Armstrong points out "it is fair to say that any man whom women find agreeable in other respects will in all likelihood cost them dearly in economic terms, and there can be little emotional gratification in that" ("Gender and the Victorian novel" 107). Armstrong's conclusion about the Victorian fiction in general could be applied to this novel, too: "Victorian fiction revised an earlier narrative that insisted a woman's quest for financial security and social respectability began and ended with her ability to attract an agreeable man and extract a promise of marriage from him" ("Gender and the Victorian novel" 113). This confirms that the purpose of marriage in the society of the nineteenth century had to do first and foremost with the woman's social affirmation.

In the nineteenth century patriarchal England women generally did not have as many rights as they do today; they had no possessions of their own and since they did not want to waive their social status and the way of living they were used to, the only way to keep it was to marry a man of the same or a higher social status. That way they could preserve the status they acquired at their birth and the reputation they had. Because of these reasons, marriage was a central social concern and was often entered into for economic reasons rather than for love, as shown on numerous examples in *Pride and Prejudice*.

Jane Austen tried to depict the society of that time as faithfully as she could in this novel, and considering the fact that she is a woman, one may say that she understood women's position better than any other male author. Therefore, it is no wonder that on multiple occasions through the voice of the novel's narrator she explicitly states that marriage was first and foremost an institution through which women were able to find security and respect. It was enough for them to be able to stand the chosen man in order to give birth to his heirs, and perhaps, someday, to learn to love him. This was their socially constructed vision of happiness.

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Women Sensibility in the Works of Jane Austen

Trusha S. Vyas

In early 19th century, before wars, lots of discrimination and equality issues existed in women society and in that era it many movements took place for Rights. In the same era Jane Austen's novels depicted important aspects of family and social changes in women's world. Austen's writing mostly presented a feminist perspective and it gave ideas about stereotyping of sexuality. The plot, theme, characters and techniques all were different from her contemporary writing style. Jane had developed a great perfection to narrate and focus on the women's issues.

This is the fact that Jane Austen, during her short life, published her books anonymously. Her books made a great impact on reader's mind. She was born on 16th December in 1775. She was an English novelist who became famous for her six major novels, at the end of 18th century. Her works critique the novels of sensibility of the 18th century and 19th century also. Jane Austen's uses of biting irony along with her realism and social commentary have earned her a lot of fame and critics and scholars have given her importance.

Her distinctive literary style relies on a combination of parody, burlesque, indirect free speech, irony and a degree of realism. She got her education at home. Her first work was published anonymously. Austen's work was not published in their order of composition.

Emma, *Pride and Prejudice* and *Sense and Sensibility* are novels based on satire. In the novels, she tries to express women's marriages and family life and depicted a world through her keen observation. Before the middle of 18th century, women novelists began to appear in England. She is one of the first female writers of English novels who delineated modern women of her contemporary time in her literary writings. On

the surface, Austen appears to be conforming to the ideas and attitude of her society. Her lady characters seem to be in the search of marriage but only based on wealth.

Even Laura Angel confirms that in 2003;

“Austen Wrote of immediate experience: The Microcosm of the Country gentry and its class conscious insularity.”

Austen widely describes that women were not given the same opportunities as men in almost every area of life especially not only in education but also in occupation. She tells that women only depend on man. So men will never admit women's superiority.

Pride and Prejudice was written in 1796-97 but it was published in 1813. In all the works by Austen, middle class people are seen pursuing the common round. *Pride and Prejudice* is a novel and these are the feelings about the perfect lady, marriage and male-female relation. The heroine is full of Spirit. The regency novel *Pride and Prejudice* tells the story about a family of Mr. and Mrs. Benner. A gentleman has five daughters who married for beauty and lived to regret it. The mother's announcement of two eligible bachelors in the neighborhood who are newly came from London. The meetings between the five daughters think eligible bachelors. Because they had come from London. Her Prejudice and Pride of rank and wealth are gently but pleasingly titillated as if they are being subjected to an electric current of carefully selected intensity. Austen's style is smooth but covers a delicate pricing of irony.

Jane finds love without compromising their dignity and with the full intention of marrying for love and not for financial gain. Both ladies receive their heart's desires when each couple finds a moment to be alone and two weddings are joyously celebrated.

Sense and Sensibility was written in 1797-98 but it was published in 1811. It was Austen's second novel. This is the story of Mr. Henry Dashwood who is a wealthy man, dies in the beginning of the novel, leaving everything to his second wife and their children. They leave their house, the lady decide to move away to a cottage. The character

of Elinor tentatively allows herself to fall in love with Edward Ferrars. This novel emphasizes how men would always use women and cast them aside when they are no longer convenient; one can behave badly yet still remain eminently respectable as one has money.

An American writer Rachel Brownstein said that in a world where men are generally, selfish, dishonest and generally cold is,

“....a harsh one for young women” [12]

Most of the male characters of Austen’s novel are stupid, selfish and malicious.

We can note that novel draws of well-established gentry families is not counterbalanced by the men. The all mistakes are same as each had outer marital relations. Father can marry twice. One husband is wealthy and nice but he does not love his wife and marries another lady. By this novel Austen shows sensibility of women.

The next novel is *Emma*. It was written in 1815 and published in 1816. *Emma* is in many ways a novel about society and intricacies, as it explores in which they fall within the ties of social order. Austen’s *Emma* advocates a concept about equality of men and women by the effect of society *Emma* has little self. Jane’s novel presents a woman who is of the highest rank of society, wealthy and in possession of a lifestyle of near complete independence from men. This novel may indeed be considered a novel centre on feminist ideas, as *Emma* Woodhouse represents a digression from the social stereotypes. *Emma* is a pretty as well as smart young girl. Actually she has everything what she wants. Mr. Woodhouse, his father, loves her very much. She doesn’t seem to have any sense of her own limitations. *Emma* determined never to marry herself, she immediately decides to find Harriet to dump Robert Martin, the young farmer who likes her and set her sights on the town’s clergyman. Mr. Elton turns out to be in love with *Emma*. Actually it was not with Emma but Emma’s money.

Her good friend Mr. Knightley gives advice but she ignores it. She begins to reflect upon her mistakes and even start to change her ways.

Emma realizes that she loves Mr. Knightley too. Emma is a character who is exploited by male characters.

These three novels tell about sensibility of women. Jane's novels are all much the same, yet subtly and artistically different. Her skillfully constructed plots are severely unromantic Emma, and other later novels are the pictures of everyday existence. Mr. Collins in *Pride and Prejudice*, the garrulous Miss Bates in *Emma* these male characters are selfish and vulgar. Her female characters are almost unexceptionable in perfection of finish.

Austen tries to establish feminist authority and deconstruct the male consciousness. Female is the central character of Austen's novel. Jane Austen elicited feminist concept and sensibility of women in the patriarchal structure. She has intended to pursue facts of rhetorical terms, situation of women in society and traditional things were also mentioned in these novels. Austen's plot, theme and characters as well as techniques all were different from her contemporary writers. Jane had a great perfection to narrate and focus on the women's issues.

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Overcoming Challenges for Teaching Technical Communication

Yashwant M. Sharma

A career in the sphere of technical communication is a **job by choice, not by chance**. One should have clear understanding what it means to be a technical writer before even considering such a position. This paper has been divided into three parts:

- Role of technical Communication
- Top challenges in teaching technical communication
- Suggestions to overcome technical writer's challenges

Role of Technical Communication

It is quite interesting to know that technical writing traces its roots to Geoffrey Chaucer. He is the one who wrote the first technical document in English about the **astrolabe**, a navigational instrument.

Another staggering example of technical communication is Charles Darwin's famous work on evolution *The Origin of Species*. The golden age, however, began after the World War II with the advent of the computer. In fact, it was Joseph D. Chapline who published the first computational technical document, an instruction manual for the **BINAC** computer.

The above mentioned examples are enough to understand the role of technical communication – whether it is a hand-written, printed or electronic document – consists in facilitating user's understanding and bridging the communication gap between the developers and the end-users.

Technical writing is becoming a highly sought after profession worldwide, especially in the IT industry. Lindsey Robbins, a technical

writer at Blackbaud, claims that technical communication is the conversation between the user and the technical writer. Technical writers serve the role of mediators between the developers and the end-users. Their main task is to create effective technical documentation in order to add value to the product and hence to the organization itself. Technical writers should help understand the text and not present any challenges to understanding. In other words, if the readers don't get the message, indeed, it means that the writer has failed to communicate the idea. In general, technical writers communicate ideas. Their top priority is to transform technical text into non-technical information.

Challenges and Remedies

The teaching of English in the professional courses has become a nightmare for many teachers of English as students admitted to these courses are not found interested in attending classes or taking part in the classroom activities. They find it quite uninteresting and monotonous. On the other side, they are keen to be proficient in using English language for forthcoming lives. They fully understand the importance of English for shaping their career. They are well acquainted with the fact that a good command over English is going to facilitate them in acquiring coveted jobs.

The teacher's problem is how to act as a bridge between the syllabus prescribed and needs of the students.

Therefore, the teachers of technical communication should either prepare their teaching materials keeping in view the needs and level of his students. To know their needs, one should initially use students' first language in the class rather than thoroughly relying on the use of English. Judicious use of their first language helps the teacher to establish a good rapport with his/her learners. It bridges the gap between the teacher and the students. Once the trust is developed, they can discuss their problems freely with the teacher. One can try to find some common interests, a nice topic to speak about. Be it a recent cricket match or a favourite food. Furthermore, they will feel charged and ready to take part in the classroom activities.

The focus should be on the process rather than the product oriented syllabus. S/he should keep record of progress of each student. Simultaneously, he can have constant reflections on his/her teaching strengths and weaknesses based on discussion and progress over the semester.

Creativity Challenge

It is a misconception to say that the technical documentation does not involve creativity. Technical communication is a synergy of the words, graphics and the writer's style. The document should not only be informative but also coherent. This issue, indeed, presents a great challenge. It is the matter of art to explain technical things in plain language. It seems to be the creativity from the writer's standpoint. The only difference between the literature and the technical documentation is that a literary work is designed for pleasure, whereas a technical document is intended to satisfy the informative purposes. In both cases, the writer's style matters a lot.

Time Management

It is worth admitting that a typical working day of the average teacher is jam-packed. Some of them may argue that such job is the exceptional boring, because it presupposes just the routine act of transmitting the information.

However, it is not the case. Teaching technical writing is also about communicating with people, meeting deadlines and managing several projects at a time. In order to manage all these, time must be used more efficiently. Dividing students into heterogeneous groups and pairs is a good solution as it facilitates the teacher to a great extent.

Difficult SME

It seems to be difficult to write/design materials for technical communication for the products with which the teachers of English may or may not be familiar. Here, the teachers may take help of the collaborative approach. S/he may take help of other subject (teacher)experts (SMEs) in order to gather the material for the documentation.

The teacher should be persistent and try to work continuously with the other teachers in spite of some problems.

Use of Softwares

Teachers of technical communication do not need to be computer nerds and know how to do computer programming. Nevertheless, they have to be tech-savvy, meaning that software tools should not present any problems to them.

Following softwares can be helpful for teachers of English

- **Atlassian Confluence** is considered to be the most powerful document management system that allows to manage the lifecycle of the technical documentation. This includes creating, drafting, reviewing, publishing and storing of the documents.
- **Trello and Jira:** To be more productive and manage time more efficiently, some powerful project management tools such as Jira or Trello can be used. Trello is a free web-based project management application. It is mostly designed for small businesses in order to help people manage their workflow and organize their projects into boards. Jira provides not only project management functions but also bug and issue tracking. It is a commercial product, developed by Atlassian.
- **Ezvid and Stepshot:** Good writing doesn't happen overnight. It requires planning, drafting, rereading, revising and editing. Besides, technical writers are to provide the readers with the valuable visual info in order to facilitate their understanding. Very often short videos, graphics and images work much better than just a set of technical terms.
- **Ezvid:** It is a free video editing and screen recorder software that is quite easy to use. With one click, one can record his screen and capture whatever appears on the computer. One can edit these videos, make speed changes, re-arrange, add text and image slides, spending on it minutes instead of hours.

- **Stepshot:** It may come in handy as a great step-by-step documentation tool in creating technical documentation, IT instructions, user support manuals, runbooks and reference guides. It captures screenshots for every click and provides automate descriptions for each of them.
- **Adobe Frame Maker:** In a nutshell, Adobe FrameMaker is a great tool which provides the capability to author, edit, and publish complex multilingual technical content across mobile, web, desktop, and print platforms. It allows to work faster and smarter with advanced XML/DITA capabilities and publish content as responsive HTML5, Mobile App, PDF and EPUB. FrameMaker remains one of the best softwares for technical writers on the market today.
- **Adobe Illustrator & Adobe In Design:** Adobe In Design helps technical writers develop things like posters, flyers, magazines, brochures, newspaper and book layouts. Functioning as a desktop publisher, In Design works great for developing graphics and text together. Adobe Illustrator is a tool for creating and editing vector based illustrations such as logos and brand marks as well as other design elements. Whatever created in Illustrator is scalable to the infinite power.
- **RoboHelp and MadCap Flare:** They are among the most popular help authoring tools. They are used by technical writers to create the help systems that are packaged with software products, delivered through web browsers or provided as files users can view on their computers.

The above mentioned softwares can provide a lot of input to the teaching of technical communication. By using these, one can make significant changes in the teaching and learning process.

Role of Learners

The students may be encouraged to take part in the following activities:

1. Bi-weekly meetings in the technical communication classroom where one has serve as a Teaching Assistant.

2. Every week/ fortnight, some lectures (2 to 3) can be reserved where the students can be asked to prepare content and presentation on different topics.
3. Self evaluation, peer evaluation and teacher's evaluation: Students can be encouraged to evaluate their own performance as well as peer evaluation by providing a checklist or an observation sheet. They must be instructed to give their feedback on their own performance and also on the performance of their classmates.
4. Weekly course readings (1-2 papers/week) designed to inform classroom activities/pedagogy
5. Weekly one hour meetings with the instructor of record to discuss readings and classroom activities
6. A final course paper on teaching and mentoring technical communication informed by classroom practices, readings, and discussion.

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Professional Challenges for Teaching English to Rural Learners

Imtiyaz M. Shaikh

Learners are highly motivated to learn English for future expectations such as local, national and international communication, academic advancement and employment prospects. English is the medium of instruction in many schools and colleges; and alternative official language of the administration. The importance of English as a second language is very well explained by D. Crystal, "People have to learn English if they want to get on in life. They have the mother tongue to begin with. One or the other of the languages-they start learning, English in school or in the street, at an early age." (1997: 29). The way of teaching English is different in the various parts of India, which directly affects the learners' educational performance, achievement and growth. It is generally seen that the educational performance of learners from rural areas is comparatively low as compared to the urban learners. A number of factors are associated with relatively poor educational outcomes for learners from deprived backgrounds, including income and material deprivation, low levels of parental education, cultural and social factors, and low aspirations amongst parents and children as well. Learners' performance can also be affected by shortage of competent and efficient teachers of English and lack of implementation of good teaching methodology, techniques and teaching-learning materials. In contrast with the urban locale where there is mushrooming of private educational institutes in enormous magnitudes, the rural areas largely have government aided institutions. These students mostly belonging to the marginalized strata of society enter these institutions with hardly any skill abilities of English. Most of the students in rural stretches do not have sufficient base of English language. There can essentially be two factors responsible for this inadequacy, the environment in which the

students survive, may or may not be conducive and the educational input provided to them to grasp a distinct language may not be sufficient. The rural students coming with different socio-cultural and linguistic backgrounds do not have the basic knowledge of English and can therefore not perform up to the mark. Thus, the need arises for a systematic survey to find the major problems, challenges faced by the teachers in teaching English to rural learners. This article explores some challenges for teachers in rural zones, and it also proposes some suggestions in order to overcome these challenges. Thus the purpose of this paper is to provide teachers with information on the pertinent implications of being an English teacher in a rural setting.

Objectives

- To study the major challenges faced by the teachers teaching English to rural learners.
- To highlight and discuss the factors responsible for relatively weaker performance of the rural learners.
- To analyze the factors hampering the academic performance of the rural learners.
- To reach at certain conclusions and give fruitful suggestions for enhancing the academic performance of the rural learners.

Challenges Faced by Rural Teachers

Teachers and teaching are the base and crucial factors to the development of any educational system. Any socio-economic strategy, aims at improving schools and human development must, of necessity, emphasize the advancement and working conditions of teachers. The working conditions of teachers and teaching have concentrated on identifying the main characteristics of effective teaching with respect to students' learning outcomes. However, the status of teachers as well as the environment in which they operate have been deteriorating over the years. Many countries are facing crisis in the teaching profession. It is thus important that if our educational institutions must work well, there is the need to provide workable strategies that will

improve the conditions of teachers and teaching in the schools. So, let's discuss the main challenges faced by these teachers for teaching English to rural learners.

- Teachers' limitation to provide the learners limited classroom language opportunity to practice the language. In upper primary, the learners' only opportunity to use English language is limited to the daily 35-min English lesson.
- Language learning requires a lot of exposure as postulated by Cummins (2006), the teacher of English is left with the sole burden of helping learners develop competence in English within a period of stipulated time because the language outside the classroom and at home is i.e. their mother tongue and other local languages in rural areas.
- Lack of co-relativity, there are some comprehension passages which use illustrations that learners cannot relate to it. Those expressions are difficult for learners to relate which lack socio-cultural relations. Therefore, the use of unfamiliar English expression is a typical disregard of learners' socio-cultural experience, which cannot inhibit learning.
- Given that English is either a second or third language to some learners, most of them have difficulties in comprehending its structures. The learners' negative attitude toward English poses a great barrier for effective teaching. This negative attitude emanates from the fact that learners have limited competence in the language therefore preventing them from actively participating in classroom activities.
- English lessons have minimal learner participation because learners do not have the necessary competence, which is not developed during their formative years. This minimal learner participation can be linked to the learners' negative attitude toward the subject that eventually leads to significant levels of underperformance in the English language. Therefore, the primary school teacher in my

context struggles to help learners achieve the expected proficiency. It is only when this attitude is changed that substantial learning will take place.

- Many researchers acknowledge the fact that the English primary curriculum is overloaded making it a major hurdle for effective classroom practice. Although the curriculum is designed to be covered in a year, teachers are under pressure to complete it. This implies that the learners are basically out of luck because teachers have to use a fast pace to meet the predetermined curricular schedules which eventually impede effective classroom practices.
- The introduction of free primary education witnessed an influx of learners in the primary schools culminating into the large class size. The challenges of handling large classes compounded by the acute shortage of teachers puts a strain on the teachers' ability to provide quality language work to the learners because the teacher-learner ratio is not proportional. Moreover, the policy demands of inclusive learning poses a challenge in the already swollen classrooms since it compromises individual attention because of the diverse needs of the learners vis-a-vis teachers' workload.
- Students from backward sections have their own problems. This includes absenteeism from school because of lack of school necessities, taking care of the sibling as parents look for food and even doing petty jobs to supplement on the family income. Adding to this is the minimal parental involvement in children's learning. Most parents from disadvantaged socio-economic conditions are preoccupied with challenges of trying to make ends meet, leaving too little room for supporting their learners at home. Based on these circumstances, effective teaching of learners from such context can be quite challenging to the teachers.
- Problems are similar because the rural context, in spite of cultural and environmental differences, shares features that are problematic for the execution of successful education policies. One of the most common problems in rural areas is the recruitment of teachers,

which is a key element in improving the quality of education. There are various reasons why enrolment of teachers is challenging.

- Rural students lack motivation. The importance of English as a global language remains abstract to students that they hardly travel outside their rural areas. Usually they only have contact with the nearest town, so English is a rarity not connected to their lives.
- Monk (2007) suggests that professional development programs should take place in the rural areas teachers work, and they should focus on teachers' experiential knowledge so that they value being part of the community they work in. Also attractive salaries may help alleviate the lack of teachers willing to work in rural settings.

Conclusions

The conclusions drawn can be taken into considerations and the recommendations be implemented in order to facilitate the teachers of English in institutions to create a better insight and understanding of the pedagogy of teaching English language to enhance the academic performance and development of the rural learners. The learners' level, performance and standard of English can change drastically if innovative ideas, methods and techniques are adopted and implemented by the teachers of English for teaching English to rural learners. The suggestions can be given heed to gain a qualitative level in the rural learners too and strengthen them at all fronts that can be achieved through teachers' wholehearted support and co-operation. The main objective of this paper is to provide teachers and stakeholders with an overview of the challenges teachers may face while teaching in rural areas. Some of these encounters are isolation, cultural adaptation, and misconceptions rural families have about education, motivation and infrastructure. This paper ends by calling policy makers to acknowledge teachers working in rural areas.

It is crucial that planners learn from communities and actually include their opinions and feedback in the programs. In other words, education in rural areas should account for pertinence. "Pertinence in education

has to do with the development of proposals which take into account the rural context in order to avoid exporting traditional education.”

Suggestions

- Need for Pedagogical Implications.
- Teaching programs should insert pre-service teachers into the rural areas as part of their teaching experiences and carry out diverse teaching practices during their programs. If student- teachers have the opportunity to face the rural reality, they may be more willing to teach in those regions.
- Infrastructure is another general problem. Rural educational institutions are in need of appropriate infrastructure, academic and technological resources for a better learning as they do not have the implements and equipment to teach classes with relative success. Therefore, a heed should be given to provide these amenities.
- Moulton (2001) says that while in many cases building materials and furniture can be supplied locally, instructional materials are not available. These resources include not only textbooks but also the visual materials that decorate classrooms and stimulate learning, as well as simple scientific lab equipment, radios, and other audio-visual equipment that have become standard parts of many classrooms. English classrooms and laboratories should be the rule, not the exception.
- Along with improving children’s classes, schools and colleges must be transformed into cultural centers where communities have the opportunity to have English classes for adults, as well as literacy classes and all kind of cultural events so that they become the centers of the community (Moulton, 2001).
- The text continued by mentioning some alternative ideas to implement in order to help teachers move smoothly into rural settings, namely:
(1) inclusion in the syllabus of cultural particularities in rural areas,
(2) the proper introduction of teachers to the community, (3) the

participation of the community in the planning, (4) local support and (5) the access to learning resource centers.

- Nevertheless, if the institution cannot afford a Learning Resource Center, even the simplest aids, like CDs and DVDs, can make a difference with children and young adults. If the exercises are complemented with the proper activities, improvement will occur. Even showing films in English with English subtitles once or twice a week will improve reading and listening skills in students.
- Properly graded textbooks can be designed keeping in mind the socio-economic, cultural and geographical differences of the learners.
- The duration of exposure in teaching English language is hardly two to three hours per week. The course is bulky and time is less, if fruitful outcomes are to be achieved, the syllabus should be curtailed and designed in such a way that it cannot hamper the progress and development of the marginalized and educationally deprived learners.
- Teachers should compulsorily arrange diagnostic tests and remedial teaching to cater and thereafter satisfy the diversified needs of the learners.
- Teachers' attitude should be positive in the teaching-learning process of English in order to boost the interest level of the learners in the classroom.
- They should implement activity based learning to ensure maximum involvement of learners and to follow the principle of learning by doing. Focus should be given on activity-based syllabus.
- Teachers should use latest teaching aids to adapt and adopt innovative ideas and make their teaching interesting and learner oriented and to facilitate the teaching-learning process.
- Teachers should use the integrated way of teaching and adapt a holistic approach towards the learners. Use of Eclectic Approach is one of the proper ways for providing an environment conducive for learning.
- Teachers should be trained to use modern technology and other teaching aids like computer, pictures, charts, models etc. to create

interest in learning and thereby motivate the learners in the teaching-learning process.

- Special training should be imparted to the rural teachers for using different teaching aids, especially latest technology as they are found to be ignorant in the use of modern teaching aids.
- Seminars and symposiums should follow the training programmes.
- Activity based, project oriented tasks should be assigned to each trainee for his/her active participation and involvement. It can be evaluated by the fellow teachers in groups.
- Technology Assisted Language Learning (TALL), Computer Assisted Language Learning (CALL), and Mobile Assisted Language Learning (MALL) should be a part of the training programme to facilitate rural teachers.

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Steps for Enhancing Communication Skills of Learners through Professional Arenas

Sayarabanu I. Durvesh

Language is more than simply a system of rules. It is a complex phenomenon. It has been acknowledged that language is essentially a tool for communication used only by man. As Dwight Bolinger says, “Language is species-specific. It is a uniquely human trait, shared by the cultures so diverse and by individuals physically and mentally so unlike one another....” (Verghese: 8) Language is, thus, seen as a dynamic resource for the creation of meaning. Communication takes place when we make utterances to perform a variety of acts. In the recent years, the concept of Communicative Language Teaching (CLT) seems to have brought about changes in the teaching methodology. In spite of the implementation of CLT in the Indian scenario, it is implicitly seen that learners are still not able to make use of the language to fulfill their needs.

What is Effective Communication?

Effective communication is about more than just exchanging information. It’s about understanding the emotion and intentions behind the information. Certain skills are learned skills, communication is more effective when it becomes spontaneous rather than formulaic. A speech that is read, for example, rarely has the same impact as a speech that is delivered (or appears to be delivered) spontaneously. Of course, it takes time and effort to develop these skills.

The question arises how we can enhance our learners’ communicative competence. A survey and a study was conducted in relation to this. It focuses on two major steps to enhance learners’ communicative competence the diagnostic assessment method and thereafter designing need-based teaching modules.

Problems Faced

In a country like India, which has a lot of diversity at the regional, ethnic, cultural and economic levels, the common teaching materials become relatively less effective for all the learners of the urban, semi-urban, rural and backward areas. The material chosen for teaching English in the cosmopolitan cities cannot prove to be so effective and viable for semi-urban and rural areas where learners hail from an educationally, economically or socially backward background. The centralized material imposed on all the learners create distaste and fear in their minds for learning English. They look at English language as an alien imposition on them. The common curriculum and textbooks used for all the learners irrespective of the socio-economic, cultural, and educational diversities can be replaced with their cultural values i.e. using native, regional as well as local, experiential resources and background of the learners to make English learning learners friendly, pedagogically more viable and for generating content for teaching English language by designing additional need-based teaching materials. A teacher, therefore, must select his method and material of teaching according to the level and needs of his learners the deprivation factors and the geographical domain i.e. urban, semi-urban and rural. In addition to the prescribed syllabus, after identifying their learners' level, needs, abilities and social backgrounds through a systematic diagnostic test, teachers should try to design and use pedagogical and authentic need-based materials to develop learners' interest and motivation in learning English. The effective use of selected teaching materials will make learning of English lively and fruitful, which is necessary for enhancement of communicative competence.

The analysis of the content of the textbooks prescribed in the curriculum can give a deep insight of the positive and negative points of the prescribed textbook. Therefore, this necessitates designing a diagnostic test in order to find the grey areas and the lacunas in the content and material of the prescribed textbook.

Utility of a Diagnostic Test and Diagnostic Assessment

The Diagnostic Assessment tool has been recently developed in response to the identified needs for early intervention and diagnosis in both low and high-achieving students. Diagnostic test is an important tool for educators who want to know where their students are academically in order to bring those students to actual where they need to be. If we want our students to move forward, we need to identify where they have started; diagnostic test is the way to do this. Such a diagnosis can provide essential information that will help prevent students from falling into higher risk groups, and enable targeting teaching to further progress for high and low achieving learners. The diagnostic test in education is to assess the current state of a student's progress or ability in a particular area. It helps to determine and indicate specific competencies on the scope and sequence for a course in which students have either demonstrated mastery or need remediation.

The process adopted for this purpose in educational situations is known as Diagnostic Testing. In general, after completing a particular unit/topic the teacher conducts a test to assess the achievements of learners. After assessment, one can draw certain conclusions and can find why some of the students have performed very well and a particular group of students' achievement is below expectations. Now the teacher will have to find out the causes for the relatively lower achievement or slow learning. There would be certain reasons for this low achievement. Therefore, it is very essential to find out the particular area where the difficulty lies or the particular topic where the learner commits errors. To point out and identify the areas of learning difficulties leads to Diagnostic Testing. Teachers typically administer diagnostic test to provide remedial teaching or place students within appropriately leveled classes, using the results obtained. Thus, diagnostic tests measure students' understanding of a subject area or skills base.

A diagnostic test can be given at the beginning of a course to discover exactly what the learners know or do not know already and where their strengths and weaknesses lie. This information can be then used to

decide in the implementation of the course content or it can be a means to make new materials to cater to the needs of the students. Thus, it becomes essential to define and clear the concept of task based learning.

Comments

Decolonizing, in the context of education in general and English Language Teaching (ELT) in particular, refers to the emancipation from the age-old colonial stereotyped methods and materials, which were general and universal in nature. Decolonizing ELT methodology implies flexibility in approach rather than rigidity of the old colonial methods. Flexibility refers to the change of methods according to the needs, standard and available resources for the learners. It requires contextualization of the teaching methodology, material development, and its innovative and creative use to suit the varied needs of the learners belonging to the different strata of society irrespective of the heterogeneity prevalent in the Indian classrooms. It is an idea raised against the colonial mindset which “looks at the impact of the west as a civilization development and considers it as a means of modernization” (Gundur, 2009: 36) and thereby aims at projecting a path towards the development of the postcolonial mindset and gives importance to the revival of native culture. It requires empowering individuality and to provide full autonomy to the teachers to take decisions about selection of the teaching materials and adopt flexibility in their teaching methodology. Thus, our aim through decolonization of ELT is to cater to the needs of English education of all the sections of the society irrespective of their castes, creed, religions, etc., and to produce true Indians not only in blood and colour but also in spirit, morals, opinion and intellect.

To decolonize English studies, the approach of a teacher should not be oriented towards imparting a particular ideology. Instead of being content centered, the approach should be aimed at teaching language to the learners in order to make them competent in the use of language. A teacher, therefore, must select his method and material of teaching according to the level and needs of his learners the deprivation factors

and the geographical domain i.e. urban, semi-urban and rural. Task-based, situation-oriented, communication-centered and culture-sensitive methods and materials may be employed as per the demands of the teaching-learning purposes. These can be used according to learners' needs and thereby make the syllabus learner friendly. Various resources pertaining to learners needs, can also be used for pedagogical purposes. Even content to be used for teaching can be selected and created by interacting with the learners keeping in mind their level, needs, locale, and cultural preferences, 'individual and social constraints and resources'. (Van Lier, 1996) This is supported by the following statement made by Deep. (2009: 6) - Our (Indian) students come from a wide variety of cultural backgrounds. To meet this challenge, we need to revise our course-contents to incorporate our native, cultural legacy. Or I should say, we need a socio-cultural view of teaching and learning. It will not only help to solve the problem of identity crisis to a certain extent, but it will also facilitate the process of learning ESL in a congenial environment.

Need –Based Teaching Material

Concept of designing task

The term 'task' has been defined in a variety of ways in general education, psychology, etc. There is also quite a variety from within the field of second language teaching, but the following definition from Breen shows:

....any structured language endeavour which has a particular objective, appropriate content, a specified working procedure, and a range of outcomes for those who undertake the task. 'Task' is therefore assumed to refer to a range of work plans which have the overall purpose of facilitating language learning- from the simple and brief exercise type, to more complex and lengthy activities such as group problem-solving or simulations and decision making. (Breen, 1987:23)

For Nunan (1989:10), a task is basically "a piece of classroom work which involves learners in activities like comprehending, manipulating, or interesting in the target language while their attention is principally focused on meaning rather than form."

The definitions discussed have one thing in common: they all imply that tasks involve communicative language use in which the user's attention is focused on meaning rather than linguistic structure.

Rationale of the task

Classroom tasks are generally, justified or rationalized in either 'real-world' or 'pedagogic' terms. Tasks with a real world rationale require learners to approximate, in class, the sorts of behaviours required of them in the world beyond classroom. Tasks with a pedagogic rationale, on the other hand, require learners to do things, which is extremely unlikely they would be called upon to do outside the classroom. As they cannot be justified because they are enabling learners rehearse real-world behaviours, they must have alternative rationale. This usually takes a psycholinguistic form along the lines of, 'Well, although the learners are engaged in tasks which they are unlikely to perform outside the classroom, the tasks are stimulating internal process of acquisition.' Nunan (1997:40) Thus, while the selection of real-world tasks (as we shall call tasks with a real-world rationale) will proceed with reference to some form of need analysis, pedagogic tasks will be selected with reference to some theory or model of second language.

"Pedagogical tasks are tasks teachers and students will actually work on in the classroom, at least initially, until they are capable of tackling the full version of the target task." (Long, 1985: 92) Pedagogical tasks provide a range of simplified, but transparent, concrete exponents of task types for classroom use.

Identifying Task Components

The definition of a language-learning task requires specification of four components: the goals, the input (linguistic or otherwise), the activities derived from this input, and finally the roles implied for teacher and learners.

Candlin (1987) suggests that tasks should contain input, roles, settings, actions, monitoring, outcomes and feedback. Input refers to the data presented for learners to work on. Roles specify the relationship between

participants in the task. Actions are the procedure and sub-tasks to be performed by learners. Monitoring refers to the supervision of the task in progress. Outcomes are the goals of the task, and feedback refers to the evaluation of the task.

Shavelson and Stern (1981), who are concerned with general educational planning rather than TESOL planning in particular, suggest that task design should take into consideration the following elements:

- Content-the subject matter to be taught
- Materials-the things that learners can observe/manipulate
- Activities-the things that learners and teacher will be doing during the lesson
- Goals-the teachers' general aim for the task (these are much more general and vague than objectives)
- Students-their abilities, needs and interests are important
- Social community-the class as a whole and its sense of 'groupness' (Shavelson and Stern, 1981:478)

Conclusions

The Diagnostic Assessment tools in English are a suite of validated assessment tool to enable teachers to check learners' prior knowledge and skill, levels, profile learners' interests, and reveal learning-style preferences. It enables teachers to gain additional information about learners' learning strengths and challenges, and areas of need throughout the year. It is beneficial to the learners as it provides specific and timely feedback to support their learning. It helps to build efficacy by bringing learners into the processing of their own learning, promotes goal setting by involving them in the learning process, and provides learners with opportunities to demonstrate their knowledge and skills. It also promotes collaborating with the teacher and ensures that follow-up instruction is meaningful and aligns with learners learning expectations. It can also prove beneficial to the teachers by promoting teaching and collaboration with learners, parents/guardians, and others. Thus, the diagnostic test for the learners can prove beneficial to locate the findings of their grey

areas which can be effectively focused by designing and implementing an effective need-based remedial course to bridge the gap between the learners and the textbooks.

One particular aspect of humanistic education which has attracted, a good deal of interest in recent years has been the incorporation of learner-centered principles into the language classroom. Learners, for their part, need to develop a range of skills related not only to language, but also to learning and learning-how-to-learn. In nutshell, we can conclude that Task-based language teaching can make language learning in classrooms closer to the natural route and may reach a higher rate of language acquisition because it provides learners with a clear communicative goal. Moreover, it provides how the language functions can be used in the social cultural context. Use of authentic materials can make the tasks more demanding, make learners curious and sustain learners' interest in class. Materials should be conducive to the learners that they should be ready to engage themselves without any constraint. Importance of learners' feelings or their 'affective state' determines the quality of learning that takes place in the classroom. Therefore, the role of teacher is to provide more space for learners. Classes should be a network of human relationships in which all the learners should feel accepted, supported and encouraged by one another. To make the learners communicatively competent the materials should be more learners centered in language learning models to enable interaction to reach the goal, and thereby facilitated language acquisition.

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Challenges of Teaching Professional Communication

Manoj Kumar

Professional communication is taught in colleges and universities. Professional communication comprises of many things such as language, body language, interview skills, time management etc. In a university where classes are heterogeneous, teachers face many challenges. Students especially from convent schools who feel comfortable at conversing in English take lightly to professional communication classes. These students do not hesitate in speaking English but the weak students (at speaking) do not tend to come forward. The heterogeneity of the class put challenges in front of teachers. This paper aims to bring forth the challenges faced by teachers and students in various technical and non technical institutions.

It is seen that many technocrats have difficulty in speaking English. The term professional communication is used to cover the English taught to a wide range of professional students in full time education preparing for a career. The students of technical colleges learn English in first year as a compulsory subject which becomes customary for students to pass the exam. They don't take it seriously. The common problems which are noticed in classroom are as follows:-

- Lack of motivation
- Over-crowded classes
- Heterogeneous classrooms
- Exam-oriented syllabus
- Educational background of the students

All human beings are born with a special skill that is language faculty. They can learn to speak more than one language if suitable conditions

are provided to them. Many of us learn more than one language. Motivation also plays an important role in this regard. Some of the learners have intrinsic motivation which comes from inside whereas some of them are provided with extrinsic motivation. Extrinsic motivation may be when a learner wants to get a job due to his/her language skills. Lack of motivation among some students takes them away from the objective of language learning. In fact, they do not get exposure to the target language outside the classroom which demotivates them.

To understand the root cause of the problem, the learners' background has to be seen whether s/he did his/her learning from regional medium or English medium. If students are from Hindi or any other regional medium then they face difficulty in the class. They neither communicate properly nor understand their core subjects which are in English. They lag behind other students due to lack of proficiency in English. Here, teacher has to play an important role to motivate shy students. Certain activities pertaining to peer group may be increased to get better results. It may happen that students may feel hesitate to come in front of the class for speaking but s/he may shed their hesitation among their peer group.

Over-crowded classes also create problem for a teacher to meet his/her target. This problem hinders effective teaching and learning. When a teacher cannot concentrate on her/his students, students also become negative regarding it.

Heterogeneity of the classroom also becomes an obstacle. A common course delivery plan for all students may not work properly. This mainly happens in Engineering students' classroom where students are from various backgrounds. Here, teacher has to be very planned and organized otherwise his class may go in vain.

Exam-oriented syllabus: it is seen that the main aim of the teacher and students is to pass the exam, not to get proficiency in language. Though, universities and institutions have non started thinking about it and theoretical exam in professional communication is removed and are now focusing on practical which leads to test real situation.

The language classroom gives the suitable environment for students to exercise their English language skills. Teacher has to provide a rich TL environment so as to get better results. In language classroom, teacher does not only have to stick to the text or content what s/he is teaching but s/he should create real life situations. Classroom management and disciplinary operations are part of this process. These actions fall under communicative purpose are closer to real-life purposes for language use. (Principles of Language Teaching, 32)

In technical courses, generally emphasis is put on core subjects rather than language. Students feel the need of learning English when they go for interviews especially for jobs in MNCs. They prepare for competitive exams so as to get jobs in government jobs. They may require English afterwards.

Challenges Faced by Faculty

A faculty faces many problems in language classroom from students and management side. There is always a pressure to complete the syllabus within a time including exams. Besides, in technical or professional courses, a language teacher is given one or two classes per week which is not sufficient for effective delivery. Thus, students also don't find it more important exam per se. Other problems are as follows:

- Less number of teachers
- Lack of language labs or trained lab staff to operate computers
- Lack of training program for teachers
- Overcrowded classes
- Odd timing for communication classes
- Faulty examination pattern
- Over-loaded faculties (other than teaching task)
- Challenges faced by students

In the teaching-learning process, students/learners are the sufferer. The regional background may become a hindrance in effective learning process. The university syllabus cannot fulfill their demands that is why

they have to move towards private coaching institutes to learn language. The other challenges faced by students are as follows:

- More focus on domain subjects
- Lack of positive attitude towards language learning
- Misconception about rural background/regional medium
- Learn English as foreign language
- Lack of interest
- Aim to clear university's exam
- Mother-tongue influence (MTI)
- Lack of awareness

After four or five year professional degree program, when students go for interviews, s/he needs to have competency in professional communication skills. During interviews, s/he has to perform in group discussion. Group Discussion is a formal round moderated by panelists. It is nothing but a tool used by companies to gauge a candidate's ability to communicate effectively. (naukari.com). In a group discussion, not only communication skills but many other skills are tested such as leadership skills, persuasive skills, interpersonal skills, general knowledge, proper use of body language etc.

Conclusion

With the advent of technology, there are many new methods being developed to help learners to overcome problems related to language. NLP (Neuro –linguistic problem) is one such program which was developed in US in 1970's. NLP can help to develop communication, personality development and body language.

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Cost of Living in a Predominantly White Society: A Note on *Second Class Citizen*

Sheikh Suheel Meraj

Art has been a tool for resistance to politico-cultural hegemony. As each case of oppression—be it political, social, intellectual or even academic – involves constructing hegemonies or power discourse, it cannot but be resisted through counter hegemonies of equal weight, if not more. The White-Black binary relationship have long been researched to expose the inequality involved therein yet, there remains a dynamic of situation i.e. how black women suffer this inequality and how they try to cope with this phenomenon. The case in point is Buchi Emecheta's *Second Class Citizen* (1974) wherein black woman finds depiction in this light.

Despite pre-dominance in African literature of male writers and critics, a new generation of women writers is also becoming more and more visible. These writers have a vision of freedom as an overriding concern in all that they write. According to Graves and Davies, “ there is a grounding in the need to liberate African people from neo-colonialism and other forms of race and class oppression, coupled with a respect for certain features of traditional African cultures. On the other hand there is also influence of international women's movement and recognition that a feminist consciousness is necessary in examining a woman in African societies” (p 1).

Striking a similar note, Busby comments, “African writers are now seeking respect and recognition that is long overdue. Praise is due those who despite the odds have made it to the print”(17). The violence of African women is becoming outdated. Some African writers who break into male dominant world are Bessie Head, Ghana's Ama Ata Aidoo, Afua Sutherland, Aminata Sow Fall, Nigeria's Flora Nwapa and

Buchi Emecheta among others. Emecheta writes for black women and takes a strong stand against the hostile practices against women. It is also necessary to understand African culture which shaped her as a writer. She challenges the hegemony of male authors and representation of black women in African literature. She is also aware of the women subjected to class, race and gender-based oppression and discrimination.

Emecheta resembles Maya Angelo who narrates the story using familiar events and settings of her own experience.

Emecheta as a writer is a woman fighting for her rights, who is black. This indicates the double subordination that herself may have undergone and human endeavors to resist oppression.

Feminist literary criticism primarily responds to the way women are represented in literature, it has two premises: one “women” represented in literature by male and two, “women” represented by female writers. The first is known as “Phallogocentric” and second one is known as “Gynocriticism.” Simone de Beauvoir laid the foundation of theoretical feminist criticism in her book *The Second Sex*. It concentrates on exposing the misogyny of literary practice: the stereotypical images of women in literature as angels or monsters, the literary abuse or textual harassment of women in male literature and exclusion of women from literary history.’ It also explains as to how female experience are reflected in literature. (Das Bijay Kumar *Twentieth Century Literary Criticism* p 92)

Feminism believes that in order to understand woman’s position in the world one has to understand the system of patriarchy. Men all over the world looked at women from their point of view. And not only that they have also taught and even forced to look at themselves from male point of view. Shirin Kudchedkar gives an interesting account of women’s position in the society in following words “Basic to patriarchy is the conflation of sex and gender roles. The biological sex distinction of male and female are by and large acceptable to feminists. The social roles of wife, mother, and housewife assigned to women go hand in hand with a division into the public and private domain. Showalter in

Towards a Feminist Poetic” asserts that feminist theorists must ‘construct a female framework for analysis of women in literature to develop new modes based on study of female experience, rather than to adapt to male models and theories.’” She revolutionizes the canon because her insistence was to make a parallel canon. (Das Bijay Kumar *Twentieth Century Literary Criticism* p 93) Bell Hooks in “*Ain’t I a woman: Black women and feminism*” finds devaluation of black woman enormously discouraging. She examines many themes like impact of sexism and racism on black woman.

Alice Walker *In search of other mother Gardens* gives voice to black women’s unique experience. The quest for black writing leads to another aspect of essential debate. She coined the term Womanist to unite women of color and feminist movement; she is of the view that “Womanism” gives us a word of our own. She argued that African American women had a history of being fragmented and dislocated. She advocates women of color. (*Waugh Patricia*) A discussion of race and gender link to exploitation and oppression of black community, black women and women of color have made contemporary feminism to what we call Intersectionality, a term coined by Kimberley Crenshaw. It refers to the study of link between different kinds of oppression and domination. (*Literary Criticism A Graphic Guide* p 140)

Post-colonial attitude is radical and sceptical of authority. It draws a contrasting understanding of nationalism as a means of self-determination. Post-colonial writers use texts as a tool with anti-colonial effects. It can be taken as a resistance to the former colonizer, it assumes that the writers who write back to the center are representing the people of their society. Post-colonial is using the terms like the oppressed, the colonized people, and the indigenous to describe post-colonial societies. Moreover, it clearly stresses that post-colonial writing be in English as emphasized by authors. In fact the writers of post-colonial establish their own identity.

Second class citizen set in Lagos, is the struggle of Adahan 8 year old girl who is denied the education because of her gender. She was taught to learn to control her temper as it is said to be against nature. Moreover,

her mother being a seamstress never dreamt of making a dress of her exact size. There were discussions whether she would be allowed to go to school or not. Gender politics was deeply rooted in the community so boys were given preference. She was allowed to educate herself as that would fetch money for her dowry. She describes; "I came to school- my parents would not send me" (Emecheta *Second-Class Citizen* 06). She further states "A year or two would do as long as she can write her name and count, then she will learn how to sew" (03).

She had to compel herself into the classroom of her neighbouring teacher before she was enrolled. She won a scholarship in secondary school entrance and enjoyed success. Her dream was to go to U.K. to overcome tribal domination and patriarchal mentality. She found herself alone once more, forced into a situation dictated by society. In Africa these were the people who used their girls as a commodity in the early age. These were the cannibalistic tendencies of people of the tribes. She was compelled to marry in order to gain an address that was required for university entrance tests. The irony was that Francis, whom she marries, is not in a position to pay a bride price of more than five hundred pounds. They were expecting it because she was 'college trained' though they did not contribute to her education. In Lagos, teenagers were not allowed to live by themselves. The quest for knowledge is a part of self-achievement and freedom from societal constraints. In doing this she would be able to do something for herself and the family. It would make her an independent person. This is a post-colonial trait to seek liberation. In Lagos she has to feed the family and pay for seven sisters of Francis. She thought that marrying would bring some kind of relief, but it rather hampers her independence.

The irony was that after getting married the decisions are made by Francis's parents and they have to obey and remain subordinate like puppets in their hands. First they were not given permission to go to England and later they are permitted, but it is Francis who is going first:

Father did not approve of women going to U.K. But you see, you will pay for me, and look after yourself, and within three years, I'll be back. Father said, you are earning more than most people who

have been to England .Why lose your good job to go to see London?
They say it's just like Lagos. (24)

This above mentioned quote shows the dominance of hegemonic relationship of woman and man. Men control women physically, psychologically and emotionally though Adah is earning for the family and also sacrifices her wish of going to the U.K. yet the family plans for Francis first.

After, her arrival in London she realizes that Francis has become a manipulative person and is shocked by the sudden shift in his character. Now she can't protest against a man who has no reason and she feels no need to ask who he is. First she thought he will support her and now she has realized her wrong decision of marrying him. From the day of registry of marriage her romantic side shattered as a broken glass. Since her arrival she didn't buy any clothes for herself though she was the bread winner. She had to spend money on food and to give 20 pounds every month to the family. Francis kept on pressing her to get a job in shirt factory though she has many O and A levels in addition, she had British Library Association Professional Certificates. This is the process of colonialism and patriarchal repression. If she hadn't got a job her marriage would have broken. The problem was that Yoruba's were primitive, there was an influence of tribal community on Francis who were belittling Igbo people to the extent that they compel Francis to force her to take a job suitable for house wives especially the blacks.

She was the bread winner in the family and Francis was studying. On her part it was wrong to marry Francis; it seemed that he was an obstacle in her progress. Francis was like an enraged bull though Adah tried to encourage him to work; actually she tried to make him an active person. One cannot convince a stupid and selfish person like him. He was like vicar of Bray in order to suit his ends. He treats her second to his own self as it has become a tradition in patriarchal society. It is "activity" (Ruthwen) phallogocentric order enable him to have domination upon her. There is also biblical interpretation of patriarchy in the text. (*Critical Analysis of Selected Novels of BuchiEmchetaShodhganga*). In Emecheta's view marriage is a legal and organized way of mentally

enslaving women. So, Adah wishes to go for education because knowledge is power and ultimately claims divorce from Francis.

Adah in London becomes well aware of the true nature of racism as it becomes difficult for her to find a house. Every door seemed barred against them; nobody would consider accommodating them though they were willing to pay double the rent. So they were rejected also on the basis of their children. English people view all colored people the same way and for them make housing available in immigrant neighborhood, not where they themselves live. In addition to this they hold stereotypical thinking that all blacks should be segregated in medical care and other areas also:

Everyone is coming to London, the West Indians, the Pakistanis, and even Indians, so that African students are usually grouped together with them. We are all blacks, all coloreds and the only houses we can get are horrors. (35)

But there were also jealousies from her own Nigerian people living in Britain. She had to think like an individual in African society so she forged the signature of her husband in order to revoke her fourth pregnancy and to study, when the nurse asked her to bring her husband's signature. It implies that she does not care for anything else at first she finds it is only due to Francis approval. She says:

Please, I have the pill you see, I am not twenty one if I had another child it would be my fourth, as I originally came here to study and bring up two babies I brought from home. Can you help me?

Indeed the pill. (149)

For Francis Adah was second class human and treats her like a slave. She once wanted to show certain work to him so that he may not think of her wasting time. In his perception the job of woman is to be good mothers and he calls her work as "rubbish", although others praise her work:

You keep forgetting that you are a woman and black. The white man can barely tolerate, to say nothing of brainless female like you could think of nothing except how to breast-feed her baby.

I do not care if it is your child or not I have read it, and my family would never be happy if a wife of mine was permitted to write a book like that. (181)

He does not like his wife as she was intelligent due to the fact that he has a conventional attitude towards women. so she chose to depart from such person and to live with her children. This is colonial characteristic of “Othering” in which one subjugates the inferior due to gender and race. She also knew that she was used by Francis parents instead of love. She was being used to give education to Francis which family couldn’t afford. Moreover, she felt betrayed by the vary man whom she first loved. In hospital during the birth of Adah felt inferiority due to her color and the fact that Francis was careless person women were talking behind her back about her? Look at that nigger woman with no flowers, no cards, no visitors, except her husband who usually comes five minutes before the closing time, looking as if he hates it all. Look at her she doesn’t have a night dress of her own. Is she from Holloway, from a prison? Only patients from prison wear hospital dresses in the ward.” It also means that Francis has no concern about his children rather to his future:

In our country and among our people, there is nothing like divorce or separation. Once a man’s wife always a man’s wife until you die, you can’t escape. You are bound to him. (182)

Conclusion

Adah’s driving force behind desire was to never give up on her dreams. Firstly she uses her education in a sense to counter gender inequality. It becomes a way out for her to continue on due to the fact that being educated means some advantage in Igbo culture and Nigerian people believe education is key to success. She encounters harsh truth of racism and domination of countless setbacks to achieve an independent life. Secondly she realizes her marrying Francis as a wrong decision taken by her. She makes the stand for her own by liberating herself from exploitative relationship and overcomes the strict domination to achieve an independent life for herself and children. As a resourceful person

she learns about women's right's movement during 70's and availability of birth control to her. Her librarianship was a stepping stone to bring her near books. Ultimately she becomes a writer and gets what she was desiring for and makes her identity as a writer.

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Expatriate Voice in Post Twentieth Century Poetry: Daljit Nagra

K.S. Kang

Daljit Nagra was born in 1966 A.D in a Sikh Punjabi family that migrated from India to settle in Britain in late 1950's. Population explosion in India and shrinking of resources including land forced many people in India to migrate so as to search greener pastures and then they had to do menial jobs to survive. So he was born and brought up in Yiewsley, near London's Heathrow Airport from where family moved to Sheffield in 1982. He graduated and did his post graduation in English from Royal Holloway, University of London in 1982. Nagra started writing casually before "attending workshops, courses and tutorials, getting feedbacks from poets like Pascale Petit, Moniza Alvi, John Stammers, Carol Ann Duffy and Jackie Kay." (daljitnagra.com/biography.php). Nagra's poems relate to the experience of Indians born in Britain particularly Indian Sikhs, and often use language that imitates the English spoken by Indian settlers whose first language is Punjabi, which has been termed as "Punlish" (bbc.co.uk; 2005). He came into limelight with the publication of his debut poem "Look we have coming to Dover" for which he became the first poet to bag Forward Poetry Prize in 2007. In this article not only his debutant poem *Look We have coming to Dover* will be taken up but his two other poems *Singh Song* and *The Love Song of Mugoo and Gugoo* will be considered to ascertain views of the poet on some of the issues.

To begin with his first poem *Look We Have Coming to Dover* was published by Faber in 2007. The title of the poem alludes to W.H. Auden's poem *Look, Stranger* and D.H. Lawrence's book *Look, We have come Through!* and epigraph written in Mathew Arnold famous poem *Dover Beach*, "So various, so beautiful, so new" (poetryinternationalweb.net).

The title of the poem appears to be complicated as it gives the impression as if it is written by a person with poor knowledge of English language, or the idea of immigration, which is the theme of this poem is being mocked. The epigraph of the poem is from Matthew Arnold's poem "Dover Beach" that shows the change from old to new that leads to loneliness in an individual. Besides, Dover is also key entry point into U.K from Europe and it is the narrowest stretch of the English Channel making immigration easier and convenient. So the epigraph of the poem sets the momentum of the poem to be on the theme of immigration to United Kingdom and the development of cultures as they mix and merge in different countries. Nagra often in his work examines the idea of Britishness and Asian culture and the different ways in which they combine and change within society. The poem describes the sea journey which was a popular means adopted by migrants to reach U.K. and other European countries. The frequent change in the length of the line not only suggests the tides and waves that characterize a sea voyage undertaken by migrants to reach England but it also suggests the movement of people throughout history and different cycles of migration and immigration. Similarly the phrase "diesel-breeze" (*Look We Have Coming to Dover: 2*) refers not only to steamers and ships used by migrants which were mostly driven by diesel engines. Besides, it also refers to menial jobs that migrants had to do in order to survive doing odd jobs in factories and industries run on diesel engines and encountering the risk of pollution. Poet has also used non-English words like 'alfresco' (*Look We Have Coming to Dover: 2*) that has come from Italian and 'Camouflage' (*Look We Have Coming to Dover: 8*) which has been taken from French language. It indicates how English language has naturally evolved by incorporating words from other languages.

His next poem taken for discussion is *Singh Song*. As told earlier Nagra uses language that imitates the English spoken by Indian Punjabi settler, that is Punlish. The choice of the title is good as Singh is the narrator and common surname or middle name for Punjabi settlers and the poem is essentially a love poem hence it is a song but a love poem wrapped in a comedy. The use of informal language and misspellings of the first

stanza gives the feel of dialect being used. In the next stanza poet talks about sneaking upstairs to spend some time with his new bride and to have some food. Next stanza describes his customer's reaction to his frequent absence from the shop that has turned his shop to be the worst Indian shop in the street. The following stanzas depict the colourful character of narrator's bride who is playing the game of cat and mice and playing cupid while her husband is busy in the chores of the shop. She also swears at her mother-in-law and makes fun of her father while she is drunk. Despite these flaws narrator loves his bride passionately. Once again due to his frequent attention to his new bride narrator is unable to attend to the complaints of his customers like 'di milk is out av date and di bread is always stale'. (*Singh Song* : 38-39). Next stanza describes how his bride also visits the shop when there is no customer in the shop at night and then sitting on the stool both converse with each other in the last and final stanza. This stanza shows that she is priceless for him.

The next poem for deliberation is *The Love Song of Mugoo and Gugoo* which is a poem not only on the theme of love but also on the ages old caste system which does not allow ideal lovers to stay together. Though both Mugoo and Gugoo belong to the lower strata of caste system, Gugoo's caste is slightly higher than Mugoo's in the same way as the foot that walks on the floor is higher than the floor. The poem also recreates the scene of Sohni and Mahiwal by referring to River Ravi and the floating of two lovers in the river. Mugoo is a sweeper boy while Gugoo is a cobbler girl. Though she threads many shoes but she has no thread to repair the gaping hole in her soul. It is the destiny of caste system in India that however hard Mugoo scrubs the flower and however hard Gugoo makes the shoes they cannot change their destiny of being humiliated and treated as out castes in traditional society. Even though both Mugoo and Gugoo's parents are at the lower strand of caste system yet they are unable to digest the revolt of Gugoo and Mugoo who dare to come out of caste system and plan to run away together.

The analysis of these poems shows that Nagra has skillfully created a dialect to imitate exactly the language and feelings of Indian settlers in England, including the abuses in Punglish. Secondly, the issue of immigration recurs in his poetry and a sense of rootlessness can be seen in his poetry. Though he is born and brought up in England yet he has not lost Indian consciousness, particularly the evil of caste system in India and the folklores of India like the famous love stories in which love could not be consummated as the lovers were related to different communities.

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The 'Third Gender' in the Third World: Mahesh Dattani's Seven Steps around the Fire

Parul Mishra

"I feel like a mermaid. My body tells me that I am a man but my soul tells me that I am a woman. I am like Flower, A flower that is made of paper. I shall always be loved from a distance, never to be touched and no smell to fall in love with." Heena, 51, is a hijra: A term according to Bangladeshi photographer Shahria Sharmin that has "no exact match in the modern Western Taxonomy of gender". "They are often mislabeled as hermaphrodites, eunuchs, transgender or transsexual women in literature," Sharmin quotes in one of her interviews, "hijras can be considered to fall under the umbrella term transgender,". Hijras are described as people designated as male at birth but with feminine gender identity who eventually adopt feminine gender roles. Have we people ever thought what would be the mental plight of such kind of living beings? Mahesh Dattani, a dramatist of the contemporary times, not following the beaten track to scribble on nature, feminine and Diaspora themes came out with a theme of transgender study in his radio play, 'Seven Steps Around the fire'. The play talks about the hijra community.

Apart from the theme of oppressive nature of Indian joint family, Mahesh Dattani treads another area-human sexuality- both in its natural and unnatural facets in his 'seven Steps around the fire'. Eunuchs are the third gender who belong to hijra community. This third gender is found commonly all over India leading a pathetic life devoid of any recognition. Their marginal status is revealed in the very fact that they earn their livelihood by collecting money by dancing and singing. The most scathing fad about them is that they are deprived of the same blessings they give to people—marriage and child birth; the two mainstream of Hindu culture, ironically they are derived of the privileges of the very same by nature

and man. Not for them the seven rounds witnessed by fire god, eternally binding man and woman through wedlock or the blessings of 'May you be the mother of hundred sons. 'Seven Steps Around the fire' is fine example of such deplorable characters like Champa, Anarkali

The play is a tear-jerking story of a hijra, named Kamala, who is brutally murdered on account of her secretly getting married to Subbu, the son of a wealthy minister, Mr. Sharma. Unwilling to tolerate and accept a eunuch as his daughter in law, the minister conspires with his henchman Salim and gets kamala burned to death. A foul case is registered against another hijra, Anarkali, whose innocence is proved by Uma Rao, the protagonist of the play. The play presents the predicament of the transgendered, how much the rigid notions of society are they victims to. The play bears more messages than the central issue of the murder of a transgendered. Kamala, Anarkali, Champa are the third genders in the play who face mass of miseries. Kamala, Anarkali, Champa suffer from deep identity crisis. While Anarkali and Champa silently suffer this humiliation, Kamala makes a bold attempt and establishes her identity in the society by marrying Subbu. Her love for Subbu is not out of greed, lust or any other temptation; it is purely driven by deep sense of emotional bonding. Kamala takes up the courage to marry Subbu, in such an Indian Society, where Hijras are known as 'asamajik tatva'. A hijra's marriage with a male is considered as an odd and perverted act and is not legally approved in Indian society. Hijra's do not like the company of men, they prefer to play role of a women, in the mal dominated society, a society where women are treated as object of joy. They dress like women and adopt feminine traits in their behavior. They preferably take the femimine names for themselves. They identify themselves with a female goddess by name "Bahuchara Mata", and proclaim themselves as wives of certain male deities (Nanda, 239-40). Another legend traces their ancestry to the Ramayana. it goes like this; -lord Rama was in the forest to cross the river and go into exile. All the people of the city wanted to follow him. He said, "Men and women turn back". Some of his male followers did not know what to do. They could not disobey him, so they sacrificed their masculinity, to become neither

men nor women and followed him to the forest. Rama was pleased with their devotion and blessed them. There are transsexuals all over the world and India is no exception.

Through this play Dattani manifests the conflict, anguish, fear, frustration and pain the eunuchs have to face in the society. He manages to portray the story of Subbu and Kamala. The play moves around the secret marriage of Subbu and Kamala.

Uma Rao who is a professor at Bangalore University is doing her research work on class-gender based power implication. She investigates the case of Kamala for her thesis and meets Anarkali who is arrested for the murder of Kamala. She starts her investigation for her academics but soon she begins to get interest in the case and makes personal effort to prove the innocence of Anarkali and to find out the real culprit. Dattani has planted Munnuswamy, the constable, as a helper who helps Uma in reaching the conclusions.

Hijras have passionate relationship among them but they see outside world with revulsion and disgust. Champa is characterized as a motherly figure and Anarkali and Kamala were like two good sisters who cared for each other. Uma describes the affection among them:

...They are combing each other's hair and going about their routine. The camaraderie is very much evident. After a while they notice her presence and eye her warily at first.

They use abusive language for the people out of their cosmos. There are some people whom they respect-Subbu and Uma. Munnuswamy and others in the play use non-living pronoun 'it/its' for them while Uma and Subbu gives them proper respect and use pronoun 'she/her' for them:

Uma: Will she talk to me?

Munnuswamy (Chuckling): She! Of course it will talk to you. We will beat it up if it doesn't

Munnuswamy also gives expression of 'tchee' for them whenever there is a communication about sexual relation with them. As hijras are sexually

sterile they cannot produce children and hence they are not eligible to marry according to our traditional belief. Put out of social and domestic spheres, their chief cultural function in life is to practice asceticism and sexual abstinence.”Sexual relations run counter to the cultural definitions of the hijra role and are a source of conflict within the community. The elder hijras maintain control over those who would spoil the reputation of Hijras by engaging in sexual activities. As the head of the hijra community Champa takes good care of this that the name of Hijras is not polluted. When Champa comes to know about the relationship of Subbu and Kamala, she does not want this to happen because she knew that Kamala will not be happy in the outside world. The image of Uma has a soft heart for them and fights to gain justice for Anarkali in men’s cell. She investigates the case and brings forth the person who was behind the brutal murder of Kamala. The cruel murder of Kamla raises the issue of an abandoned section of humanity without a legal system or a forum for redress to protect the lives and dignity of the transgendered. What is alarming is the total lack of accountability on the part of the police and the legal machinery. It is needless to say that Dattani’s heart always goes out to the oppressed and repressed sections of the society. He makes an excellent use of theatre space available to him and by transforming it into a public platform he lets his audience face the transgendered and hear them recount their sad tales of physical abuse, sexual abuse, violence and other discriminations.

UMA (*voice-over*). They knew. Anarkali, Champa and all the hijra people knew who was behind the killing of Kamla. They have no voice. The case was hushed up and was not even reported in the newspapers. Champa was right. The police made no arrests. Subbu’s suicide was written off as an accident. The photograph was destroyed. So were the lives of two young people. (CP 42)

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of the society. He makes an excellent use of theatre space available to him and by transforming it into a public platform he lets his audience face the transgendered and hear them recount their sad tales of physical abuse, sexual abuse, violence and other discriminations.

Mahesh Dattani is a dramatist from the new drama movement, whose plays deal with the exploitation of the human body in society. He depicts the alienated issues prevalent in the social atmosphere for which he owes much to Karnad. Dattani is haunted by the issues of homosexuality, discrimination of eunuchs, and exploitation of women in society. In *Seven Steps Round the Fire*, Dattani has focused on the theme of eunuchs, their identity, their constitution and their connotation (association).

It is a protest play against the social exclusion of the hijras. Such exclusions can be found everywhere in the Indian society like the caste, class, religion or inclination based bias, but the hijras suffer this on the basis of their neutral gender. Dattani underlines the fact that other than the social customs and bindings, the hijras have a 'self' that longs for dignity and when it is denied the same, it tries to break free of such customs. When they protest, most of the times their voice is suppressed by the established order that prevails in the society. Dattani has added a new dimension to the theatre by taking up such themes in his plays. It is remarked, "Dattani has done a good job by introducing a new theme to Indian English drama. Conservatives and social activists should not turn a blind eye to reality...We have to accept the reality of life, however, painful that might be" (17). The play was broadcast on BBC Radio 4, on January 9, 1999 as *Seven Circles Around the Fire* and was first performed on stage at Museum Theatre, Chennai, by MTC Production & The Madras Players on 6 August, 1999. It is probably one of the best plays of Dattani that discusses the socio-psychological crisis of the hijras who are torn between the social taboos and their personal desires.

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Dismantling the Idea of Purity in Amitav Ghosh's Novel *The Circle of Reason*

Swati Kumari

The Circle of Reason, the debut novel of Amitav Ghosh, is a journey in three parts: from 'Sattva' to 'Rajas' to 'Tamas'. The first part unfolds the story of Balaram and his nephew Alu in actions with motives to retrieve Sattva-Reason. The second part moves forward by implying the meaning of Rajas- passion through Alu and revolves around Zindi, the practical zestful trader whose presence brings together a community of Indians in Al Ghazira. Finally, third part creating Tamas-Death type effect, structures itself around Mrs. Verma who in defiance of all rational skepticism, creates in desert an oasis of Indian cultural life. The parts are linked by the protagonist, Alu, who flees the Indian authorities after being falsely accused of terrorist activity, the intelligence officer, Jyoti Das, who is trying to capture him and a book, *The Life of Pasteur*, by René Vallery-Radot.

The novel traces the problematic stature of the idea of purity. As in Postmodern terms there is no absolute truth, likewise the idea of purity is in flux according to Amitav Ghosh. In the first section, Alu lives in the village of Lalpukur with his uncle, Balaram. Balaram is devoted to science, or rather sciences, both mainstream and what could be characterized as marginalized pseudo-sciences, like phrenology. His behaviour, accordingly, is both rational and irrational and his bizarre idea of scientific reason finally leads to dispute with his neighbour, Bhudeb Roy, who stands for straight lines in accordance with the Western ideology of teleology and rational causal relationships instead of acknowledging that reason is circular. The dispute between the two takes on a political character in the eyes of the authorities and as a result Alu, who is the sole survivor of the tragic climax of this quarrel, is deemed a political extremist in the eyes of the police.

In the second part, following his escape, Alu finds himself in the fictive Gulf emirate of Al-Ghazira, where he joins the multi-lingual, multi-cultural and in every way motley crowd of illegal migrants/immigrants from Africa, Bangladesh, India and other Arab states. He lives in the house of Zindi, a former courtesan, and works as an illegal labourer. He miraculously survives the collapse of a large shopping-mall 'star', which he is helping to build. After the accident, Alu embarks on a mock socialist project to form a money-free commune in the Souq, the ancient market area where he and his fellow immigrants are staying. Again, his actions are regarded as hostile by the authorities, and the community is attacked. Alu once again makes on move accompanied by Zindi.

The third part is set in the Algerian Sahara. The heart of Jyoti Das is no longer in the chase; he follows Alu and Zindi merely because it is expected of him. Alu, Zindi and Das all end up under the roof of an Indian doctor, Mrs. Verma. Events culminate in Alu and Zindi's departure for India and Das abandoning his job and setting off for Europe. The main protagonist is Alu, whose picaresque adventures in the course of his journey from Lalpukur, across the Indian Ocean to the oil town of al-Ghazira on the Persian Gulf, form both the setting and the chief concern of the novel.

Narratology: Enmeshing Fact and Fiction

The linear Narratology devoid of any shifts and the use of monolithic genre is evaded in the novel. In its place, Ghosh has very interestingly fused fact and fiction perfectly on reality plane. This fusion is an offshoot of postmodernism termed as Magic Realism, which is defined in *Oxford Dictionary* as:

A kind of modern fiction in which fabulous and fantastical events are included in a narrative that otherwise maintains reliable tone of objective realistic report. (54)

Specifically, in the initial pages of the novel, the protagonist Alu's head becomes the centre of wonder and surprise in the whole hamlet and an extended topic of discussion for all. It was described as:

Huge; several times too large for an eight year old and curiously uneven, bulging all over with knots and bumps. (153)

Interestingly, the different parts of Alu's head are connected to unbelievable happenings in the novel just like magician's ghetto in Rushdie's *Midnight's Children*. The boils of Alu's head started coming out after the death of Balaram, which he showed to Gopal and he reacted in this manner:

Let them be, he said. They have nothing to do with you; it's only Balaram trying to come back to the world. (65)

These boils are connected to the life and death of his uncle. It multiplies till the body of Alu is covered with them. However, these boils miraculously vanished at the end of the four days of meditation when Alu lied under the debris of the Star. It also seems to be another instance of the connection between the mind and the body in the novel. Similar opinion is shared by Matthew Strecher, who defined Magic Realism as:

What happens when a highly detailed, realistic setting is invaded by something 'too strange to believe'? (263)

To elaborate more, the withered thumbs and the fact that they heal simultaneously with the disappearance of the various dichotomies towards the end of the narrative indicate that there is a connection between the body and the mind, and that if this connection is broken; both will become 'withered'.

Diasporic Origin of the characters: Defying the idea of pure 'Home'

Ghosh also evinces the traces of Diasporic consciousness and the resultant feeling of rootlessness and of being 'Other' in an alien world. The characters are the epitome of 'migrant class'. There is no place in the novel, which can be purely characterized as 'Home'. The setting and location of the novel is dynamic, revealing the precarious lives lived by the migrant workers. Notably, the novel is peopled with the characters drawn from the lower strata of the society. Alu, ShombhuDebnath, Rakhal, Toru Debi, Rajan, Zindi-al-Aiffaha, Kulfi, Karthamma,

Jeevanbhai Patel, Haji Fahmy, Zaghloul, all these characters belong to the subaltern group and are involved in the work/profession that is not looked upon with respect in the society.

The village Lalpukur, where the first half of the novel is set, is a perfect embodiment of diasporic, porous cultural space where people from different cultures, nations and languages dwell together and interact with one-another in perfect harmony. The village does not symbolize Indian tradition in contrast with Western tradition and culture, as a conventional post-colonial novel usually would depict in a setting. Rather the village was settled by refugees from East Pakistan after the formation of Bangladesh in 1971. Thus, the village apparently a symbol of traditional India is itself the product of a Diaspora. The people of Lalpukur were:

Vomited out of their native soil years ago, and dumped hundreds of miles away... borders dissolved under the weight of millions of people in panic-stricken flight from an army of animals. (60)

Lalpukur, with its mixture of technologies, it's blend of Hinduism and Bruce Lee movies, is not a site of tradition but of hybridization.

The village is churning like cement in a grinder and Balaram was busy chasing its shooting boundaries with buckets of carbolic acid, his hair wafting behind him, in the germ free air. (75)

Connecting to the state of migrants, Ghosh has pictured the experiences of the migrant female particularly from Feminist point of view. The chapter entitled 'Becalmed' reveals and articulates Ghosh's vision of globalization as well as the predicament of the migrating women. The situation is a perfect illustration of the oppressed woman lured into migrating to a world apparently full of opportunities, but in reality exploitative in disguise. Professor Samuel says about Zindi,

She's a madam ... If she wasn't, why would she be herding these poor women across the sea? Why would she be keeping them shut away like prisoners in the cabin? I tell you, she's going to sell them into slavery in al-Ghazira. Something like that or worse! (76)

On the contrary Zindi perceives herself as the saviour of these women:

And, as for the women, why, when I get to India I don't have to do anything? These women find me and come running. Take me, Zindi – no, me, Zindi-didi – don't take her, she's got lice. They go on like that. But I don't take them all. I take only the good girls – clean, polite, and hardworking. That's why I have to go to India to look... the whole of al-Ghazira knows that Zindi's girls are reliable and hardworking... And so I get a little extra too, not much. It's not a business; it's my family, my aila, my own house, and I look after them, all the boys and girls, and no one's unhappy and they all love me. (76)

Thus, in a way, the barren Zindi surrounds herself with a surrogate family, something which the patriarchal set up had denied her. The different perspectives of both Zindi and Samuel express the objectification and commodification of women. For instance 'I take only the good girls,' 'she's going to sell them' (23). Here it would be important to allude to Karthamma's tortuous pregnancy. She refuses to deliver her baby, despite being in full labour, because she wants to fill in certain forms before delivering the baby.

She won't let the labour start. She's sitting on the floor and kicking and fighting. She's stuffed her hands into her womb, right in, up to her wrists. (176)

This peculiar behaviour of the female migrant i.e. Karthamma can be seen as a longing for home and security, or a manifestation of her desire and wishes or still perhaps an effort to confer legitimacy, to her illegitimate baby. This desire for home and security is inherent in every travelling protagonist and is exemplified in the separate existence they carve out together in the foreign land. The betrayed Zindi also makes a last effort to reconcile with her paternal home but is denied and disrespected. The powerful Zindi herself is a victim of this patriarchal set up which is still cruel to the interests of women.

Celebration of Hybridity and Western Authority over Science is Illusory

This novel like Ghosh's other novels deconstructs any simple opposition between tradition and modernity or discrete oriental and occidental cultures. It becomes a synecdoche of that 'intricate network of differences' in which all cultures are enmeshed with their neighbours. When Balaram decides to make the young Alu a weaver, he convinces him by citing the history of the technology of weaving and how weaving too evokes the cultural instability and porous boundaries, a result of borrowings across borders. According to Balaram:

...the loom has created not separate worlds but one, for it has never permitted the division of the world. The loom recognizes no continents and no countries. It has tied the world together. (55)

Similar to the above argument, Claire Chambers observes about the novel as:

It is an allusion to a vast range of scientific projects, which encourage the reader to think about how western science drastically alters and yet is itself hybridized by its encounter with Indian society. (37)

Therefore, we can say that the history of weaving and the loom defies absolute authority of any country rather the result of borrowings.

The Balaram develops and reinforces the idea that culture is a process of circulation that has nothing to do with national borders. Weaving forms the background of this idea and he cites the example of world cloth trade, which traverses every possible route notwithstanding the cultural differences.

Indian cloth was found in the graves of the pharaohs. Indian soil is strewn with cloth from China. The whole of the ancient world hummed with the cloth trade. The silk route from China running through central Asia and Persia to the parts of the Mediterranean and from there to the markets of Africa and Europe, bound continents together for more centuries – than we can count... All through the centuries, cloth in its richness and variety, bound the Mediterranean

to Asia, India to Africa, the Arab world to Europe in equal bountiful trade. (54)

Thus, the history of weaving has no single national roots, but it traverses complex international routes. It can be read as an example of a traditional craft as opposed to western science and technology. It is another illustration that questions the idea of discrete divisions between cultures and nations. As said by Chambers:

Ghosh has problematizes the Science is West and Tradition is East dichotomy, breaking down myths by his interrogation of the status and worth of different branches of science in India. (37)

Hence, Ghosh does not fully accept the conventional Science vs. Tradition dichotomy and thus manifests hybridity in postmodern terms. Moreover, the novel clearly depicts erasure of the purity of binaries, which is one of the postmodern elements.

The concept of purity implies that there are separate entities, which are distinct from one another, each possessing certain characteristics the opposites to other entities in terms of typically Western rationalist ideology of binary constructions. And the narrative aims at the 'deconstruction' of these binaries, as well as the universal discourses built on them.

Deconstruction of the Idea of Purity

Commonly, the world embarks a clear cut division between different ways of life like traditional and modern, scientific and religious and the like. This novel has transcended these lines between traditional and modern ways of life, between scientific and religious world views and between natural sciences and humanism, through the gradual negation of the concept of 'purity'. This dismissal of the idea of purity is the leitmotif in the whole novel.

Apparently, the theme of purity runs through all three parts of the novel. In the first part, 'Reason', there is a quest for purity on a scientific and practical level, as Balaram disinfects the village of Lalpukur with carbolic acid to destroy the germs brought in by recent refugees. The concept of purity is also deconstructed through the hilarious student organization

called the Rationalists, who blend ideas from the Hindu religion with Western natural science ‘the Brahma is nothing but the Atom’¹⁵ and launch a campaign against dirty underwear.

There is also the suspicious ‘science’ of phrenology, which defies the purity of the mainstream natural sciences in its capacity to treat both the inside and outside, the mind and the body of human beings. This unification of the above mentioned entities is mere illusion in the minds of the people and Ghosh, being postmodernist writer negates this view.

The second part, ‘Passion’, where money, and consequently private ownership, is declared ‘impure’ against ideological set pattern created by conventional society. The third part, ‘Death’, describes the merging, or transcending, of all the thematic binaries of the narrative: tradition vs. modernity, East vs. West and religion vs. science. Purity is here negotiated through the modified version of Tagore’s play, *Chitrangada*, and the clash between ancient rules and rituals on the one hand and the necessities of the practical present on the other (carbolic acid is used as holy water in Kulfi’s burial).

Interestingly, the argument in the third part between Dr. Mishra and Mrs. Verma is seemingly on whether to cremate the body of Kulfi or not, but this too is framed by the issue of purity. Dr. Mishra’s arguments are that the officials will not allow for cremation, and, more importantly, that the situation does not meet the requirements the old scriptures set for proper cremation. The victim is not suitable and they lack the necessary accessories for cremation. To prove that they cannot go along with the burial in the first place, Dr. Mishra chooses to stand for the purity and persistence of the precepts of the Hindu religion: he wants the cremation to follow the rules set by ancient religious doctrines of the ‘scriptural times’¹⁶. On the other hand, Mrs. Verma is ready to modify the ritual to allow for restrictions caused by the situation: ordinary wood is used instead of sandal wood; carbolic acid is used as holy water and butter for ghee. The use of carbolic acid nicely brings together the cleaning ‘rituals’ of ancient religion (holy water) and modern science (carbolic acid).

When Dr. Mishra complains that there are certain rules that have to be followed Mrs. Verma answers:

All you ever talk about is rules. That's how you and your kind have destroyed everything—science, religion, socialism—with your rules and your orthodoxies. That's the difference between us: you worry about rules and I worry about being human. (407)

Interestingly, Mrs. Verma is questioning the age old rules laid down by our predecessors. Who made the rules? The authenticity of these rules is questioned here. The tension, then, is not merely between science and religion as systems of thought, but there is also the contrast between science and religion as collections of rules and regulations to be read from books and the adaptation of them to the often surprising needs of the immediate practical present. There arises the need to modify and unite elements of religion and science, make them impure in a sense, to adapt them to the actual needs of human beings in their particular circumstances.

According to phrenology, the shape of a person's head indicates the nature of his or her character. In other words, by examining the body, one can examine the mind. This comment on the perhaps artificial separation of various branches of science, whether natural (body) or human (mind), into distinct, 'pure', islands is taken further in the last part of the novel, where Mrs. Verma, who is a microbiologist, contemplates the origin of the microbes she examines in her work. She first draws a parallel between a microbiologist and a car mechanic, comparing bacteria with rust and 'grime or dust somewhere in the machinery'¹⁹. She then equates the body with a machine and states that:

...at least what we have here is a person who readily adopts the ideologies and methods of both the arch-representative of mainstream science, Pasteur, the finder of the germ and those 'scientists' who are now widely considered to be discredited, such as the phrenologist George Combe. (20)

So, in general, although carbolic acid does disinfect things, the discourse that produced it, the ideology and rationalism of Western science, is

anything but pure, covering both the areas ‘of what might be conveniently termed science and pseudo-science’, (412).

She also argues that:

The surgeon sees the whole machine, even though it’s all shrouded and chloroformed, face covered and weeping mothers hidden away, every trace of its humanity blanketed. (407)

This sentence, bringing together natural science to do with body (surgeon, machine, and chloroform) and human sentiments to do with mind (weeping mothers, blanketed humanity) anticipates the next step in Mrs Verma’s reflections:

And when you find something in a specimen can you really help wondering sometimes where all those microbes and bacteria and viruses come from? Whether they can really, all of them, be wholly external to our minds? And just as you let yourself wonder whether sometimes they are anything other than a bodily metaphor for human pain and unhappiness and perhaps joy as well you cut yourself short, for it dawns on you yet again that ever since Pasteur that is the one question you can never ask. (409)

In this way, the problematic of mind-body relations broadens into the problematic relationship between natural sciences and humanist ethics. Of course, this ‘tyranny’ of the science is once again the result of the idea of purity, of distinct sciences that construct the world according to certain premises and that therefore cannot see anything, as these premises will not allow them to see.

The narrative clearly avoids taking sides in questions that have to do with the East-West divide (or with any divide, for that matter. The Hindu religion is here seen quite as pure, distinct and rule-bound as Western science. When Dr Mishra exclaims that the whole cremation is a shameful travesty, Mrs Verma justifies her action by saying that the times are like that:

Nothing’s whole any more. If we wait for everything to be right again, we’ll wait forever while the world falls apart. The only hope is to make do with what we’ve got. (413)

Kulfi has to have a funeral, and for this reason Mrs Verma and others have to abandon rules and purity and allow for the fact that they are Indian migrants living on the edge of the Algerian Sahara in Africa. In the modern migrant world of strange and sudden connections and situations, wholeness and purity have to be abandoned. We can say that Ghosh is making use of 'parody' to reveal the inadequacy and impractical use of blind faith and false beliefs by the people.

That is why *Life of Pasteur* is burned along with Kulfi's body: both Alu and Mrs Verma have understood that in the modern world its message concerning the defence of mankind against the germs, the infinitely small, the impure, and by an obvious analogy the subaltern and the other, is no longer valid. On the contrary, the various purities, whether we think of them as nations and people (both in the East and West), or as modes of knowledge in forms of various sciences and religions, have to open up to new influences and start to interact with each other.

Consequently, this reason has now come full circle: it has destroyed itself in deconstructing one of the premises of Western modernity that gave birth to it. The notion of purity behind the idea of binary constructions has been declared insufficient, implying that the poles of binary constructions are not distinct but rather interconnected: they cannot exist without one another.

Therefore, the novel unfolds the misconceptions and illusions about the tyranny of science by the west. He makes very important point that science, technology and medicine were not conveyed to the world by Britishers; rather, it involved complex series of cross-cultural exchanges. Ghosh has used disruption of binary opposition, magic realism, females as 'doubly marginalised' etc as his postmodern fictional techniques. He has discarded the supremacy of west over east and the novel can be treated as a 'parody' to expose the impractical beliefs of different cultures.

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Style and Language in Jane Austen's Novels

Sonika Gurjar

Jane Austen is a romantic novelist whose novels are considered as belonging to the Victorian Age on the basis of the themes and language used in them. Her language is very distinct, In her novels and the English language, that is used nowadays, paying importance to vocabulary is not only important but also suitable knowledge in this field is important for a proper understanding of the author's novels. Jane Austen's language also needs to be understood in terms of its sentence structure. Austen's sentences are short and sweet – but sure do pack a wallop. She became the master of ambiguous sentences which could also be a character's thoughts but could also be the narrator's voice. The official term for this is "free indirect discourse" and Austen was one of the first authors to use it well. Making most of this ambiguity helps Austen to craft a pretty well developed sense of irony about the social world she invents.

Jane Austen's stylistic techniques reveal that the genius of her writing is far from effortless; rather Joy Bra's makes the case for her as a meticulous craftswoman and radical and stylistics pioneer. The wit and humour of her fiction is derived from a complex and subtle interplay between different styles.

Jane Austen was doing something new with the novel that she was using it to describe probable reality and the kinds of people one felt one already knew. The narratives of her heroines play out within the realms of the possible. Her plots are minimal and the adventures her heroines meet with are no more than the experiences of her readers: preparations for a dance, an outgoing to the seaside, a picnic. Austen used fiction to describe social reality within her time and class. By doing so she was able to introduce something closer to real morality in describing the

range of human relationships that we all are likely to encounter in ordinary life. Her subjects are the behavior of parents to their children, the dangers and pleasures of falling in love, of making friends, of getting with neighbours, and above all of discriminating between those who mean us well and those who do not.

Perhaps the best description of style in *Emma* is that it is quietly subtle. The tone of the book is one of absolute ease and surety on the part of the author, who handles her material with such deft touches that an unperceptive reader may conclude that the story and the writing are very ordinary. She can be disarmingly simple and direct as, for instance, she sets up Emma's situation at the very beginning of the book, but she is also careful and unobtrusively setting up objects of satire when she refers to Emma's always doing just as she liked or to Mr. Woodhouse's having been a valetudinarian (feeble) all his life. The wit and sharp edge of her phrasing are illustrated when she describes Isabella's Christmas visit with her father and sister.

In general her style achieves exactly the proper distancing she wants between the reader and the fictional subject and the reader is affected whether he is aware of it or not. To do this she may withdraw herself somewhat from the immediate subject by using a euphemistic circumlocution that contains an ironic brab. For instance in reference to Mr. Eton's marriage and Harriet's feelings for him, Emma's thoughts are stated with third person indirectness as "It was not to be doubted that poor Harriet's attachment had been an offering to conjugal unreserved", to grasp the irony one may note the connotations of the world offering, while to comprehend the distancing of phraseology he may compare a direct statement like "At some intimate moment he told his wife of Harriet." A major difference is that Austen's phrasing disengages us just enough to let us laugh at what is, after all, a natural process of married communication.

Not everything is under control, though whenever Emma (or another character) gets worked up, Austen's sentence structure changes. She uses lots of dashes to help generate a sense of confusion-like her

character can't quite figure out how to form a sentence-because they are so – so – so confused:

This is not pleasant to you Emma – and it is very far from pleasant to me; but I must, I will – I will tell you truth while I can satisfying with proving myself your friend by very faithful counsel and trusting that you will some time or other do me greater justice than you can do now. (352)

Jane Austen's distinctive literary style relies on a combination of parody burlesque, irony, free indirect speech and a degree of realism. She use parody and burlesque for comic effect and to critique by highlighting social hypocrisy though irony, she often creates an ironic tone through free indirect speech in which the thoughts and words of the characters mix with the voice of the narrator. It is commonly believed that Jane Austen's style should be respected and is not only unique and sophisticated but also one more aspect that should be taken into consideration. Namely Jane Austen wrote in a tone that could not be easily understood by everyone. Furthermore a common understanding of particular word or expression could not be sufficient in order to understand the message that was hidden in each sentence or passage. Therefore this dissertation is not only one filled with definition but a kind of guide as how to read and understand Jane Austen's mind correctly.

The next interesting element which is noticeable in Jane Austen's novel is the manner of speaking, understood as the way the characters address each other or what particular words they use i.e. while talking about the canon of what is acceptable by society and what ought not to be taken into consideration. Moreover, what could be perceived as shocking by the reader is also interesting.

While talking about the language of Jane Austen we should consider the way the author describes the behaviour of the heroes and heroines. In Jane Austen's times, manners indicated a person's character. Manners are understood as polite or well-bred social behaviours. In other words, manners are comprehended a behaviours respected and approved by the society people live in the first hero's character as mentioned in

Pride and Prejudices strokes is Mr. Darcy. At the beginning of the novel Mr. Darcy is presented by the author in a very bad light as an “ill tempered man” However as new events taken place Mr. Darcy’s presence changes dramatically. But it should be added that he does not change his character but rather reveals his true face. Throughout the novel we learn that he is a very fine man and his alienation was determined by his upbringing.

It is through the development of her characters, her experimental narrative techniques, dramatic interplay, nuance of tone, revelatory dialog and the compelling design of her novels that we can discover her main concerns. It is her style of her language that impressed many of her audience. Jane Austen’s choice of diction is important in maintaining a consistent understated tone. Austen uses a variety of vocabulary and sentence structure.

Pride & Prejudice is a novel where irony is considered the foundation for this novel. Irony, humor and extensive use of dialogue complement each other to create an inviting novel for potential readers to lose themselves in. Irony is used to show the difference in truth and the way things may seem Austen uses Irony to create deeper emotions and laugh and characters perception in the novel. Humor is also used to show relationship but to guide the reader to understand social status and the interactions between statuses. *Pride and Prejudice* was a novel created around a realistic plot emphasized by humor and irony to keep the reader interested in entertaining and playful novel.

Humor is used in several styles throughout the novel the majority of humor is more dramatic and reveals instability of characters, especially Mrs. Bennet. Humor develops the way Austen presents her characters are felling internally through the subtext; as well as keeping them interested in the novel. It is widely recognized that some people do not find *Pride and Prejudices* funny and perhaps it is because of the serious nature many situation that are highly debated with the themes such as pride.

Embodied language was always part of Austen's aesthetics, appearing in the juvenilia, when the movement of narrative creates the sensation of bodily motion and in *Emma* through physical word games with children's alphabets blocks. In *Persuasion* Austen advances the sense of embodied language from her earlier work to language as sensory immersion, particularly through the sensation of words as sounds. For Austen, language always gets physical and her style centers on an emphatic enjoyment of embodied life.

Jane Austen's writing style is a mix of neoclassicism and romanticism. Austen created a transition into romanticisms which encourages passion and imagination in writing instead of a strict and stale writing style it is very emotional and follows a flowing not structured form. Mixing these two styles was one of Austen's strongest talents, which gave her an edge in the literary world. No other author in her time was able to create such a strong transition between writing styles. Austen used her sharp and sarcastic wit in all of her writing. She could create a powerful and dramatic scene an immediately lead it into a satirical cathartic scene.

Austen added romantic touch when it came to her characters dialogues which were able to range from sharp and witty to poetic and emotional. Her characters words and action created a vivid picture of each person and each event to engage the reader into the novel she focuses on the beauty of conversation and allows it to display the development and progress and each main character in her novels. Her style is unique, yet recognizable. She opened the door for new way of life. Austen often uses different styles to narrate the plot and to directly address the reader Austen's style is generally clear, witty and relatively concise. For example when describing John Thorpe's reunion with his sisters, Austen's style is fairly concise and to the point, with a brief humorous clause tossed in or a laugh.

The next element is in Jane Austen's language which demands deeper consideration is use of the word *spirit*. Spirit in the novels should be understood as being in a good mood and what is more important, being in a good mental condition. In other words, being in a good spirits mean

being happy because a person's good condition is determined by happiness. Jane's style, when she is not asked to make judgments on other people, is marked by quiet assertion, correctness and elegance.

To summaries, my personal view on Jane Austen's writing style in her novels, it is hard to comprehend at times. In order to understand the connotation of Austen's writing one must understand the purpose of every word that makes up a sentence and then makes a conclusion from there. Lastly, a helpful feature used in Austen's writing is her use of dashes to further illustrate a character's emotions without going into their thoughts.

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Into the Wild Zone: A Female Gothic reading of *Where Shall We Go This Summer*

Aditi Dev Deol

Female Gothic Literature has received much attention in the later half of the 21st century with Ellen Moers coining the term to signify the literature which expresses the hidden side of female experiences and behavior. Gothic in its underlying nature is the kind of literature which voices the dormant anxieties, fears and neurotic ideas which disrupts the identity of an individual, society and culture. Female gothic literature uses these gothic characteristics to explore and convey the anxieties related to the 'Othered' gender. Like gothic in general, female gothic has also evolved over the period of time. From subterranean passages, haunted castles and young virgins, the gothic has become more real. As Meyers proclaims, "women writers have used the Gothic romance to meditate upon the connection between gender norms and female victimization" (Meyers 18). The analysis strives to trace the presence of female gothic elements in Anita Desai's *Where Shall We Go This Summer*, a portrayal of feminine sensitiveness. While the novel has variously been analysed from the feminist angle and from an ecocritical perspective, but relating the novel to the genre of the gothic is something which is not yet attempted.

Gothic literature is deeply engaged with questions of gender. As Meyers opines, "[F]rom its inception, the Gothic has been preoccupied with women's economic, psychological, and physical vulnerability" (Meyers 18). Sita, the female protagonist of WSWGTS, is the one whose neurotic fantasies may also make her the monster in the book. While in early gothic literature, the monster was used as a supernatural element, it ceases to be so in the gothic fiction of the modern and the postmodern times. As Donna Heiland opines

Monsters do indeed tend to function as warnings or admonitions of one sort of another. They function as uncanny doubles of our societies, reflecting back to us images of everything that we have cast out as undesirable or threatening to the status quo, and forcing us to face that which we would prefer to leave hidden. Exactly what is threatening changes from one society to another, and from one historical moment to another. (Heiland 100)

Sita in the book comes across as a potential monster who has been able to disrupt a socially acceptable life for herself and her family in the patriarchal terms. She comes to her childhood home Manori island hoping for a miracle, that her fifth child may not be born. Also in tow are two of her four children, who are quite taken aback to see the hostile landscape that Manori island turns out to be for them. Some of her outrageous behaviours also show the rebellious attitude in herself, such as smoking, being suspicious about servants, and chiding her children on insignificant matters- to upset her family members. As a potential human monster she wants to keep her fifth child unborn so as to shield from the world which has time and again hurt her sensitive mindset. Her husband characterizes her as a “mad child” condescending her by call her insane and infantile and choosing to erase her identity as a grown-up , serious woman. By being irrationally eccentric, angry and unreasonable at times, she displays the anger of some who wants to gain the control of her life, her body and her existence back to herself rather than being controlled by her family. Sita with monstrous tendencies is quite a contrast to the angelic image that is usually associated with mothers, and hence, displays the real conflicts that a woman might face as she has to also resolve issues about her own self and identity. Angela Lynn Rae sheds light on the similarity between women and monsters.

[T]here is profound similarity between the position of women and that of the Monster. They are both marginalized in this society, and the Monster can be seen as symbolic of women’s helplessness and repression in patriarchy. Both are reliant on how the society views them, often for their very survival. (Rae 22)

Thus, a woman is marginalized as the ‘Other’ and loses her space and place in the society, causing her to become a ‘monster’. This tendency of the early gothic literature can also be seen in WSWGTS. It is only through works such as these that women are able to voice the negation they have experienced over centuries.

Sita’s eccentric homecoming to Manori island is also a circumstance shaped by her pregnancy. Already a mother of four children, Sita’s neurosis, earlier dormant, now begins to surface as she feels repeatedly victimized by her children and her husband Raman. Hence, to escape this she comes to Manori island hoping for a miracle – that the child will not be born at all. Issues of pregnancy and childbirth find a significant space in the female gothic tradition. Ellen Moers highlights how giving birth to a child is actually a depressive experience for women. Mary Shelley’s *Frankenstein* is believed to be an outcome of such depression itself. Moers contends that Frankenstein “replaced cultural stereotypes of maternal bliss with a portrait of “revulsion against newborn life, and the drama of guilt, dread, and flight surrounding birth and its consequences” (qtd. in Heiland 183).

Sita is stifled in her city life and returns to Manori in order to find some solace from her current neurotic state of mind.

She saw that island illusion as a refuge, a protection. It would hold her baby safely unborn, magic [for she is in her advance stage of pregnancy]. Then there would be the sea – it would wash the frenzy out of her, drown it. Perhaps the tides would lull the children, too, into smoother, softer beings. The grove of trees would shade them and protect them. (WTS 91)

She is emotionally damaged from the psychological noise that the city life creates in her mind. Hence, repulsed by city and the process of childbirth, where she feels her dignity would be lost amidst medical procedures, she chooses to go to Manori, where she expects a miracle to happen.

She had come here in order not to give birth. Wasn’t this Manori, the island of miracles? Her father had made it an island of magic

once, worked miracles of a kind. His legend was still here in this house... and he might work another miracle posthumously. She had come on a pilgrimage to beg for the miracle of keeping her baby unborn. (WTS 28)

Sita is also discontented to see how violent and raucous they are under the influence of urbanization. They learn physical violence from cinema and are consumed with destructive energy.

While Diana Wallace asserts that Female Gothic “explore how a patriarchal culture represses/ buries images of the maternal” (Smith and Wallace 4), but Anolik extends the argument to say that mothers are erased from Gothic fiction as a literalized metaphor:

to reveal the horror implicit in two legal principles that governed the lives of women in England through the middle of the nineteenth century: coverture and primogeniture. (Anolik 26)

This feature is prominently present in the female gothic fiction of the early nineteenth century. Sita’s mother elopes with a lover while her father is a celebrity freedom fighter who has no time for his children. Sita has an elder step-sister who is quite perfect in her accomplishments and hence Sita is not able to forge a bond with her. Her father’s partial attitude in towards her step-sister also confuses the adolescent Sita. This absence of maternal presence and care creates a void in her and keeps her from having a normal childhood experience. Usha Bande rightly comments:

This experience breeds feelings of worthlessness, and its consequent strategy is rebelliousness. Sita cannot corroborate her father’s dubious ways. It seeps down her psyche as a bad human experience. (Pathak 51)

WSWGTS also feature the trope of marital gothic where once the heroine is free from the rule of the father, she is under the domination of the husband. He, who once promised freedom and adventure, now becomes carries forth the same denial of the heroine’s desires and needs which she experienced in her paternal home. Hence, marriage becomes synonymous with female entrapment. Desai’s naming of her characters

is quite ironical because unlike the Sita-Rama of the epic, Sita and Raman fail to attain marital bliss and compatibility. Sita is much torn throughout the novel between the memories of her father and her husband, although none of them are present physically on Manori island. As the past events are related in the course of the book, we come to know that Raman has been oblivious of Sita's emotional needs lately. She realizes that her marriage was motivated by "pity...lust..sudden will of adventure" (WSWGTS 89). Sita's mental stability is hence threatened as "Control...had slipped out of her hold" (WSWGTS 29). This mental degradation seen in Sita is not sudden, but a cumulative result of many incidents over the years of leading a family life in Bombay. While Raman comes across as one who is more conforming to the societal roles, Sita is much of an introvert who is not able to accommodate much with Raman's worldly-wise behavior. She is also unable to adjust with ways of her in-laws and often reacts in outrageous and violent fits of temper. Her concern about children witnessing the servants fighting is again labeled as over-reaction while her extreme sensitivity about the eagle attacked by a group of crows is laughed at by him. Sita realizes that "had not her married years, her dulled years been the false life, the life of pretence and performance, and only the escape back to the past, to the island, been the one sincere and truthful act of her life, the only one not false and staged?" (WTS 47).

The third part of the novel brings out reconciliation between Sita and Raman. Outwardly it seems like a fair arrangement, but from the angle of the female gothic, it implies that Sita has lost her home in both Bombay and Manori island. Bereft of a space that accommodates her, she is forced to live in a worldly wise way.

Feelings of entrapment are most commonly found in gothic and female gothic fiction. Ellis argues that "home" is at once safe space for women and a place of imprisonment; Kahane (1985) reads the homes in gothic novels as maternal spaces that threaten to engulf the heroine if she does not leave them; Fay (1988) grounds her discussion of the gothic in what she calls "home politics," by which she means the dynamic by which the domestic and political spheres interact (Heiland 124). Moses,

the caretaker at Manori island notices that once radiant, Sita now became “empty, vacant, stumbling” (WTS 14). For Sita, life takes a different turn once she goes to Bombay. The modernity, the noise, the routine of everyday is quite a contrast to the natural wonder-filled Manori. For her city is synonymous with callousness, insensitivity and boredom, all emotions which she regularly experiences in her household life. Her children are violent and destructive and her husbands’ colleagues are “nothing but appetite and sex. Only food, sex and money matter. Animal” (WTS 43). She cannot stand living and entrapped in this everyday life of boisterousness. She returns to the Manori island with a desire to find an emotional reconnection to the place which offered her many beautiful and innocent memories specially with her brother. However, Desai problematizes the idea of the Manori trip also, as Sita is unable to realize the same emotional fulfillment in Manori.

Thus we see that Anita Desai presents the innermost recesses of Sita’s mindset aptly making the novel a vehicle to convey the deep-seated horror and terror in the mind of her protagonist and is able to express the same using the vehicle of the female gothic.

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The Abandoned: A Horror-Bridge between Past and Present

Narendra Pal Singh Panwar

The horror cinema has always been a fascinating element in the life of common mass. In the present era the film industries throughout the world rely greatly on it. Horror movies have gradually remained successful in casting a never-ending impression on people's mind and choices of movie-watching. In twenty first century we come across a huge amount of horror movies being produced and a consistent liking for those. The particular cinema varies in different forms and kinds of it. People, these days come with the very form of the horror cinema when it comes to watch a horror movie in theatres. To everybody's surprise the movie-goers have increased at a big level and drawn an attention of film industries over the world. In the wake of box office competitions and commercialization the film actors are trying hard to make their career through the genre.

The British cinema is no exception to the productions of horror movies regularly on big screens through the whole year. We can see a big variation of horror movies so far as British film industry is concerned. Since the advent the industry the horror movies have remained a day to day life part of the public waiting for more interesting to be produced. If we trace back many hits regarding the genre can be found which earned a great name and fame to the industry and economic benefits as well. It will not be an exaggeration if the study states that the industry have many a times depended on the genre for a crowd on the seats of theatres.

The Abandoned is a horror-hit of one of those horror productions which springs out from that series of hit horror movies which made people to leave for theatres. The movie caused many debates on the grounds of

elements used in it as it introduces a different angle to create horror. We can see a fusion of horror, suspense and thriller in the movie. *The Abandoned* is a kind of horror which any and everybody would like to experience, especially those nourishing an interest in horror-watching.

Plot of the Movie

The movie opens with a Russian peasant family having dinner and a truck breaks in the front yard. The father opens the door of the truck and finds a dead woman and two crying infants beside. Marie Jones, an American woman is shown in a Russian hotel room making a call to her daughter; she then goes to meet a local notary who tells her that she has inherited some property and she should visit it immediately. Having been taken to the wooded island, she finds that the house is dilapidated and inhabited by some zombie-like creatures, one of whom looks like her. Having attempted to escape, she meets Nikolai, who tells her that they are twins and tries to convince on that they were adopted separately following the murder of their mother.

The house has been said and seemed as well to change randomly between a state of dilapidation and domestication. Threatened by the zombie-like creatures Nikolai shoots one of them in the leg, and shockingly finds out that the exact wound caused by the bullet appears on his own body. After this horrifying incident he deduces that these creatures are doppelgangers (resembling physically or behaviorally others) of him and Marie which cause the same happening on the duo what happens to them. When Nikolai falls into a hole in the floor while the house is dilapidated, Marie is unable to rescue him as the hole suddenly heals over when the house changes to a domesticated state.

Marie attempts to escape by rowing across the river. After a lengthy walk on the opposite bank, she suddenly happens upon the house and finds out that it is the same house she has escaped from with Nikolai inside. He explains that their father intended to kill them along with their mother when they were babies and they cannot leave until he has

managed to reunite the family in death. The house reverts to its state on the night of the murder, and they see their father returning home.

Nikolai tells Marie that they can escape in the truck along with their mother and their younger selves. While searching for the truck, Marie finds her father's now desiccated body in the barn, and is then pushed into a pseudo past where she realizes her father and the notary is the same person. She flees his office in the present and runs into her past self as she comes up the steps, and continues fleeing into the sunlight until she finds herself back in the house, this time between the past and the present, where the apparition of her father explains that he has always loved his wife and children, and couldn't let them leave him. She runs from him and finds Nikolai's body being eaten by oars. When her doppelganger follows her, Marie flees to the truck, parked it outside the house and drives away.

Marie's father's voice comes over the radio, telling her to return and join the family he has created. The bridge that brought there has been destroyed, and she plunges into the lake, drowning. The film ends with Marie's daughter, Emily, explaining that she knew her mother would never return. It has been a long time since her mother left for Russia and Emily has never desired to know as what happened to her parents, breaking the cycle and leaving her abandoned.

Elements of Horror

The movie is crammed with the elements of horror. The movie-poster reads after the title, "Death never runs out of time" which is the tag line of the movie. The very setting of the movie is enough to induce the feeling of horror. The house is shown so dilapidated and scary that it draws our attention and creates an atmosphere to increase horror. The poster shows a bald head of child bleeding from an eye. The sight is too scary and horrifying to see even. Suspense has been used as a device of horror in the movie; it creates horror when the audience comes to know the relationship between Marie and Nikolai. It further increases and thrills the horror introducing the rotary man and his father, same

persons. When zombie-like features are shown, we can see one of those resembling Nikolai.

When Marie visits the isolated farm once owned by her parents, she finds it in the state ruin and disrepair, having nobody housed since her mother's murder. The farm is located on an island that is only accessible by a bridge. But to the suspense and horrified state of Marie the hose keeps changing itself in two different forms. The house horrifies and leaves the audience a in a fix as why and how the changes its states. The suspense rises when Marie finds herself in the same house she has recently escaped and comes to know that Nikolai is already there before his entry in the house. We can feel the horror element at its height when Marie comes across her doppelganger, a dead version of herself. The resembling personality has been shown soaked to the bone doing nothing but staring widely with cataract-filled eyes. Marie, extremely horrified freaks out and runs off into the woods. We see her falling repeatedly onto the ground and controlling herself to run faster.

Nikolai, as Marie has also witnessed a person resembling him who is seen as a corpse of his own which further heightens the horror. After seeing his walking-corpse the two come face to face with their dead selves and try to fight them, they learn at once that whatever is done to the doubles of them happens to them as well. The sets and sound design are two factors used to enhance the horror situations and elements. Both have been used effectively in the movie. The sets and sound design capture the bleakness of the movie perfectly and evoke a sense of doom from the moment Marie arrives at her family's homestead. It is clear and evident that all horror elements are involved carefully and reviewed in order to create a most effective horror film possible. The camera techniques and sound effects add to the horrifying scenes of the movie. The camera work has presented an excellent example of horror shooting and has made best of it. The sounds have also been up to the mark in accordance with the demand of the scenes and situations in the movie. Finally the movie turns out to be a horror-package. It can

be claimed undoubtedly that the movie is a haunting piece of cinema, a work causing prolonging horror and a pleasure to watch.

A horror-bridge between past and present

The horror movie *The Abandoned* is an English-language Spanish-made movie shot in Bulgaria. The movie brings us a ghost story about one woman's search for her roots. The film oscillates between the fears of the past and present and shows the inevitability of fate, and the madness of desire. Marie, orphaned at the age of only one, has grown up between England and America, and knows very little of her family and early period of her Russian homeland. This all changes when she receives word from an absurdly creepy notary that she still owns an old farm with a house where she was born. The heroine of the movie initiates to head towards the horror destination. She unknown of the mysteries and unexpected circumstances visits the place in the Russian backwoods.

After an unwanted walk with some locals who seem to be there merely to remind the audience that elderly Eastern European people are portentous. Marie and a guide drive in a total silence up through the forest to the family farm, and her driver disappears suddenly for which Marie keeps wondering all the time and tries to search the person. From this straightforward and horrifyingly conventional set up it becomes apparent that the house is haunted. Marie has a long-lost twin brother named Nikolai. Indeed there are ghost like and zombie like figures revealing a lot of the past of Marie.

At the very least there are white-eyed doppelgangers lurking about, and they have a propensity to stare blandly, shuffle deliberately to hang around scaring when Marie and Nikolai least want them to. It is somehow clear that these doppelgangers have something to do with the Maries and Nikolai. It can be assumed that these are in the situation give a sign or clue to the duo about their relationship as Marie is still not sure of the Nikolai to be his twin brother. Nikolai has been shown trying hard to convince the Marie to believe on the story. In Nikolai's opinion they

were brought up separately which caused no meeting of them. But here we can see the connection between the past and present of which keep the impression of the suspense to further create horror in the movie.

This is the point of the movie at which the horror starts its show of past and present. The resemblance between the unidentified figures of Marie and Nikolai urges the audience to think about the past. The movie further horrifies the audience putting a resemblance between the notary person and Marie's father. Audience keeps pondering upon the horror situations caused by the past and present. The concept of past and present to create horrors in the movie can be seen in the scene in which Marie escapes the house to protect herself from the walking death of herself and suddenly finds that she has reached the same house she has escaped. The house itself has been said to be changing and transforming its forms in dilapidated and domesticated.

Through the transformation of house the horror of past and present regarding the hero and heroine has been brought about. In one of the scenes as movie nears its climax and ending there can be seen a self convincing of Marie that Nikolai is her twin brother who was adopted in childhood as she was and brought up distant from her. Marie is seen eying her past on the bed in a room of the house on which the father of Marie is attempting a murder of her mother while they were too innocent to comprehend the situation. An addition to the horror between the past and present Marie clears his confusion by the help of Nikolai that her father or his soul from the past wants to reunite in the present. Death is the only way which can help the father to reunite the family. The very attempt or act of father he wants to proceed with can be considered a love and attachment of him to his family.

Marie finds herself in a delusion as why her father attempted a murder of his mother and why on the earth he wants to kill the siblings. The father has been shown very cruel and horrifying and at the same becomes a bridge between the past and present of Marie's and Nikolai's life. The cause of the murder has not been explained anymore in the movie

throughout. It can assumingly be stated that father had wanted to be a source of connection between parted members of the family. He may be trying to tell the reason behind his intentions in the childhood of Marie and Nikolai. The horror has been nicely put as a bridge between the past and present of the family and reveals a lot about the four members of only one two live in present. All illusions and complexities of two times have been united nicely through the doppelgangers and changing states of the house. We see Nikolai protecting and convincing repeatedly the Marie who later caused a pitiful death of him, Marie successfully escapes the notary man while Nikolai keeps waiting for her at the farm. Later when they escape the oars kill and eat him. The house rewinds the whole scene of an attempt of murder when it transforms to its past state and suddenly jumps back to the present and Marie finds everything normal.

The very situation increases the interest of Marie to reach the mystery and know about her parents. Night and day time have also been used as devices to present the past and present respectively. It is a full horror show at night of past whereas in day time the heroine is seen roaming other places and meeting people. At night time the incident rewinds and sets the exact atmosphere as it was at the time in the past. The weird sounds of father and mother can be heard. The sounds of demanding a helping hand may be for preventing the attempt of murder can be clearly heard from mother's side finding unable to protect self. At the end of the movie Marie sees his father's dead body and suddenly goes into the past state where she realizes the resemblance between the notary man and her father. She is extremely horrified and flees the notary office until she reaches the house in present. Nikolai is killed by oars and Marie flees towards the truck, parks it outside and drives away. She hears her father's appeal on radio to reunite in the family he has made by the bridge of horrifying incidents following her just after she stepped in Russia. Marie in a disturbed and horrified state jumps into the lake and destroys the bridge which horrified her for a long time. The movie ends with Emily, daughter of Marie talking about her mother. She states it confidently that she knew about the no return of her mother from

Russia. She has never wanted to know the happenings to her mother and destroys the horror bridge between past and present. *The Abandoned* thus is truly and aptly a horror bridge between the past and the present which carries on it various horrifying, scaring and surprising elements in the attempts to have four family members meet each other after a parting in the past.

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The Bollywood Brand of Police: A Typological Schema

Devendra Rankawat

Films create imaginary worlds, and these imaginary worlds share a complex tie with what is commonsensically thought to be 'the real world'. One commonplace about this mutual relationship is that film as literature or an art-form is mimesis of life. This is especially argued to be the case with India, even to the extent that Bollywood is often claimed to be a metaphor for the Indian society (Ahmad 1992). Though, there are those too who take the view that mimesis itself is a mediated phenomenon, hence merely a perspective. "The India of film is a territory of the imagination" (Dhondy 133). But whatever its limitations as a representation of reality, the film relates to society so much so that their mutual influence can hardly be exaggerated (Karen Gocsik et al 2013). A loud acknowledgement of this fact came from the Prime Minister of India, Narendra Modi, when he observed while deploring the Bollywood's portrayal of police in India, "The image of films on common man is immense and without their co-operation, policing cannot be successful" (Indian Express). In a rejoinder to this, Javed Akhtar, a renowned script-writer, re-affirmed both the impact and the genuineness of representation by observing, "When we have praised you (police), we have praised you to the skies, showing police officers killing their own kin for their crimes. So when we criticize you, you should be able to take it too," There is indeed a complex interaction between film as a social institution and other social institutions, including government, religion, and education.

The paper attempts to develop a typology of the movie-made police in India, exclusively through Bollywood films. Police has, in fact, been almost a constant in the fictional worlds of films (themselves rooted in the order of nation-state form of political collectivity) that are otherwise

flooded with variables. Though any taxonomic exercise on 'dynamic data' (as dynamic as a character-type in Bollywood films) is bound to be limited (Cohen 2008). The paper, nevertheless, endeavors to do one in the hope that it may go some way in the direction of more rigorous and comprehensive research on the subject. The difficulty is further compounded by the fact that a multitude of Bollywood films presents police in some or the other light. To resolve this, I have, of necessity, restricted myself to a few randomly chosen films on different subjects made at different times by different directors, and featuring different actors- both male and female. The only common thing among them is the fact that their fictional worlds feature police significantly.

Bollywood's depiction of police is bewilderingly multifarious. There have, however, survived a few discernible patterns in popular memory. For instance, who can forget Sanjiv Kumar playing Thakur in *Sholay* or Amitabh Bachhan playing Vijay in *Zanzeer* or Nana Patekar as Shivaji Rao Wagle in *Tiranga* or Ajay Devgan as Amit Kumar in *Gangajal* or Priyanka Chopra as Abha Mathur in *Jai Gangajal* or Rani Mukherjee as Shivani Shivaji Rao in *Mardaani*. These figures are inscribed in the collective memories of people in India. As such, they do exist as amorphous lumpish totality but not in a clear-cut order of recognizably separate categories. The endeavor here is to formulate one such typological schema for further zooming in on individual types. The schema proposed is, however, only for sake of perceptual ease, and not claimed to be based on any pre-existing or newly-developed model with a scientific base.

The types identified broadly fall in two categories- good cops and bad cops. This is mainly to go by how society is bound to view police in a democratic nation-state. Then, these types further divide into male and female categories of cops while the next level of categorization is three-tier i.e. on the basis of age, rank and personal attributes within the broader arches of gender and righteousness. For example, a police person can be a good, male, old, high-ranking, unobtrusive cop while another can be a bad, male, old, high-ranking, mafia-patronizing/mafia-controlled cop. Similarly, there can be cases where a police person is a good,

female, young, mid-ranking, avenging cop or a good, male, young, high-ranking, flamboyant cop. Observations yield that there have roughly been about ten categories of the Bollywood brand of police. Description of each type is four-tier—the popularly known characters, their images in the police roles, their characteristic attributes and behavior, and the representative dialogues of these types sampled from relevant films.

Good Cops: All cops in this category are law-abiding and devoted to their duty in varying degrees. However, their age, rank, and personal attributes determine the extent to which they have succeeded in endearing themselves to the masses. But, the general attribute is that they are on the side of law and work to maintain its dignity.

Good male old high-ranking unobtrusive: The ones of this type are mainly found in the films of 1970s and '80s, and sparsely in those of later decades too. They usually represent the impersonal face of the police as a mechanism of the system. They hold high ranks like DIG, SP ACP. The actors who have come to be known for playing this part are—Om Shiv Puri, Iftekhar, Satyendra Kapoor, Alok Nath, and Jagdish Raj Khurana.



The characteristic behavior of these policemen is:

- a) They are usually seen giving orders or pep-talks in a dispassionate manner.
- b) They act as custodians of law.
- c) They exude maturity and self-control.
- d) They are conscientious in a fair measure.
- e) And, infamously appear on the scene when all is done and said. They come with a wailing siren and do the ritual of arresting the evil-doers.

The characterization of such cops is often marked by some, by now ritualistic, dialogues either by themselves or about them. The dialogues are:

- a) *Police ne tumhe Charon taraf se gherliya he, apneapko kanoon kehawalekar do* (Police has besieged you, you had better surrender).
- b) *Balwant Rai*, you are under arrest.
- c) *Kanoon ke hath bahootlambehain*. (the arms of law are long enough to nab every criminal).
- d) *Police asli ho yanakli..... aatisaalihameshalate hi hai* (Fake or real, the police is always late to arrive) (Anil Kapoor in *Musafir*)

Good male old high-ranking self-assertive: The ones constituting this type also feature in the films of 1970s and '80s and '90s with the difference that they either directly relate to the protagonist or have a relatively significant role to play. So, despite holding high-ranks they strike more as individuals than as just the face of the system. This is what gives them a personal dimension. The actors who have gained recognition in such character roles are—Sanjeev Kumar (*Sholay* 1975), Dilip Kumar (*Shakti*, 1977), Pran (*Kaalida*), VikramGokhle (*Agnipath*) and Amrish Puri (*Badal*).



Their typical behavior is marked by these attributes:

- a) They act as guides and guardians for the younger generation cops or others.
- b) They are usually seen caught in a dilemma between duty and family or other emotional ties.
- c) They usually are confronted with youngsters who have strayed from the path of righteousness and by influencing their lives affect the action.
- d) And, most importantly, they strike as individuals with their own recognizably distinct styles.

Their signature dialogues often refer to the dignity of uniform (*vardi*), indestructibility of truthfulness (*sachaikitakat*), and power of law exerted

through police as a system (kanoon kashikanja). Some randomly picked pieces are:

- a) *Jis din police kivar dikasaath pakda... us din darr ka saath choddiya* (the day I joined police I got disjoined from fear). (Om Puri in Agnipath)
- b) *Hum jaise police walon ki maut pardesh ka jhanda jhukjata hai* (even the national flag is lowered to honor the martyrdom of honest policemen). (AnupamKher)

Good male young various-ranking flamboyant: Those of this type often emerge from a blend of the savior image of a hero and the lady-killer image of a good-looking young man. So, naturally almost all actors in Bollywood have tried this role at least once. It is another matter that a few of them have been relatively more successful in recent years. They ooze with flamboyance in whatever they do. Their muscular body, clean-shaved chocolaty face, Ray-Ban goggles, and other sartorial trappings add enormously to their style quotient. And to top it all, they are always one-up on their villain counterparts through their unfailing street-smartness and scintillating wit. The actors who have carved a niche through this image are: Amitabh Bachchan (Inquilaab), Salman Khan (Dabbang), Ajay Devgan (Singham), Akshay Kumar (Rowdy Rathore) and Sanjay Dutt (Policegiri).



The characteristic behavior is:

- a) They are style, confidence, courage, and force incarnate.
- b) They have a signature gait (Ajay Devgan in Singham), gesture (Akshay Kumar twirling his moustache as a sign of unbending pride and Ajay Devgan imitating a lion's paw in Singham), a tag line or rhythm (Akshay Kumar with Chinta ta ta in Rowdy Rathore) or a signature dialogue delivery (Salman Khan in Dabbang and Dabbang 2).

- c) They live by tit-for-tat principle rather than caring for the official code of conduct.
- d) They are humorous with their colleagues, who often willingly and earnestly play the second fiddle (Mukesh Tiwari better known as Bachha Yadav in Gangajal and Yashpal Sharma better known as Sundar Yadav in Gangajal).
- e) They play Robin Hood while remaining within law.

This type of police has had strong influence on the contemporary police, especially the new recruits who manage their tight-fitting uniforms and Ray-Ban goggles immediately after joining.

Some representative dialogues of this type are:

- a) *Tereliye no chargesheetsirf D-final...yaani Death final* (no need of charge-sheet for you as I have anyway decided to kill you) (Salman Khan in Garv)
- b) *AttamajiSatakli* (Now that I am off my hinges, how long will you survive against my mad anger?) (Ajay Devgan in Singham)
- c) I am a combo—police kivardimeingunda (I am a goon-styled policeman) (Sanjay Dutt in Policegiri)

Good male young various-ranking sober self-assertive: Those of this kind are thought to be slightly out of fashion now. They differ from the *good male young various-ranking flamboyant* policemen only in matter of flamboyance. Instead, they strike as more sober, self-assertive and reined-in characters to whom women up until the end of 20th century would lose their hearts at first sight. Since most of the actors presently donning police uniform with flamboyance are in their early 50s, the very actors have a decade or two before played this role too. The actors to have made a name through this image are: Amitabh Bachchan (Zanjeer), Shashi Kapoor (Deewar), Om Puri (Ardha Satya), Akshay Kumar (MainKhiladiTuAnari), Sanjay Dutt (Kurukshetra), Sunil Shetty (Vinashak), Amir Khan (Talaash), and Ajay Devgan (Gangajal).





Their characteristic conduct is marked by the facts that:

- a) They are aggressive and ferocious in a manner that foregrounds their duty, and not their individual personality.
- b) They never compromise in point of principles.
- c) They play the role-model for the youngsters of the succeeding generations.
- d) They show a deep vision and understanding in their actions.
- e) They are almost worshipful towards their duty.
- f) Unlike the flamboyant type, they are more realistically depicted characters with whom one can more easily identify.

Their typical dialogues are more in tune with those of the *good male old high-ranking self-assertive* type with the exception that they are more actively and passionately involved in a situation as they often play the protagonist. This is accounted for by the fact that they are young and more energetic.

- a) *Jab tak baithne ka na kaha jaye sharafat se khade raho.... Yeh police station hai tumhare baap ka ghar nahin* (This is police station, not your father's house, so keep standing quietly until asked to take a seat) (Amitabh Bachchan in Zanjeer)
- b) *Sachhe police wale ki vardi bhi apni duty nibhati hai* (even the uniform of an honest policeman does its duty) (Akshay Kumar in Rowdy Rathore)
- c) *Is vardi ki shaan pe jaan dena sikho... imaan bechna nahin* (Better die for the dignity of this uniform than put your honesty on sale) (Salman Khan in Auzaar)
- d) *Samaaj ko police waisi hi milti hai jaisa ki samaaj khud hota hai* (like society, like the police it gets) (Ajay Devgan in Gangajal)

Good female young various-ranking empowered: The ones of this type are occasional occurrences in Bollywood films. However, these women cops are constantly on the scene since 1980s when emancipation of women loomed large in Indian politics. Besides, the influence of Kiran Bedi becoming the first woman Superintendent of Police was unmistakable on depiction of female cops on screen. Surprisingly, not all actresses have ventured into this role, a good number of them have, though. This role has, unlike the male young cops, evolved over time. While the earlier female cops would still live up to the traditional stereotype of femininity (HemaMalini, Rekha and Dimple Kapadia), the more recent ones have come to embody the image of the new empowered and bold woman. They walk with a swagger, rub shoulders with all kinds of goons, take part in dangerous missions, work with accuracy and efficiency, and in some cases, use terms of abuse that were previously thought to be unfit for women. This paradigm shift in the depiction of female cops is much due to the changed perceptions of women in the present times. The Bollywood actress to have come to be identified as popular female cops are: HemaMalini (Andha Kanoon), Rekha (Phool Bane Angarey), Dimple Kapadia (Zakhmi Aurat), Madhuri Dixit (Khalnayak), Sushmita Sen (Samay), Tabu (Drishyam) and Priyanka Chopra (Jai Gangajal).

Their representative behavior on screen is characterized by the facts that:

- a) They embody the idea of emancipated and empowered woman.
- b) They show uncompromising integrity and honesty in their conduct (in fact within my limited range I couldn't trace a single bad female cop depicted in Bollywood films).
- c) In a few cases, they become cops to avenge the wrongs inflicted upon themselves or their relatives.
- d) In the more recent avatars, they are shown beating up goons, doing hither-to untried stunts, facing the scary-faced criminals brashly and uttering abuses too.

- e) In one more version, they remain undercover until a point in the narrative where they surprise everyone with their crisp, matter-of-fact manner revealing that they are cops in disguise (Madhuri Dixit in *Khalnayak* and Shilpa Shetty in *Aag*)
- f) As usual, their tight-fitting uniforms serve to give scopophilic pleasure to the male-gaze (Tabu in *Drishyam* and Priyanka Chopra in *Jai Gangajal*) just as the muscular bodies bulging in tight-fitting uniforms of male cops do for the female gaze.



The typical dialogues, chiseled to communicate their power and purportedly new-found confidence, are:

- a) *Jab khakhee ka rang sahi hona toh chahe use mard pehne ya aurat tum jaise namardon ko chutki mein uski aukat dikha deti hai* (Honest police's uniform, whether donned by male or female cop, can put impotent rogues like you in their place in a jiffy) (Priyanka Chopra in *Jai Gangajal*)
- b) *Tere baap ke telephone par khulne waale darwaaze jail ke nahi... kothon ke honge... tere baap ke ishaaron par adalaton ke faisle nahi... tawaifon ki adaein badalti hogi* (The doors opened at your father's bidding cannot be those of jail, they may be of a brothel's nor can your father's signals alter the verdicts of the courts, though they may tempt a prostitute to improvise her mannerism). (Rekha in *Phool Bane Angaray*)
- c) *Yeh khaki vardi peheneke sirf do hi matlab hai... ya toh zulm ko khaak mein mila do... ya shaheed hokar khud khaak mein mil jao* (Donning the police uniform means either raze all criminals to dust or get yourself razed to dust). (Rekha in *Phool Bane Angaray*)

Good male various-aged various-ranking victims of system: All cops of this over-arching category are somehow frustrated with the system itself. They feel powerless and unduly restrained by the obligations that they are bound to meet as sub-ordinates in the hierarchy of systemic power. In a way, they represent the inmost conflict of a cop who gets caught in the dilemma of duty and safety. Whereas duty demands selfless sacrifice, the very safety of their job and their family gets threatened in discharge of this duty. The better known actors to have played this type are—Amitabh Bachchan (Khakhee), Nana Patekar (Tiranga and Ab TakChhappan 2), Naseeruddin Shah and Om Puri (Ardha Satya), Sunil Shetty (Vinashak), Govinda (Muqabla), and Sunil Grover (Gabbar is Back).



The pieces of dialogue indicative of their position are:

- a) *Sachhe police wale ki ya toh maut hoti hai ya toh suspend hota hai* (An honest cop gets either killed or suspended). (Nana Patekar in Tiranga)
- b) *Yeh desh kewal do hi logon par hansta hai, hizron par aur hum police walon par kyonki na hi who kuch kar sakte hain na hi hum* (Only cops and eunuchs get laughed at in our country for their impotenceas neither can do anything) (Sunil Shetty in Vinashak)
- c) *Kis kaam ki he yeh vardi jo ek police wale ko majboot nahin, majboor banati hai* (What use is this uniform that saddles a cop with more obligations than powers). (Ajay Devgan in Singham Returns)

Good male variously-aged detective-style Encounter Squad: The cops of this kind are of a relatively recent origin as they have grown in the wake of terror-attacks and technology-supported crimes. These cops are shown as part of the mainly Mumbai-based anti-terrorism squad. Their signature matter-of-factness, unsentimental nature, unerring

shooting skills, deeply embedded spy networks, un-Indian-police-like fitness, techno-savviness and other features make them unforgettably and unmistakably a class in its own right. These ones stand far above the rest in accomplishing secret but dangerous missions like weeding out the underworld gangsters or fighting the terrorists in a tension-filled situation where one wrong move can make all the difference. The actors playing this type of cops are – Jimmy Shergil (A Wednesday), Abhishek Bachchan (Zameen, Dhoom 2 & 3), Nana Patekar (Ab TakChhappan and Ab TakChhappan 2), Anil Kapoor (Shootout at Wadala), and many others.

Their behavior is characterized by:

- a) Unusual alertness, quirky moods, weird humor and abuses-laden language.
- b) Most of the local Mumbai slang or the so-called underworld idiom like *Ghoda* for a gun, *thokdalna* for shooting someone dead, *game bajana* for murdering someone find way into their routine talk.
- c) They often lose someone in their family while discharging the duty.
- d) They somehow connect well the small vendors and artisans who tip them on the whereabouts of the criminals.
- e) They manage to keep up an impregnable air of placidity and flinty exterior in all weathers.
- f) They love wine, non-vegetarian food and frequent the bar-girls.



Their dialogues also betray how dry they run their emotions and how routinized bloodshed becomes for them. A few pieces are:

- a) *Police ki goli mein itna loha hai, ek baar thok di na toh zindagi bhar tere khoon mein iron ki kami nahin hogi* (A cop's bullet is so full of iron that if once shot, your blood won't ever need more iron)

- b) *Once a cop is always a cop.* (Nana Patekar in Ab Tak Chhappan)
- c) *Yeh force kisi ke baap ki jageer nahin he* (the police force is no one's ancestral property)

Cops for Fun: Besides, the serious cops, good or bad, there does exist a class of cops whose *raison de'tre* in the Bollywood films is but humor. They are all comic characters belonging to the class of flat characters in Forsterian typology of characters. Almost all the major comedians of Bollywood figure in this list but the major ones are—GovardhanAsrani (Sholay and Dulhe Raja), Jagdeep (SanamBewafa), Amjad Khan (Love Story), SayajiShinde (Kurukshetra), Anand Shroff (Singham), Johny Liver and Satish Kaushik.



Their characteristic behavior consists in:

- a) Representing the low-ranking cops often thought to be dim-witted, silly, caricature-type of the others.
- b) Becoming the jest of all by ludicrous behavior in public.
- c) Becoming the humorous version of the cops frustrated with the system itself.
- d) Embodying the inefficiency and erroneousness of the police mechanism.
- e) Making people laugh at their stick-totting powerless figure(even in loosely hanging shorts in olden days) in the face of their gun-toting counterparts among the criminals.

Even a piece of dialogue can suffice to drive home the image and function of this type of cops.

- a) *Hum angrezonke zaman ke jailor hain* (I am a jailor since the British days in India). (Asrani in Sholay)

Bad Cops: All cops of this type represent the seedy side of police as a social institution. They are corrupt to their bone marrow; pine for only wine and woman; have no scruples in harassing the innocent and perpetrating atrocities on the weak, helpless and the poor. They are wolves that eat even the carcass of dead humanity to the point of bursting. In a word, they are evil incarnate. Every imaginable vice is found in them. They cheat, double-speak, take bribe (monthly and weekly), do forgery, connive with the rogues, rape helpless women, murder the innocent, aid the smugglers, conspire against the nation, harass the honest colleagues, rebuff the masses, shield the criminals, tamper with evidences, get instrumental in rigged elections, boot-lick the high and mighty, and do much more besides. Accordingly, the portrayal of bad cops has taken as much, if not more, time and space in films as that of the good cops. And, almost all the on-screen villainous actors have donned the uniform as well, if only to spoil its image.

Bad, male, old, high-ranking, string-puller: The cops of this kind are often shown as seasoned criminals in the guise of policemen. They bend laws to their advantage and use the governmental machinery in a way that can either directly serve them in hegemonizing the society or in supporting the mafia and politicians. Though many have attempted, Ashutosh Rana (Badal), Danny Dengzonpa (Vinashak) and Mohan Agashe (Gangajal) stand out as successful representative of this class.



Their characteristic *modus operandi* is:

- a) They often remain hidden until a certain point in the narrative where they suddenly emerge as the string-pullers.
- b) They are patrons of the criminals.
- c) They are often shown to be accomplices with terrorists or politicians.
- d) They often act ruthlessly to harass and side-track their virtuous subordinates.

- e) They embody the image of the scoffing, sneering bureaucrats.
- f) They often cause the righteous policemen to get disillusioned with the vows of honesty and integrity.

The pieces of dialogue characterizing this type are often hurled at them in sheer disgust.

- a) *Rajneeti ki mandi mein joh sabse sasti cheez bikti hai who hai police* (Police is what constitutes the cheapest article in the market of politics) (Jackie Shroff in Chauraha)
- b) *Tu police wala nahin bhadwaa hai joh kanoon ko rundi bana kar gundon ke hathon mein bechta hai* (You are not a cop, but a pimp who brokers with goons for the law, as if for a prostitute). (Sanjay Dutt in Andolan)

Bad male middle-aged mid-ranking Perpetrators: The ones of this type are but younger versions of the ones just discussed, only these ones are openly bad and brashly corrupt. Another point of difference is that these ones are the actual perpetrators of brutalities and inflictors of injustice. They try to foil the young protagonists. Most actors who have been on-screen villains have appeared in this guise but the ones that have stood out are: Raza Murad, Prem Chopra, Kiran Kumar, Bharat Kapoor, DalipTahil, Shakti Kapoor, Paresh Rawaland Gulshan Grover.



The characteristics of their conduct and their personal attributes are:

- a) They are embodiments of all the imaginable vices.
- b) They are often blatantly so.
- c) They are usually hated and disliked by their own families, especially wives whom they routinely subject to hair-pulling, beating, and physical abuse.

- d) Wine and woman are their perpetual pursuits.
- e) They often aid the criminals in jail-breaking and in covering up their misdeeds.
- f) They constitute the nightmare of the masses who fear going to police stations because of the tortures these ones can inflict upon them.
- g) They also use bureaucratic tactics and red-tapism to their advantage.
- h) They turn police stations into brothels where law is raped by the goons and the virtue is put through ordeals.

Their character is easily betrayed through what they say and what others say of them. A few typical pieces of dialogues are:

- a) *Bazar mein baithi tawaif aur apke kanoon mein koi fark nahin hai, fark hai to sirf itna ki who apna jism bechti hai aur hey apna imaan* (These cops are just like prostitutes; only, the sluts prostitute themselves while these cops prostitute their dignity and integrity). (Govinda in *Shola Aur Shabnam*)
- b) *Hafta lete lete police walon ki anguliyon itni ghis gayi hai ki unmein na hath kadi lagane ki taqat hai na hi trigger dabane ki* (Bribe-taking has worn these cops' hands so thin and weak that they can no longer handcuff or shoot any criminal). (Naseeruddin Shah in *Jalwa*)

The schema is by no means all-inclusive. However, it is hoped that it will, in some measure, help in putting a classificatory grid on the amorphous phenomenon of movie-made police in India. And, this may further encourage wider and more comprehensive research on the subject.

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Identity Crisis in Jhumpa Lahiri's *Interpreter of Maladies*

Megha Choudhary

'Identity' refers to "the collective aspect of the set of characteristics by which a thing is definitively recognizable or known", in other words, what makes a person unique or distinctive. Based on race, ethnicity, religion, language and culture people distinguish themselves from other groups and form their understanding and pride in who they are. However, individuals may possess more than one cultural identity as a result of geographical and social mobility and their desire for belonging to a particular community. Which is the underlying crisis in a major event of someone's life called migration.

Jhumpa Lahiri's maiden work '*Interpreter of maladies*' is sub titled 'stories of Bengal, Boston and beyond' which indicates her approach in her writings. '*Interpreter of maladies*' is a collection of nine short stories that are replete with the idea of double identity, clash of culture, emotional experience of an immigrant's life etc.

The issue of identity is not a clear and fixed concept as it may be imagined, identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" To express her quest for identity in different characters of her stories Lahiri uses a multifaceted approach. Most of the characters in the stories have fluid identities like other contemporary post-colonial literary characters. In most cases they are the citizen of two countries, so their natural and cultural identities are not fixed. They deal with loneliness of dislocation, cultural displacement and sense of identity and belonging with fine details of both Indian and American cultures.

Nandinisahu in her article ‘The Nostalgic Note in their Flute – A Reading of Arundhati Roy and JhumpaLahiri’ rightly observes: JhumpaLahiri concerns her writings with the consciousness of the need for regaining roots in the tradition of India and a rueful nostalgia towards that. Her quest for identity is a consciousness towards exile, the dynamic force working to bring about this quest is a point of active engagement between two cultures – Indian and Western. This collection is a ‘confessional piece’, speaking of the pattern of hope and disenchantment arising from the predicament of the writer placed between two traditions, neither of which she can wholly accept or renounce. Like all expatriates, it sounds as if the western culture forms a part of her intellectual and national make up whereas Indian culture is a part of her emotional make up.

Lahiri has bought about the identity crisis in her stories at different levels as well as through different point of views. The first and the most prominent discussion that she puts forth is that of the cultural identity.

In ‘A temporary matter’ the couple shobha and shukumar are going through a rough patch in their married life. Although they behave like Indians but largely they have been Americanized. Shobhawas deeply effected by the delivery of a stillborn baby. The characters are each other’s significant half but ironically they have become strangers and are expert in avoiding each other. The marriage bond which is considered sacrosanct in India is gradually slithering down under the pressure of American life style. This particular discord was powered by the alien culture that they grew used to but it is during the power cut that they remembered their Indian ties and roots.

The marriage motif has been used extensively throughout the book to conjure the ingrained issue of cultural crisis of dislocated individuals. In the story ‘*Interpreter of Maladies*’ Mrs. Das confides in Mr. Kapasi and tells him about her extra marital affair. She feels that her isolation and boredom, the symptoms of American unhappiness, have made her fall prey to the lust of her husband’s friend, giving birth to Bobby. She indicates that it is her American part of identity that urges her to take an extramarital affair lightly. But her Indian consciousness keeps her

haunting, reminding her of the sanctity of marriage which makes her sick in exile. Her psychological trauma is the result of her confused bicultural entity.

Similarly, the male characters of the stories '*The third and the final continent*' and '*The blessed house*' are the victims of cultural uprootedness. Sanjeev, on one hand, is taken aback by his wife's immediate acceptance of Christian figurines and is unable to accommodate a different ideology in their already compromised and displaced lives. We can see cultural alienation between the couple, where Sanjeev is irritated because Twinkle does not come up to his expectations of wifedom due to her careless and lazy indifference towards the kitchen and the upkeep of the household. This makes him uneasy around her and her westernized outlook. The unnamed male protagonist of the story '*The third and the final continent*' on the other hand is quietly accepting of his surroundings but feels embarrassed when his wife adorns herself one evening. Moreover, this protagonist is doubly removed from his identity as he had lived quite a while in England as well. So now he has two places to compare and remember his experiences. At first he finds his surroundings stifling and suffocating. But by the end of the story there is a sense of fulfillment of hopes and embracing of their new citizenship.

The further deconstruction of the stories brings us to the next level of identity crisis i.e. the interpersonal crisis.

This crisis emerges in between the characters of the stories. The analysis of it will help in further understanding of the intricacies and the complexities of these short stories. It reflects that the identity crisis goes beyond geographical and cultural boundaries. They mainly address the ideological crisis often encompassing gender roles in the changing era. Lahiri has done a splendid work with her grasp on each character role, especially the female characters.

In the story '*Mrs. Sen*' the lady is already alienated in the new country and longs desperately to return to her 'home' which is India and not the apartment where she lives. She has a husband who is ever-busy. Similarly in her story '*The temporary matter*' Shobha becomes stranger to her

husband. The crisis here lies in shobha's struggle through her miscarriage and her maintaining of a dull and dry marriage. The same is evident in Mr. and Mrs. Das's married life. Mrs. Das succumbs to the loneliness in her marriage. She is a house wife who has lost herself in the pursuit of being the perfect lady to his man.

The interpersonal crisis is most deeply impregnated in the story '*When Mr. Pirzada came to dine*'. This story is narrated by a ten year old Lilia and revolves around Mr. Pirzada who used to be an Indian but now is a Pakistani after the division of India. He has not been in contact with his family for a very long time and this little girl empathizes with his detachment. This story poses the most striking question to its readers when Lilia's father explains her how Mr. Pirzada is not one of them anymore by showing her the map and saying "As you see Lilia, it is a different country, a different color". Can one's national identity change with a change in physical boundaries? How does this affect Lilia's relationship with her beloved visitor? The skin color, the culinary aspects, the language, their concerns forced Lilia to see things the other way round. Therefore the crisis here manifests itself in the narrator. She tries to deal with this dilemma by sneaking into the library and looking for a book that might help her understand the emotional state of Mr. Pirzada.

Lahiri has showcased her panoramic understanding of identity crisis in a short episode in '*The third and the last continent*' where Mrs. Croft and her daughter's conversation brings about the tension due the generation gap between the two ladies.

These interpersonal dilemmas due to cultural and emotional transplants lead up to the plight of the individuals and eventually finds manifestations in personal identity crisis which is the third and the final level of the study.

The struggle with the personal identity is depicted in Mr. Pirzada's character. He tries to be as close as possible to his personal identity even after staying miles and miles away from his family and country by keeping with him a pocket watch that ran according to the time in dacca.

Similarly, Mrs. Das suffers from guilt due to her affair she dwindles in between being a good wife according to Indian societal norms and a woman who fulfilled her needs in times of desperation. Mrs. Sen herself doesn't seem to come to terms with her new identity in an alien land when she means India while saying 'home'.

'A real durwan' is a story of a displaced woman who is constantly brooding over her past. Boori Ma was a victim of changing times according to Mr. Chatterjee. Lahiri does not bother to tell the readers whether the stories she told were true or not perhaps because she is more concerned to bring forth her psychological defense mechanisms to deal with her personal crisis. Symbolically, her skeleton keys and her life savings were her real identities that were ripped off her rendering her completely isolated and estranged.

Similarly, in the story 'The Treatment Of Bibi Haldar' the protagonist recognizes herself as a woman but she is not acknowledged as one. this leads to such mental instability that she calls for a treatment when what really she needs is love and embracing of her womanhood.

The critical emotional journey never stops. All characters are defined by isolation, of some form or another, husbands are isolated from wives, immigrants are isolated from their parents, and people are isolated from the communities in which they live. In this isolation, these characters feel that they are missing something very important to their identities. But every individual finds a way to deal with this situation. Some find it by maintaining their cuisine like Lilia's mother, or Mala in 'The third and the final continent' and Mrs. Sen who steadily keeps her special Indian-cooking, daily practices and cooks heartedly despite the fact that there now exist only she and her husband to eat all this food. It is as if her cooking style and her interest in buying and having fish, which have links with her idea of homeland, and her means of asserting her cultural identity. Some other safeguard their culture and homelands in their memories like Shobha and Lilia when they talk of their grandparents. Lilia dealt with it by sometimes comparing to her surroundings, how she was learning of American renaissance when a part of her homeland

was going on a war. And how detached her friend's mother and father were. The unnamed narrator of the story' the third and the final continent' maintained his habits of removing his shoes outside his room. All the individuals ultimately find some solace in the end of the story. It is not a mere coincidence that Lahiri has kept an optimistic tone throughout.

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Do Humans enjoy more freedom than Clones? A study of Kazuo Ishiguro's novel *Never Let Me Go*

Tarana Parveen

Never Let Me Go is the sixth novel of Kazuo Ishiguro the Nobel prize winner for Literature in 2017. Published in 2005 the novel is placed in late 20th century England. Kathy who is herself a clone narrates her story and the story of other clones who are reared for the purpose of organ donations in a place called Hailsham in an ideal atmosphere. The place has Guardians who are real people and whose role is quasi parental. After reaching maturity clones have to leave Hailsham the school type community. They are sent to cottages where they are made to live in shabby conditions with limited access to the outside world. They are assigned the job of carers who take care of or attend clones who need to recover after donations. After some time these carers too are sent for donations. A series of operations or donations result in deterioration in health which leads to certain death or completion of the clone. Kathy's duty as a carer has extended her own lease of life, which makes her endure the moral and emotional suffering before she gets ready for her first donation.

The novel though tells us about clones, is not a science fiction, because Ishiguro deals with the emotional life of clones as children, adolescents and mature adults who hardly reach middle age. Though Ishiguro has written about the lives of clones, I see a lot of similarity between these clones and the real people, the class of humans whom we call the marginalised. At some places the sufferings of the real people surpass that of the clones, and it appears that the clones are better off than many humans.

Ishiguro presents the clones in Hailsham as children who have no parents and thus they lack the psychological burden of parenthood. Rachel Cusk observes that “a child without parents has no defence against his body, that his body is not sacred, that it is a force of pure mortality. The parent is a kind of God sanctifying and redeeming the child.”¹ An orphan or a child of a poor person has no defence against death and disease. Children at Hailsham dream of a guardian breaking rules and giving them a hug, a secret letter or a gift. They long for parental love. The clones are best taken care of during childhood in Hailsham. Guardians always remind them that they are special and consider it as their duty to see that they grow up as healthy clones. The school takes care of their self expression through art and makes certain that they do not cause any harm to their bodies. They are medically checked up exhaustively and frequently. Smoking is not only forbidden but also considered as a crime because it damages their bodies. The condition of children in our country is worse as they neither have access to medical aid nor receive a healthy environment to grow up.

The gory details of organ donation and exploitation by humans and the artistic scruples of the Guardians make the atmosphere of the novel quite depressing. Kathy’s prose is filled with repetitions and reminiscences. This is a dead hand approach of Kazuo Ishiguro which creates an atmosphere of unbearable constriction and is like looking back down a tunnel.

At Hailsham students are sheltered from the real understanding of their bleak fate and also from the real understanding of the outside world. These are not informed clearly from their childhood the real purpose of their existence. The clone students undergo the same mental and physical changes which normal adolescents and youth undergo, even though their fate is predefined. “The purpose of Hailsham is to prepare them for their future – to help instal the powerful mechanisms of self repression and denial that will help them keep steady and dependable from one donation to the next. They are organ donors cloned to be broken up piece meal for spares.”

There is no place for dissent in Hailsham. Students are brought up in an atmosphere in which they cannot dream about disagreeing with a Guardian or even stepping out of the school. Several myths circulate in the school like the body of a boy being seen in the wood outside Hailsham with his hand and feet removed. The dark lines of the trees cast a dreaded shadow over the school. If a pupil offended others he was hauled out of bed in the middle of the night and was forced to stand near a window and stare out. When Tommy who is good at sports but not in art and is bullied by his friends tells Kathy that Miss Lucy had told him that artistic failure is O.K., Kathy takes it as a heresy at Hailsham. When some children discuss the issue of tokens with Miss Emity expressing their discontent about their art pieces which were a marketable stuff being taken away by Madame free of cost. She abuses them by using phrases like “unworthy of privilege” and misuse of opportunity for them. In the real world too we notice that the marginalised people are not given the right to raise their voice against the atrocities committed against them.

It is Miss Lucy, a guardian, who upon seeing the confusion of the students and listening to their dreams about leading normal lives, working in offices and girls dreaming about motherhood could no longer keep quiet. She firmly believes the Hailsham should be honest with its students. She tells them, “If no one else will talk to you then I will. The problem as I see it is that you’ve been told and not told... and I dare say, some people are quite happy to leave it that way. But I’m not. If you’re going the have decent lives, then you’ve got to know and know properly. None of you will go to America; none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set for you... If you’re to have decent lives, you have to know who you are and what his ahead of you, every one of you. She tells them that they have been created to donate their organs even before they reach middle age. Miss Lucy is the only person who acquaints the students with the truth of bleakness of their lives. She is the only reasonable and responsible person from the outside world and leaves the school in the end unable to bear the burden of the atmosphere

of Hailsham. Similar is the case of many a right thinking people in this world who are not tolerated for their dissent and are forced to quit.

The dreams of poor children too meet a similar fate. Like clones they dream of a normal life, a bright future but do not realise their fate until they meet failures. Like clones too, they cannot plan for their future which is bleak.

In Hailsham children are taught to give away their possessions in a very subtle manner, so that when they grow up they are psychologically prepared to donate their organs. Children were made to paint, draw, and write poetry and their art pieces are exhibited in the billiard room. A lady called Madame comes occasionally and takes away selected pieces for the gallery. Children were told that it was a big honour and triumph for them if their art pieces were selected for the gallery. Art was considered to be a part of the student's representation, in fact a part of them. From a very young age they were taught to give away this part of themselves as donations were made frequently. This was done to condition them for their future as organ donors. They were trained to believe that their donation of organs is a continuation of their spirit of giving. They were even taught to give and appreciate the art of fellow students, which made them believe that it was a kind of social obligation when they become carers for donors. The guardians constantly reminded the young clones of their duties to "give away and give selflessly."

Children were allowed exchanges in which they exchanged their art pieces with their friends. They were also given some tokens as currency with which they could price whatever they produced. Each of them had a wooden chest in which they collected their possessions, which were the only things they could claim as theirs. There is hardly any difference between clones and marginalised people who have almost nothing which they can call their own.

In the novel we observe that people belonging to the normal world avoid the children at Hailsham and shudder at the very thought of touching them "There are people out there like Madame who don't hate you or wish you any harm, but who nevertheless shudder at the

very thought of you of how you were brought into this world and why and who dread the idea of your hand brushing against theirs. The first time you glimpse yourself through the eyes of a person like that, it's a cold comment. It's like walking past a mirror you've walked past everyday of your life and suddenly it shows you something else, something troubling and strange. In the real world too most people shudder to think about the marginalised ones.

Never Let Me Go is also the story of Kathy her friend Ruth and Tommy. Kathy loves Tommy but is always kept away from him by Ruth. After Hailsham they grow up from puzzled children to confused adults. They live in a prolonged limbo waiting for a call to donate. During this time they are free to wander, write essays or continue with their art work. They learn to drive and roam about in Britain looking for "possibles" the real human beings they might have been cloned from. Life is more miserable for real youth than clones. Clones do not have to care about food, clothing, and shelter and have a job, whereas a youth has to search for job to earn for food, clothing and shelter. The students at Hailsham live in a place where they neither make rules nor understand them, similar is the condition of the poor children who do not understand the reason behind their poverty and sorry state of affairs.

Children at Hailsham grow up as normal adults. Kathy is now thirty one years old and is serving as a carer. She had long before brushed aside her memories of Hailsham where they were taught that they were special for themselves and for the society. It is when two of her Hailsham friends come back to into her life after their donations that she goes down memory lane. Kathy's friendship with Ruth is regained and her adolescent crush on Tommy slowly deepens into love. She describes the scenes of misunderstandings and petty fights amongst themselves. The society considers clones to be different from normal youth and therefore limits their life possibilities but the fact is that in their transition from student to carer to donor, their growth and development, romantic and professional life is similar to normal youth. They have a normal romantic life and normal professional life. Guardians in Hailsham warn the students against having sex. Grown up students come up with their

own theories in order to express their natural desires. Hanna gives a theory that it was the guardian's duty to allow them to have sex because it keeps kidneys and pancreas work properly and would make them good donors. Others gave theories like Guardians are normal and have sex when they want babies, but feel uneasy when students demand it because they cannot themselves believe the scientific fact that clones will not have babies. Some clones argue that because they cannot have babies they should be permitted.

Friend couples at Hailsham are deeply grieved and worried thinking that they will be separated from each other once they become carers and donors. Though the love triangle between Kathy, Ruth and Tommy had begun at school, it is when Tommy meets Kathy after his donations that they realise their relationship. Kathy and Tommy wish to spend a little more time with each other before they meet their "completion". Rodney had once given an idea that postponement or a "deferral" of donations was possible if they present beautiful art works. Tommy and Kathy try to find out about this but came to know that there is nothing which can get them a deferral of their fate. Kathy suffers sadness and isolation after the death of both her friends Ruth and Tommy after their donations. The condition of the marginalised class is not too different from that of the clones as they too realise that nothing can bring above the deferral of their sufferings. Kathy believes that it is the poor who have the capacity for suffering and blames her origin for her natural desires. She worries that her libido is "unnaturally strong" and that perhaps her original" or clone parent was a part of society's lower strata" and therefore passed along to Kathy a host of social urges and desires.

The novel presents the stark reality that the students at Hailsham though looked after well have limited freedom. They cannot choose their personal lives or career. After leaving Hailsham they are sent to live in cottages after which they can only become careers or donors. The tape of Judy Bridgewater's song "Never Let me go" is a strong symbol of freedom for which Kathy aspires. The song arouses in her emotions of motherhood, love, care and human attachment to a baby. She cuddles

a pillow listening to the song. She feels immense satisfaction in these emotions but can never experience them in truth. Kathy, Ruth, Tommy and other clones live lives which are filled fundamentally with all human qualities. They have to learn to live with each other, cope up with romantic failures and excitements, and confront the realities of their own death. Society has marginalised the clones but it has done this with many real human beings too. Like the clones the poor too have no choices about their career and freedom to lead a life of their own liking.

Tommy and Kathy come to know that Hailsham was closed as it was an experiment to provide a compassionate environment to the clones and this signifies that English society had lost belief in the humanity of clones. This comes as a shock to them because they had memories of their childhood associated with this institution. They had nothing else besides these memories which they could hold on in their lives and it were these memories which kept their lives moving.

Though *Never Let Me Go* is a novel about the humanity of clones, it is also a revelation of hopelessness. According M. John Harrison "It is about the steady erosion of hope. It's about repressing what you know, which is that in this life people fail one another and grow old and fall to pieces. It's about knowing that while you must keep calm, keeping calm won't change a thing. Beneath Kathy's flattened and lukewarm emotional landscape lies the pure volcanic turmoil, the unexpressed yet perfectly articulated, perfectly molten rage of an orphan. Kathy's condition resembles the condition of today's youth.

Harrison further discusses that the novel is not about cloning or being a clone but about "why we don't explode, why we don't just wake up one day and go sobbing and crying down the street, kicking everything to pieces out of the raw, infuriating, completely personal sense of our lives never having been what they could have been.". The novel in a way gives a message to the youth of today to express their discontent and dissatisfaction and raise their voices , in fact explode against the injustices done to them.

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OUR CONTRIBUTORS

- **Dr. Yashwant M. Sharma** : Associate Professor in English, S.P.T. Arts and Science College, Godhra; sharma.yashwant99@gmail.com
- **Trusha S. Vyas**: Professor, M.B. College of Commerce & Shri G.M.N. Lalji Arts College, Dehgam, Email: trusha2810@gmail.com; Mobile: +91 84690 51155
- **Dr. Sayarabanu I. Durvesh** : Principal: The Iqbal Girls' High School, Godhra, Cell No: 09974973650; Email:dsayarabanu@gmail.com
- **Dr. Priyanka Yadav** : Associate Professor, Poornima Institute of Engineering & Technology (Jaipur), Mob. 9887595653; E-Mail-priyanka.literature@yahoo.com
- **Dr. Rekha Tiwari** : Lecturer and Head, Department of English, Guru Nanak Girls P.G. College, Udaipur, Mobile: 7891509098; E mail – tiwarirekha32@gmail.com
- **Dr. Rashmi Rajpal Singh** : SPM Government College, Bhopalgarh (Rajasthan)
- **Dr. Imtiyaz M. Shaikh** : M. E. T. Godhra, 'Gulmohur', Chitra Khadi, Khadi Faliya, Godhra, Dist. Panchmahals, Gujarat-389001, Mobile: 9825234688, 9723899786; Emil: imtiyazshaikheverone@gmail.com
- **Dr. Sumer Singh** : Associate Professor in English, SKDL Govt. Girls College, Ratangarh (Churu), Email: dr.sumer.singh@gmail.com
- **Renuka Verma**: Assistant Professor in English, Department of English, Govt. P.G. College, Sirohi
- **Shailendra H. Pandey** : Assistant Professor in English, Shri S. R. Bhabhor Arts College, Singvad, Dahod, Gujarat, Mobile: 9099454005; Email-shpandey11@gmail.com
- **Dr. Mehzbeen Sadriwala** : Assistant professor, Department of English, Janardan Rai Nagar Rajasthan Vidyapeeth (Deemed-to-be University), Udaipur
- **Siddhartha Pratapa**: Research Scholar (Ph. D), Department of English, Central University of Haryana, Mahendragarh

- **Samikshya Patnaik:** Research Scholar, Department of English, Sambalpur University, Odisha
- **Dr. Mano Kumar:** Asst. Professor, Amity University Rajasthan
- **Adrash Rai:** Research Scholar, Banaras Hindu University, Varanasi, UP
- **K.S. Kang:** Associate Professor, Department of English, M.P. Govt. College Chittorgarh
- **Dr. Parul Mishra:** Associate Professor, Amity University Rajasthan, Parool27@gmail.com
- **Dr. Swati Kumari:** Amity University Rajasthan
- **Dr. Sonika Gurjar:** Lecturer, Dept. of English, Guru Nanak Girls PG College, Udaipur
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