

June 2017
Vol. V, Issue III

ISSN: 2319-3689

UGC Approved Journal
Sr. No. 204, Journal No.44813

Critical Space[®]

A Peer-reviewed (refereed) International Journal
in English Language and Literature



Editors

P. A. Attar H. B. Patil



Critical Space®**A Peer-reviewed (refereed) International Journal in English Language and Literature**

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Published by

The Journal *Critical Space®* is printed by Anjuman Tamboli, published and owned by Patil Hanmant Balasaheb, printed at M/S. Mirror Printing Press, 657, Udyam Co-operative Society, Y.P. Powar Nagar, Kolhapur-416012 and published at Shastri Nagar, Waghvadi Road, Opp. Eagle Way Bridge, Islampur, Tal. - Walwa, Dist. - Sangli - Pin: 415 409, Maharashtra, India

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The Journal, *Critical Space*[®] is printed by Anjuman Tamboli at Mirror Printing Press, Kolhapur, and Published by Patil Hanmant Balasaheb at Shastri Nagar, Waghwadi Road, Opp. Eagle Way Bridge, Islampur, Tal. - Walwa, Dist. - Sangli - 415 409 (MS) India. Editor: Hanmant Balasaheb Patil **Mob.** 09921780790 **Email:** criticalspacejournal@gmail.com; criticalspace@rediffmail.com
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NRI No. MAHENG/2012/55583

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EDITORIAL

It is my great pleasure to introduce you to a new issue of Critical Space that contains the variety of articles on different issues that will help you update with the contemporary academic trends in literature and language studies. D. D. Khaladkar's paper compares Kamal Desai's *Kala Surya* (Source Text in Marathi) and its translation in English in order to explore how the cultural differences dominate the translation process. The paper very interestingly points out how connotations of linguistic expressions are deeply embedded in the source culture.

Anupriya Singh and Shipra Malik's paper on Guillermo Verdecchia's play is a very good critique of the terminologies like cultural mosaic, salad bowl, melting pot or kaleidoscope which are the key terms in the Diaspora Studies. The paper reflects the process of redefining the cultural identities in the light of emerging idea of "ghettoization". Shohel Rana's paper explores "Romantic Rebel" in Emily Bronte's *Wuthering Heights*. I. R. Jarali in his paper reveals how Charles-De-Lint uses a faculty of fantasy to create a parallel world of spirits. The fantastic landscaping of this world in its connotations also reveals the real life events, hidden desires and conspiracies. Jarali's article touches all these aspects and produces a complex frame of reference that will help understand the most probable meaning of the text. Arundhati Dey analyses Revathi's autobiography and explores the idea of degendering of society. The age-old taboo issues are explored in the light of queer theory of literary criticism. Shubhangi Lendave's paper reflects how Angela Carter amalgamates reality with magic and explores the labyrinth of human psyche and connects the human desires with their social behaviours. Uma Parvathy's paper analyses the poetry of Alice Walker and reflects the scheme of

racial and gender discrimination. The paper provides a valid ground to the argument that art for society's sake also underlines the aesthetic qualities of the classical art. Sandeep. T. G explores the similar line of thought as his paper makes a statement regarding the double marginality of black woman in the context of Maya Angelou's poetry. Ankana Das and Aishani Sen's paper very interestingly compares *Lolita* and *Disgrace* from ecofeminist point of view. Prashant Yadav depicts how Baromas reveals the effects of globalization on the rural farming society. Ravi Bhushan's paper points out role of Humanities in key components like 'Virtuality', 'Virtuosity' and 'Orality' in the age of digitalization. Rukhaya in her paper analyses Girish Karnad's play, *Tughlaq*. Her paper exemplifies the identity crisis of the titular character and explores conflict between mask and man or idealism or practicability. Maruti Vairat's paper explores the dark realities of the academic world depicted in Jonathan Coe's *A Touch of Love*. The issue ends with two melodious poems by Shivkumar Agrawal.

I hope that the issue will help you to understand the complex terminologies of contemporary criticism and will provide insights to approach literature with a set of socio-political values contributing to humanity.

- **Professor P. A. Attar**

- **Dr H. B. Patil**

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Comparing Source and Target texts: A Study of Kamal Desai's *Kala Surya* and Its Translation

Dr. Khaladkar Dattatraya Dnyandeo*

Abstract:

The translation of the text is not an easy activity; it does not only show the ability to transfer the meaning of a written text in one language into another rather it preserves the meaning, style, and effect of the source text. At the same time, it respects the sentence syntactic (structure), lexical (vocabulary), and semantic (meaning) values of the target language. In literary translation studies, it is mentioned that translating fiction is different from translating the common texts. It is more complicated to translate a fiction (common text); it is because translation of the fiction not only deals with bilingual but bi-cultural and bi-social transference. In short, beside concern about the languages or transferring the source language into the target language, the translator does pay attention to the both culture and social senses involved. By dealing with this opinion the present paper deals with a comparative study of two texts of *Kala Surya*; the original text and the translation. The paper will analyze whether the translator considers those aspects, mentioned above, when he was translating this novel. In this case, both, the original text and its translation text has been compared on the basis of the aspects—meaning transfer, stylistic structure, cultural nuances, and literary devices.

Key Words: *Culture, bi-culture, original text, Kala Surya, translation, datum, etc.*

Kala Surya is a novel written by a famous Maharashtrian writer, Kamal Desai (1928-2011), and published by Mouj Prakashan in 1975. This novel is a very interesting novel which is rich of traditional values and belief and then considered by many scholars as her best work to date. In the February of 1999, this novel is translated into English entitled *Dark Sun* by Sukhmani Roy, a

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distinguished scholar of Feminism and Postmodernism. The novel *Kala Surya* narrates conflicts of values practiced by the members of Viranchi town. It covers the myths, beliefs and traditions which control every aspect of rural life. Meera, protagonist, is an outsider, who brings a dynamic and modern value, disputes with the indigenous people who maintain traditional values and myths. To be brief, *Kala Surya* was an effort to combine traditional belief and modern psychology.

The translation of the text is not an easy activity; it does not only show the ability to transfer the meaning of a written text in one language into another rather it preserves the meaning, style, and effect of the source text. At the same time, it respects the sentence syntactic (structure), lexical (vocabulary), and semantic (meaning) values of the target language. In literary translation studies, it is mentioned that translating fiction is different from translating the common texts. It is more complicated to translate a fiction (common text); it is because translation of the fiction not only deals with bilingual but bi-cultural and bi-social transference. In short, beside concern about the languages or transferring the source language into the target language, the translator does pay attention to the both culture and social senses involved.

By dealing with the above opinion the present paper deals with a comparative study of two texts of *Kala Surya*; the original text and the translation. The paper will analyze whether the translator considers those aspects, mentioned above, when he was translating this novel. In this case, both, the original text and its translation text has been compared on the basis of the aspects—meaning transfer, stylistic structure, cultural nuances, and literary devices.

Meaning Transfer:

To transfer the meaning of a written text in one language into another language is the main purpose of translation. Translator should be able to identify and determine the equivalent meaning of the words in his translation. Moreover, he is expected to be able to arrange the words; well arranged words make a good sentence so that the intended meaning in the original text could be kept as it is. Hence, he can produce the ideal translation. Generally, it is expected that an intended reader, who is unfamiliar with the source text, will readily understand

[2]

translated text. In this context, the success of a translation depends on how strictly it has measured up to these ideals. In this respect, I have compared the translation of *Kala Surya* with the original one and find out some mistakes in translating the meaning of words and sentences. The translator did not come up with the real meanings intended by the writer of the story and sometimes did not take note of the context of the story. The examples can be seen in the following quotations:

Datum1

सुर्य आता ऐन रंगात आला आहे. तो तर भडकला आहे. आत्याच्या न्हाणी-घरातल्या परंपरागत भग्न चुलवणासारखा ढणाढणा पेटला आहे. यज्ञकुंड धगधगतं. आहुती पडेल. (2)

The sun is now in **his prime**. Blazing like the fire in that **old fashioned, broken stove** in Atya's bathroom. All aflame, like a holy fire. Demanding sacrifice. (p.4)

It can be seen from the quotation above that the translator seems careless while translating the words “भडकला आहे” “ढणाढणा पेटला आहे.” “भग्न चुलवणासारखा” and “यज्ञकुंड”. She did not realize that both “भडकला आहे”, “ढणाढणा पेटला आहे” are different. The writer of the novel essentially differentiates these two words by putting them into two different contexts. The connotations of these two words are also different; the word भडकणे, means to flare up, the great fire blazes instantly. In this context the word ‘blazing’, can be used for “भडकला आहे”. The word ढणाढणा, means the fire flaring with making noise and it specially uses for the fire of hearth. However, the translator considers here both words, “भडकला आहे” and “ढणाढणा” same and translated it as “blazing”.

In the same quotation, the translator has translated the word, “भग्न चुलवणासारखा” as “broken stove”, but this translation do not reflects the same shades of meaning. ‘चुलवण’ or ‘चुल’ means the raised mass of earth in which the fireplace is made for the boiler. In fact, it will be better for the writer to translate ‘चुलवण’ as ‘hearth’ rather than ‘stove’, because the word ‘hearth’ could have been closer to the original. Therefore, it seems clear that the translator did not propose the natural meaning intended by the writer and even transfer the different meaning.

Datum 2

[3]

“उदे उदे अंबाबाई” (8) “Mother –Mother Ambabai” (12)

In the above quotation the word, “उदे उदे”, is merely vocal expression or utterance of sentiment expression about the Goddess. Literal meaning of this word is to produce or to rise; by using this expression devotee asks Goddess to awake and bless him. However, the translator equivalents the words ‘Mother – Mother’ for “उदे उदे”. It seems that she is not so acquainted with words “उदे उदे”, therefore she has used wrong words. It could have been better if she has put these words as it is, because it is cultural expression, hence it cannot be translated perfectly.

Datum 3

“आता पुरे वटवट. थोडा चहा टाका. नाहीतर ठेवाल उपाशी” (43)

“Now enough of that chatter. Make some tea or else we shall have to go without food.” (55)

Here, the translator seems did not pay attention to the context shown by the original one so that he transferred different meaning. In the quotation above, the writer focused on the narrative of only one man that is Ganukaka and not others. The translation should relate to only one man not others. If we pay attention to the context given, we would see that only Ganukaka asks to make the tea for him and not others.

Datum 4

“तुझ्या उसाला लागल कोल्हा” (34)

“The fox will attack the sugarcane”(45)

“अरे घे पाडाला पिकलाय आंबा” (34)

“The mango is ripe on the tree” (45)

In my opinion, the translator should not translate the verse line as above. The idea given is meaningless. Here, the lines “अरे घे पाडाला पिकलाय आंबा” and “तुझ्या उसाला लागल कोल्हा” have totally different shades of meaning in Marathi, however by translating it word to word, translator has made it ridiculous. If the reader, who knows both languages—Marathi and English will feel amusing and will definitely laugh. At the same time, the foreign reader will be confused by reading

such absurd verse translation. It is clearly seen then that the writer translated the words literally without considering the context well.

Datum 5

जायच्या आदले दिवशी जास्त झालं तशी मी विचारलं, बोलावू का तिला? तर तशाही अवस्थेत खेकसले अंगावर. शेवटपर्यंत काही मनातली अढी गेली नाही.
(57)

The day before he passed away, when he was critically ill, I asked him, "Shall I send for her?" Even in that state he shouted at me. Didn't undo the knot till the end (73).

It should be understood that the word "knot" does not represent at all the meaning of the word "अढी". It is seen that the situation described by both the writer and the translator is quite different. I think that the translator is better to translate "मनातली अढी गेली नाही" into "till the end didn't lose detest". Because in the original text the word "अढी" is used to convey the hatred of Meera's father for her. Therefore, it could be convenient to use the word like 'detest' or 'hatred' instead of "knot".

Stylistic Structure:

Translation of fiction does not only reproduce the message but also the stylistic structure. Stylistic structure of the translation refers to the style, the form, and the way the message is conveyed. Usually, the translation would be stylistically appropriate if the style and the way of writing are similar to those of the source text. As I think that the translation of *Kala Surya* mostly followed the pattern of the original one. The translator translated the original Marathi text of *Kala Surya* into English as the way the writer of the novel wrote her story. Kamal Desai wrote the story into five chapters. Some chapters such as Chapter 1 and Chapter 2 were written in the form of short phases, consisted of a small number of words and sentences. Concerning the way, the translator produced the novel, we could see that the translator persisted in producing the story as the original one as:

Chapter 6

विरंची हे एक तालुक्याचं ठिकाण आहे.

मला हे नाव एकदम आवडलं आहे. (1)

[5]

“Viranchi is a taluka headquarters. I like the name very much.” (1)

Datum 7

“हा नवव्या शतकातला बुध्दविहार आहे. उद्ध्वस्त आणि भ्रष्ट. आणि ह्या बुध्द भिक्षुणी. वासनेनं जळणा-या ब्लॅक नार्सिसस.”(5)

“This is a Buddha Vihar of the ninth century. Destroyed and corrupted. And those Buddhist nuns. The Black Narcissus, Burning with passion.” (7)

It seems that the translator imitated the original structure of the novel produced by the writer. Sukhmani Roy mostly followed the stylistic grammar which included the choice of words and sentence patterns of the original novel. Another example can be seen as follow:

Datum 8

“प्रकाशातून मला काळोखाकडं ने.
काळोखच सखा आणि सोयरा आहे.
कळोखा, तू ये.
तू चार घोड्यांच्या रथातून ये.
तू सहा घोड्यांच्या रथातून ये.
तू दहा घोड्यांच्या रथातून ये.
तू शुन्य घोड्यांच्या शुन्य रथातून ये.
तू न घोड्यांच्या न रथातून ये.
तू हवेच्या कणांतून ये.
तुझ्या जहरी मिठीत माझा घुरा-भुगा होऊ दे.
तुझ्या कोवळ्या मिठीत मला शांत होऊ दे.
तुझ्यात मी तू होऊ दे.
तुझं मला भय वाटत नाही. कारण, तूच मातीचा खरा आधार आहेस.” (53-54)

Lead me from light into darkness.
Darkness is my kin, my friend.
Come darkness, come.
Come in a four-horse chariot.
Come in a six-horse chariot.
Come in a ten-horse chariot.
Come in a zero chariot of zero horses.
Come in no chariot of no horses.
Come through the particles of air.
Let me be crushed and powdered in your venomous embrace.
Let me find peace in your tender embrace.
In you, let me be you.
I am not afraid of you.
Because you are the true support of the soil.” (66)

In addition, in this context, the writer finds that the original text is different from the translation in the sense that the translator has elaborated the contents of some verse lines. On page 8 the translator exposed the lines by

providing the original words with its English meaning in order to guide the readers to comprehend the meaning of the verse. Furthermore, the translator also provided the original and its translated words. For instance: “*Muqaddar*, destiny” (58), “*Kubja*, the hunchback” (62), “*Aaji*- grandmother” (44), “a blank mind for a *Samadhi* – for a transcendental state of mind” (78)

मारं शरणं गच्छामि
पापं शरणं गच्छामि
अधम्मं शरणं गच्छामि
ॐ अशांतिः अशांतिः अशांतिः (5)

To Mar, to the tempter, I surrender myself.
To papam, to sin I surrender myself.
To adharma, to faithlessness, I surrender myself.
Om, Ashanti, ashanti, ashanti,
Let turbulence prevail, prevail, prevail. (8)

In this case, the translator gives extra explanation and makes the story more understandable.

Cultural Nuances

As explained above, translated fiction deals not only with bilingual, but also bi-cultural and bi-social transference. It includes the entire complex of emotions, associations, and ideas which intricately relate different nations' languages to their lifestyles and traditions. Hence, the translator should be careful and aware of the cultural and social features found in the text would be translated.

Kamal Desai is one of Marathi novelists who like to write the stories about women and their social condition. Most of her stories set in the rural part of Maharashtra. She exposed their values, beliefs, thought, the way they life and the way they act. The stories certainly cannot be separated from the cultures of the society. Indian culture, especially Maharashtrian culture is full of myths, aphorisms, proverbs and traditional expressions. Kamal Desai transformed them into her novel, *Kala Surya*. In fact, this novel is rich with the proverbs and aphorisms and myths. We could find them in almost all parts of the story.

However, the translation of *Kala Surya* by Sukhmani Roy does not represent well the cultural nuances proposed by Kamal Desai, the writer of the novel. Roy could not adopt the meaning of cultural words fully since she

[7]

translated them literally. As a result, the readers especially those who are not familiar with the culture will be faced difficult to comprehend the intention of the writer of the novel. Some examples are:

“तिची कुस उजवली जाई.”(12)

“as each was blessed with a baby.”(16)

“आंब्याच्या पानाचं कोवळं तोरण त्यांच्या मनात हळूच डुले.”(12)

“The festive strings of mango leaves gently swayed in their minds.” (17)

कशाला ग बाई भरल्या तिन्हीसांजचं अवसं दिवशी नारळ ओटीत घेतलास? (13)

So woman, why did you do that? At this hour of dusk, on a new moon day to accept a coconut in the folds of your sari... (17).

हातातोंडाशी आलेली मुलगा-सून तर गेलीच. (21) The son and the daughter-in-law who could have been a consolation are lost...(28)

Based on the data above, it can be understood that the translation text did not represent the ideas intended by the writer of the novel. The translation did not convey the appropriate expressions for the proverbs. The translator just translated them word by word and later arranged them in good orders. It would be better if the translator could propose the meaning even though the form of expression may be different with the original one. Indeed, it could not be ignored that Roy produced good translations in some parts such as “Are ja| gelat]Dt!” (16), which has been translated into “Go! Who cares!”(22) However she could not translate some cultural words and proverbs properly. For example:

“उखळ पांढर झालं त्यांच.” (34)

“The fellow became rich overnight” (45)

The words like *Satyanarayan*, (67) *idli-dosa*, (63), *lavni*, (45), *cinemawallah* (45) *Har Har Mahadev* (38), *bhel* (38), *Vihar* (7), *kinnars and gandharva* (6) etc. she could not translate in the text; it may be because these are the cultural words that cannot be translated as it is.

Literary Devices

While translating a fiction, it is generally assumed that some important features such as theme, plot, setting, characters and other literary devices should

be taken in consideration. In short, the good translations are those which are able to maintain the original literary devices. After reading the translated text, *Dark Sun* by Sukhmani Roy, it becomes obvious that the translator has described the literary devices in the text, as the original one. It is because the translator followed the author's intention of telling the stories. She has followed the way or the style of storytelling as Kamal Desai did. Hence, the translation does not give many changes.

Texts, the original and the translated one, brought the same theme. The protagonist of novel demonstrates a rage for life that brooks no other law. Femaleness and femininity are thematic in themselves and as metaphor for the active, mobile principle. At the same time femininity itself is not naturalized but presented as irrevocably social. That is wrought out of the inter-textual throng and rush of everyday life in a middle-class Maharashtrian domestic world. The story is conflicts among the characters; appear since they practiced different values (Foreword by Susie Tharu for English text, *Dark Sun*). The story is told about Meera, the outsider, brought a new world-view into the society value system. She has an idea to demolish the temple of Kala Surya, because she wanted to do something appalling. She thinks that if everyone does well, someone must do evil too, consequently, she has no experience of good. Besides, who knows, something good may come out of this.

The translator then also followed the style, the way Kamal Desai narrated the characters of the story. Meera seems to be quite an unusual character. She has intense liking for darkness instead of light. She prefers to go from light to darkness which in her opinion is natural. She develops intense desire to die in sorrow. She had fancy for something which is uncommon for ordinary people. Ramanna is described as someone who hates the existence of his son and daughter-in-law in the house. He is a very strong, egoist, arrogant villain. In contrast to him his son Vyankanna, however, is quite a meek, humble god-fearing person. Washinde is post accountant in Viranchi. He is quite an ugly and shapeless person and has been abandoned by his father in his childhood. Kedarnath Bendre is another character who is charged of spoiling his own daughter. He accepted what he did but refused to call it a sin. Hence, it is known that the translator could characterize the persons involved in the story at the same way the story writer did. In addition, the translator is also able to adopt the way Kamal Desai has developed the plot. The translator is successful to

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implement a simple plot as the writer of the novel did it. Indeed, this simple plot was very helpful to make the story become interesting. It will also make the readers easier to understand the story.

Perhaps, a little bit problem occurred in ways the writer and the translator exposed the setting and the characters. The writer of the novel often describes them using the proverbs and parables while the translator just translated them literally. In this case, the readers of translation text may have problem in understanding the situation given since they do not understand the literal translations.

Overall Effective Representation of Content of the Novel

Thus, the translation of *Kala Surya* by Sukhmani Roy overall has represented the content proposed by the original text. Apart from a little bit problem in choosing the appropriate words for transferring the meaning of the original text and the difficulties of understanding the cultural words in the form of proverbs, parables and aphorisms, the readers could try to understand the meaning through the context given. Besides, it should be understood that the translator cannot do complete translation dealing with the linguistic and cultural untranslatability as Bassnett describe translation as “art”, “craft”, “science” and “neither a creative art nor an imitative art... but somewhere between the two” (11-21).

Indeed, it is normal if the translator could not adequately translate the story as equivalent as the original. The important point is the translator is able to come up with the idea intended by the writer of the original text. Luckily, in the translation book, the translator gives the readers ‘end notes’ in order to help them understand the story better.

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Redefining Identity: A Study of Verdecchia's *Fronteras Americanas*

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Abstract:

The enhanced processes of globalization, cross-fertilization and transculturation have made new diasporic literature and culture important particularly in Canada. It connects the past and the present and forges new notions of "fluid transnational and borderland post-ethnic diasporic identity". *Fronteras Americanas*, a play by Guillermo Verdecchia is a part of this new diasporic literature which challenges "the ideology of multiculturalism" in Canada. This policy was framed by the government in order to effect the integration of and respect for all cultures, but covertly it professes the policy of assimilation of ethnic cultures into mainstream. It fostered a sort of "self-imposed ghettoization" which, in fact, fragmented Canadian society. Through deconstruction of 'Latino' stereotypes and the portrayal of a displaced diasporic subject who is struggling to de- and re-construct a home between two cultures- 'Anglosaxon' and 'Latin', the play shows how a polarization of 'North' and 'South' cultural characteristics has precluded unification on the border. It explores the 'Latin' experience in North America, negotiating stereotypes constructed by the media and questioning the way self-identity may be constructed in response to the dominant 'Saxon' culture in Canada. *Fronteras* suggests that "border zone" should be considered as a positive space where one can live without being either inclusive or exclusive. Quoting Simon Bolivar at the beginning of the play, he suggested that although dissimilarities may be significant and must be acknowledged, they can also be bridged. Thus, the protagonist suggests that it is really the border within oneself that must be crossed and embraced; for maps are really always just metaphors and not the territory.

Key words: Deconstruction, Stereotypes, Anglo-Saxon, Latin, Multiculturalism, etc.

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1. Introduction:

Prejudice in Canada began in the form of discriminatory treatment and consequent exploitation of the Aboriginal people by European colonizers towards the late 16th century. In Canada, 'Indians' are known as 'Aboriginal people' or 'People of the First Nations'. Current archaeological evidence indicates that Natives first arrived in North America 40,000 years BCE (Before the Common Era) by crossing the Land bridge that had formed between Asia and Alaska during the last ice age. By 1000 A.D, Natives had settled across most of Canada. Hundreds of tribes had developed, each with its own culture (European colonization).

1.1 Colonization of Canada

Late 15th century marked the beginning of a long period of colonization of Canada. However, contact became more frequent towards late 16th century when Europeans began exploring the North Fishing grounds. However, the real European invasion is estimated to have begun in the early 17th century when some thousand ships arrived each year for fishing and fur trading in the Gulf of St. Lawrence and along the Atlantic coast. The Newfoundland region became a sort of "European annex" for fishermen. Among the Europeans, however, the French and the British had the most contact with Native Canadians. But later under 1763 treaty of Paris, the French ceded Canada its major colonies which further degraded the economic and social conditions in Canada. Now Canada's state of affairs was under the control of the Britishers who were called as Anglo-Saxons by the historians (European colonization).

The term Anglo-Saxon is a relatively modern one. It refers to a mixture of people from north Germany, Denmark and northern Holland. Most were Saxons, Angles and Jutes. They made their way over to Britain after the fall of the Roman Empire around A.D 410. The Anglo-Saxon period lasted for 600 years from 410 to 1066 when Harold was defeated by Normans at the battle of Hastings in 1066. However, unlike the Romans the Anglo-Saxons never went home. Many people living in Britain today have Anglo-Saxon ancestors. Even the name England comes from the Saxon word 'Angle-Land'.

1.2 Latin Americans as hyphenated citizens

At the end of the 19th century large scale non-British and non-French immigration took place. It was seen primarily as an aid to Canada's economic development but a few were apprehensive about the social and economic repercussions of it and challenged this open-door immigration policy. French speaking Canadians opposed it on the ground that such a policy would further erode the status of French Canada within the confederation. Most English-speaking Canadians harboured prejudices concerning the comparative desirability of immigrant groups (Driedger and Palmer).

During the late 19th and early 20th centuries, the belief in progress and supremacy of the whites was well established throughout the western world. Most English-speaking Canadians believed that Anglo-Saxon people and British principles of government were the apex of biological evolution and that Canada's greatness depended on its Anglo-Saxon heritage. They estimated the affiliation of a group to the Anglo-Saxon heritage with the degree its members conformed to British culture and physical type. British and American immigrants were regarded as the most ideal followed by northern and western Europeans, central and eastern Europeans and then Jews and southern Europeans (Driedger and Palmer).

The definition of Canada as a "bilingual" and "bicultural" country by the Royal Commission clearly reflects the hegemonic attitude of the English-speaking Canadians. It considered Canada as the home of only British and French cultures while the other groups were classified under the category of "ethnic groups". The report defined culture as "a way of being, thinking, and feeling...a driving force animating a significant group of individuals united by a common tongue and sharing the same customs, habits and experiences". This definition is in harmony with the various concepts given by modern social scientists who also view culture as "a way of life that a group of people develops in order to adapt to a set of external and pre-existing condition". All these definitions consider culture as representing material practice which can change and can be chosen (Gomez).

Similarly, the notion of an ethnic group underlined by the report seems to be in line with that offered by modern social science which defines it as a group "bound together by common ties of race, nationality or culture, living

together in an alien civilization but remaining culturally distinct” (Ware 607). What is objectionable is that modern social science has taken a different view of race and ethnic group. It has viewed race as a social construct but considers the very existence of ethnic group due to the presence of an alien civilization, that is, it is a minority within a majority, its social and political position being constructed in relation to others. In Canada, all other groups except British and French are called ethnic groups because they have a limited influence outside their own communities.

Although in 1970, the policy of multiculturalism introduced by Pierre Trudeau presented Canada as a country not with two but with many cultures, however, covertly the ideology remained the same. This is because the new policy did not discuss how ethnic groups could exercise their influence outside their own communities. Instead of allowing for pluralism the policy of multiculturalism continued to categorize Canada’s people as cultures and ethnic groups, perpetuating the division between their spheres of influence, and thus re-instituting acculturation. “Cultural pluralism” simply meant to regulate “equality of opportunity for all within the existing system” (Hawkins 11). This is the ideology which forms the basis of modern Canadian society which makes Latin Americans think themselves as hyphenated citizens. Verdecchia himself is a victim of this “hyphenated identity” (Gomez).

2. Content:

2.1 *Fronteras Americanas*: Exploding the Myth of Superiority of Anglosaxons

Verdecchia adopted several measures in order to reveal the myth of superiority of Anglo Saxons. The location and technique of the play are themselves suggestive of it. In the non-linear expositional mode, the play both reproduces and subverts the ideology of multiculturalism. This idea is reinforced by two factors: venue (Tarragon theatre) and language (English versus Spanish), with special focus on the use of stereotypes as a performative strategy (Gomez). Tarragon theatre was one of the first alternate theatres established in 1971 at a time when there was lack of awareness about cultural pluralism despite the fact that policy of multiculturalism was also released in the same year. This resulted in “Canadian” theatre in Toronto being largely English Canadian. While this institutionalization of English Canadian culture was taking place, the work of

minority artists in Canada (which has often been referred to as “immigrant” art), was considered “amateur”. This classification, which is still being fought by cultural activists across the country, meant that their work did not need to be judged by professional standards of quality because it was only relevant to a reduced community, to an “ethnic group”, not to society at large (Harney and Government of Metropolitan, Toronto).

The play “Fronteras” was staged at the tarragon theatre much to the confusion of many Latin American artists and audience. They wonder why the show was not done in a place which would be recognized as “Latino” or at least Spanish- speaking. Alternatively, it could be argued that to have it produced at a Spanish- speaking venue would have re-established the “ghettoization” of non-Anglo-Saxon artists, for such a place does not exist as part of the professional theatre in Toronto and it would have made the production to be seen as “amateur”. The play was mostly about continental border, where an Anglophone audience received the play as a criticism of the way North Americans have constructed stereotypes of Latinos. Presumably, the audience followed Verdecchia’s strategy to make them laugh at the stereotypes first and then have them consider (however reluctantly) what it was they were laughing at. This strategy worked extremely well, as when Verdecchia/ Wideload admitted he had been calling Anglo-Saxons “you”, “painting [them] with the same brush” and finally asked his audience in quite a cunning tone: “is it starting to bug you yet?” (qtd. In Gomez, Verdecchia 76). The most common response to this question has been an uneasy silence. This focus on stereotypes reproduces the ideology of multiculturalism by re-establishing the dichotomy “we-them”, but it also subverts that ideology by making the audience aware of it, since it is a strategy to bring the audience’s attention to the construction of stereotypes. In order to bring their awareness to the creation of “Latino” stereotypes, Verdecchia makes his audience experience the position of the victim themselves, making them a target of how Latinos would see a stereotyped Anglo-Saxon. One of such stereotypes is the Saxon dancer who, Verdecchia/Wideload argues, makes “a big effort to move his hips independently of his legs” and flaps his arms “like a flamenco dancer” (40).

The strategy to disclose the creation of stereotypes is strengthened to some extent when Verdecchia/ Wideload points out the way “Saxons” rewrite their cultural supremacy by referring to every other cultural group as a

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“community”. To do this he only needs a single line uttered casually in the middle of an intervention about the song La Bamba”: “like sometimes, I’ll be out with my friends from de [sic]*Saxonian Community* and we’ll be out at a bar...” (39-40).

Fronteras Americanas is a play enacted by one person only- Verdecchia and his alter ego, a Chicano character named Wideload. Both parts are played by the same actor. It portrays two kinds of borders: those within the American continent, which result in stereotypes of the South; and those within the individual, which bring about a personal struggle to find home. The continental border divides the Americas into North and South and is grounded in colonial relations which resulted into stereotyped representation of the “other”. The individual border manifests that an individual is torn between two cultures both of which are alive within, as he struggles to find his “identity”, his “home”. After fifteen years, Verdecchia goes back to his home, Argentina. While going, he says to himself: “Going home...I am going Home - all will be resolved, dissolved, revealed, I will claim my place in the universe when I go Home” (36). But once he is “Home”, he is as confused as he was when he left Canada, and he feels he needs to go ... home: But I’m already there aren’t I?” (50).

On the border between the two cultures, Verdecchia feels “different”, “wrong”, “out of place”, “not nowhere”, “not-neither”(51). While he is suffering from this dilemma his Argentinian friend requests him to visit “El Brujo”, a medicine man (presumably an Argentinian) who also finds himself “on the border”. El Brujo himself thinks that this border is in Mexico but Verdecchia knows that they are just near Madison and Bloor in Toronto. El Brujo asks Verdecchia to remember the pieces of his life and finally tells him he has “a very bad border wound” (70). He also tells him that the wound, the border “is ... home”(48). With El Brujo, Verdecchia finally discovers his “problem”: “I’m not in Canada, I’m not in Argentina, I’m on the Border/ I am Home ... Je suis Argentin-Canadien! I am a post- porteno neo-Latino Canadian! I am the Pan- American Highway!”(74). The shift in Verdecchia’s perception from being able to look at his “border wound” not as a “problem” but as the potential to find “Home”, he succeeds in finding a third space where he is truly himself. The personal border is the site where this interaction takes place (Gomez).

2.2 Deconstructing hyphenated identity

In the process of analyzing his identity being torn between two cultures, Verdecchia introduces the concept of “living the border”- accepting both parts of heritage, and learning to be at peace within the intersection of the two. In an interview by Steve Fisher, Verdecchia says: “The border is a process or an action, rather than a thing. I think we need borders. I don’t propose we live in a borderless world, which I doubt is even possible. We need borders for our ego, for our psyche, so that we can have equal, healthy relationships, so that we can interact and work together, and get to know each other. Without borders, we get into unhealthy, messy wrecks of relationships. Similarly, I think we want borders as peoples; we want to say, “look, we’ve decided to live together in this way, and this is how we’ve chosen to define ourselves”. Verdecchia further asserts that the border becomes a wound when it is a rigid boundary that cannot be even pierced. This border should be permeable and it needs to be constantly erased and redrawn. It should be a site of encounter, where people meet each other and work in a healthy relationship- on an individual level, civil level and geopolitical level. When it’s a barrier, people rot, suffer every inch from the problem of identity crisis and run out of ideas. Though it is not easy to accept ideas outside one’s own culture but the realization that the border is the place where one should examine things, and talk to one another, and figure out what something means to oneself help in the emancipation of people from the dilemma that we are “different”, “out of place”, “not-neither”.

3. Conclusion

Towards the end, the play makes a sudden shift from parochial to universal. The play is no longer about Latino stereotypes or about the Argentinian- Canadian who struggles to find his home on the border, but it seems to represent the entire country- all those Canadians who live on borders. In a very emotional speech, Verdecchia appeals the audience to “[c]onsider the English ... the Russian, Polish and Hungarian Jews ... those from the Caribbean ... the Irish ... the Chinese... the Latin Americans ... Consider those here first. Consider those I have not considered. Consider your parents. Consider the country. Consider the continent. Consider the border” (52-53). The title of the play “Fronteras Americanas” itself is symbolic of vastness. It suggests that “American borders” do not refer exclusively to the particular region around the

U.S-Mexico border because the entire continent has become a contact zone where Anglo- and Latin America meet up, clash and interpenetrate. In the play, Verdecchia explains to the audience, "When I say America I don't mean the country, I mean the continent. Somos todos Americanos". We are all Americans" (20).

This suggests that the country should be considered to be made out of individuals within whom cultural practices are alive and struggling to fuse, to find new identities. Thus, in a country like Canada all cultural practices should be able to participate in the creation of a new country- not one with two official "cultures" and many symbolic "ethnic groups", but one with ever- changing cultural formations in a continuous search for a new personality. It seems that the play *Fronteras* implicitly proposes the adoption of the policy of interculturalism- it is not multiculturalism which means that static, unchanging cultures should live side by side without touching one another, rather it is grounded on the interaction among living, practiced cultures. So that at the end, we might all be able to say with Verdecchia: "Here we are. All together. At long last" (Gomez).

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The Concept of the Romantic Rebel in Emily Bronte's *Wuthering Heights*

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Abstract:

This paper is an attempt to explore how Emily Bronte's *Wuthering Heights* strives to challenge the existing ideologies of the society with the creation of a romantic rebel (Heathcliff) whose actions and behaviors question the cruelties and injustices of the families where he grew up as a child after being taken from Liverpool by Mr. Earnshaw. Heathcliff's undying desires to be united with his beloved Cathy even after death shows that human beings' unconscious and fundamental desires cannot be restrained with any fixed belief or ideology. This article argues that Heathcliff's extremely unusual and apparently rough manners and rudeness are the outcome of the inhumane treatment that he suffered throughout his life. In order to establish the harmony with the nature of the transcendental soul which is free of any dogmatic principle, Heathcliff's actions are justified as being the representation of the greatness of the sense of freedom. This paper elaborates these notions by giving a background study of the concepts related to 'romanticism,' 'romantic rebel' and 'Byronic hero.' At the end, this write up concludes focusing on the joy of fulfillment in Heathcliff and junior Cathy's love relationship which is a clear contrast to the incompleteness that existed in Heathcliff and Cathy, connoting that Heathcliff's rebellion has become a success in another time frame.

Key Words: *Wuthering Heights*; romantic rebel; Heathcliff; social class; Cathy; haunting, etc.

I

Bronte sisters had to move to a hill-side area outside the mainstream of England because of their father's job. This, in turn, heavily influenced Emily Bronte to be attached to the nature and the few people who lived out there although she was not the type of a girl who used to talk much with the people.

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The loneliness and the emptiness around the moor made her extremely imaginative. As we know from her sister Charlotte Bronte's 1850 edition of preface to *Wuthering Heights*, the setting, the people and the story that we get from the text are the results of the powerful imagination and natural realities that were available in the place where Bronte sisters lived.

However, Emily Bronte was well aware of the social norms and ideologies that suppressed the individuals to flourish. *Wuthering Heights* is an attempt to represent the circumstances which were happenings in the life of the people of that society. Emily Bronte's rebel Heathcliff is a voice to the silenced men and women who suffered but could not rebel against the patriarchal restraints and beliefs. This paper explores the problems and possibilities of a rebellion in a society which surrounds with *Wuthering Heights* and Thruscross Grange. It represents a final success of a great rebellion.

II

Romanticism is not a term which can be defined without giving any contextual analysis. In fact, history shows that this term has been used by different people differently in different contexts. The following discussion (next four paragraphs) on romanticism is basically based on David Steven's book *Romanticism* which tries to approach romanticism from different perspectives. People had frustrations and disliking of the rational philosophies of the age of enlightenment and classicism which focused mainly on keeping everything under order. In every sector of life-politics, arts, music, architecture etc. people started to move towards the spirit of freedom. French revolution in 1789 had the impetus to change the world which was then turned to be a romantic world. The word 'romantic', however, carries a lot of connotation depending on the variety of contexts.

The word 'romance' which was basically originated in German (a country which began the spirit of nationalism) and subsequently flourished in England , has strong influence in the creation of the concept of romanticism. In literature, romances-ballads, folk tales etc featured chivalrous deeds in past ages which included heroic figures which were later understood as romantic rebels like Milton's Satan, Shakespeare's Hamlet and Emily Bronte's Heathcliff etc. The word 'gothic' also has strong connection to 'romance.'

Romanticism is related to modernism in that it dismantles traditional values and established conventions. Writers of this age celebrate nature to save the world from the threat of urbanization. Individualism is celebrated while focusing on passion and unconsciousness. Heroic figures and heroic deeds are of superb significance. Byronic heroes are of that type of examples. Romantic writers celebrate the feeling instead of the choice of subject as Baudelaire said.

Kiely regards *Wuthering heights* as a romantic fiction. A romantic novel hints on the following things: rejection of literary conventions, escape and pursuit, irresistible passion, death as a psychological concern, dream and madness against social convention, unsatisfactory endings.

From these ideas of romance, romanticism, gothic and romantic rebel came the concept of Byronic hero (Child Harold, Don Juan) who is emotionally conflicted, arrogant, disrespectful of rank and privilege, mysterious, rebellious, self destructive and who is treated as an exile or outcast having a troubled past. This hero is a variant of romantic hero as a type of character named after the rebel poet Lord Byron.

III

Throughout ages, we have seen heroes emerging to save his/her nation from chaos and frustrations. We have also seen rebels fighting with their cursed or troubled souls to find out ways to get rid of problems but remained confused and doomed either by fate or by tragic fault. Joan of Arc, King Arthur, Robin Hood, Tarzan, Spiderman, Superman and many others are figures who were romantic rebels either in real life or created in folk tales or ballads. People love stories of legend because they are fed up with the fixed values of the society and they want to escape into heroic deeds.

In literature, we have also seen remarkable and universal characters like Shakespeare's Hamlet and Emily Bronte's Heathcliff who fit into many of the above mentioned features of a romantic rebel. The Wittenberg scholar Hamlet shows the infinity of the soul and the rebellious power of it to dismantle the existing corruption of the court while being extremely incapable to cope up with the realities. Heathcliff, on the other hand, is action oriented, 'rebellious, passionate, misanthropic, isolated and willful, have mysterious origins, lack family ties and rejects external restrictions.'(online)

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From the beginning till the end of the novel, there are numerous things to make a simple little boy of a confused and unidentified origin, a romantic rebel, who would have a spirit of revenge and a destructive soul within his entire existence to break all the enmities of the world in Yorkshire where he and Cathy used to group up together in the moors.

Nobody knows for sure about the identity of Heathcliff. "A little Lascar, or an American or Spanish castaway" says Linton undermining Heathcliff's identity who is an outsider brought from Liverpool by Mr Earnshaw. Nelly inspires Heathcliff by saying "Who knows, but your father was Emperor of China, and your mother an Indian queen." Heathcliff's appearance in *Wuthering Heights* is also a matter of enigma. "It's as dark as if it came from a devil" says Mr Earnshaw after taking him as a "gift of god." This occasion makes Shakespeare's Caliban highlighted who was taken as rough and a beast but with dangerous power of subversion and threat to Prospero, the colonizer. *Wuthering Heights* shows the endless power of the suppressed and colonized people. Heathcliff grows in an unwelcoming environment with the seeds of destruction in the behaviors of the people around him. In response, he takes revenge with the same arms that were used to make him inferior and tortured as Caliban did "I will curse you with the language you have taught me" (*Tempest*).

Then, Hindley is always opposed to Heathcliff. His father's favourite Heathcliff is a lifelong enemy of Hindley who tries to separate Heathcliff from his only love and matter of existence, Cathy. Treated as a slave at *Wuthering Heights*, Heathcliff's life finds meaning with Cathy whom he takes as "my heart's darling." However, this naturally built up relationship has got the seeds of Heathcliff's becoming a rebel because it is only for Cathy's marriage to Linton that Heathcliff's life loses its meaning and in turn makes him extremely doubtful of religion, society and moralities.

Linton treats Heathcliff very badly too. Heathcliff was not allowed to stay at Thruscross Grange on the night when Cathy was injured and taken inside Linton's house. It is because Linton considers him as inferior to their social status. The biggest frustration for Heathcliff, however, comes when Cathy, after returning from Thruscross Grange, confesses Nelly that she has accepted Linton's offer to marry him. "It would degrade me to marry Heathcliff" says Cathy to Nelly. Although Heathcliff did not listen to Cathy's later words which

may have change the course of the novel, he understands that the word “degrade” is enough to make him feel that he is an outsider and does not belong to here; not even in Cathy’s life.

Heathcliff disappeared and came back after three years with a mysterious romantic transformation. “He had grown a tall, athletic, well formed man, beside whom my master seemed quite slender and youth like.....it looked intelligent and retained no mark of former degradation.....his manner was even dignified’ says Nelly. Heathcliff then starts taking dangerous revenge. He plans to marry Linton’s sister Isabella to gain the property of Thruscross Grange. He makes Hindley fall and gain the property of Wuthering Heights too. He loses sympathy even for his most close ones except Cathy. He even mistreats Hearton and Junior Cathy.

However, his love for Cathy is extraordinary. His becoming a romantic rebel is the result of losing Cathy in the hand of society’s standards (Cathy marries Linton because ‘he is handsome, rich and nice to be with’). It is this supernatural love that makes Heathcliff a romantic rebel having the potential of great power of regeneration. This love is so transcendental that Heathcliff tries to unfold the coffin where Cathy is kept after death. He believes that he will be united with Cathy after death. Cathy compares her love for Heathcliff with eternal rocks “ my love for Heathcliff is like the eternal rocks beneath-a source of little visible delight, but necessary. Nelly, I *am* Heathcliff.” “Two words would comprehend my future-*death and hell*—existence , after losing her , would be hell” says Heathcliff. Heathcliff’s frustrations increase with the passage of time. “ You teach me how cruel you’ve been-cruel and false. Why did you despise me ? Why did you betray your own heart, Cathy?” Heathcliff’s restlessness becomes more prominent and devastating before the death of Cathy. “ Catherine Earnshaw, may you not rest, as long as I am living! You said I killed you—haunt me then! The murdered do haunt their murderers. I believe—I know that ghosts have wandered on earth. Be with me always-take any form-drive me mad! Only do not leave me in this abyss, where I cannot find you! Oh God! It is unutterable!”.

IV

Then, after the tragic death of Cathy, Heathcliff also dies after a few years; probably in the age of 38 or 37. Many people around the moors say that

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they see the ghosts of Cathy and Heathcliff roaming around the moors. However, at the end, we see a real transformation of the entire story in the love relationship of Junior Cathy and Hearton Eanshaw. Although Heathcliff did not want to have any sort of soft corner for Hearton, he somehow found himself having good affection for Hearton because Hearton has been brought up as an orphan who lost his parents at an early age like Heathcliff. Junior Cathy's love interest for Hearton shows that ultimately, this text finds a satisfaction in fulfilling its urge to make a fruitful relationship between two people of two different social classes : one orphan (Hearton) and the another is the daughter of the magistrate Linton (Junior Cathy).

These haunting atmospheres, gothic settings, madness, superhuman behaviors, revenge against norms, mysterious origins, identity crisis make Heathcliff the centre of the rebellion. This paper tries to explore the talents of the romantic rebels to subvert the existing discourses which make people inferior and keep the society under fixed values and morals. Through the potentials of Heathcliff, this text shows how the order could be reversed with the change of the ideologies.

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Depiction of Spirit world in Charles-De-Lint's *The Onion Girl*

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Abstract:

The present paper attempts to explore the spirit world depicted in Charles De Lint's urban fantasy novel *The Onion Girl*. De Lint is one of the prominent novelists in Canadian literary realm, who have popularized the genre of fantasy. In fact, De Lint pioneered the genre of urban fantasy through the projection of his fairy, magical world with realistic and urban setting. Though he has melded the world of fairy with the modern life of metropolitan, his tales are no less magical where readers find crow people, shape shifters, tricksters and grafters as well as real human beings, who are bestowed with supernatural gifts in the urban environment. His novels are the tales of real people, who have the capacity of transforming anything that changes everything in course of the action of the novel. Almost all his works are set in the fictional world of 'Newford,' where he exploits folklores, fairy tales and myths to explore and represent contemporary sensibility of the modern man.

The paper is divided into three sections. The first section deals with the fantasy world of Charles De Lint; second section explores the spiritworld depicted in the novel *The Onion Girl*; and third section concludes the paper with an overarching statement. Thus, the present paper will be a modest attempt in exploring the fantasy world depicted in De Lint's *The Onion Girl*.

Key Word: spirit world, fantasy, magic, supernatural, etc.

Section I

Charles De Lint began to write fantasy and short stories as a pastime but later on, he took it as vocation, an earning source. Over the next six or seven years, De Lint wrote stories for small magazines, then in 1979, he made successful debut as writer by publishing, *The Fame of the Grey Rose* in a Zebra Collection. Later on, he expanded the fantasy world into the novel, *The Harp of the Grey Rose*. However, with the publication of *Moonheart*, he moved away from his typical imaginary landscape of fantasy to an urban

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environment. His *Mulengro* is a hybrid of the horror and fantasy genres which is set among Canada's modern day gypsy communities. Including this one, he has written more orthodox fantasies based on traditional British folklore like *Jack the Giant Killer*, *Drink Down the Moon*, *The Little People* and *The Wild Wood*.

De Lint combines Native American mythology with Celtic story in his 1990's novel *The Dreaming Place*. Another novel *The Little Country* is the most complex novel, set in modern Cornwall that exposes Lint's own affection for folk music. The city Newford serves as a background place for more than a dozen of De Lint's books. The first collection of Newford tales *Dreams Underfoot* introduces the ensemble cast of characters that flow in and out of the Newford stories. The Newford saga includes *The Ivory and the Horn* and *Moonlight and Vines*, a collection of stories that demonstrates De Lint as the most literate and ingenious purveyor of urban fantasy. He has also used his fictional city, Newford as the setting for his several novels like *Memory and Dream Trader*, *Some Place to Be Flying* and *Forest of the Heart*. One of the most popular Newford novels is *Some Place to Flying* in which De Lint has focused on crows and ravens. His *Forests of the Heart* weaves a complex story of intrigue and suspense, while exploring the power of spirituality and friendship. Artist Jilly Coppercorn, a recurring character in De Lint's Newford tales is the protagonist of the 2001's novel, *The Onion Girl* and its sequel *Widdershins*, published in 2006. In the *Spirits of the Wires*, De Lint creates a magical Otherworld, where spirits of fairy and folklore occupy modern technology.

Thus, De Lint receives a worldwide acclaim for the fantastic tales that depict the fairy world of modern inner city. He blends together a potent brew of contemporary realism and thought-provoking messages through the characters that live and breathe right off the page in the fast moving plots. As a result, his novels capture a wide and loyal readership as well as critical raves from all over the world. In his review of *The Little Country*, Gary Westfahl rightly comments that "in a genre choking to death on regurgitated Tolkien, De Lint does research and imbues his story with an unusual, authentic atmosphere" (11). His novels are appealing to the common readers because of their in detail descriptions of smaller events from the ordinary life. Perhaps this quality of his writing sets him apart

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from all other writers of the genre. Tanya Huff aptly points out this quality of his writing, when she writes: "Unlike most fantasy writers who deal with battles between ultimate good and evil, De Lint concentrates on smaller, very personal conflicts" (26). Almost all his novels depict an everyday sort of magic that leads the reader to experience real places and people. In fact, De Lint's novels are his "fascination for the humbler creatures of folktale and legend, and for the darker side of magic . . . and this mitigates against the more sentimental aspects" (Speller 97).

Section II

Published in 2001, *The Onion Girl* is a contemporary urban fantasy novel centred on life of Jilly Coppercorn, a recurring character in the Newford series. De Lint has used fairy tales to create a magical Otherworld, which has a potential to simulate the objective reality of the world and confer the magical powers to the characters, which are otherwise impossible in the real space. His magical world is structured "with its fascinating blend of urban faerie and dreamworld adventures," where the characters get an opportunity to enter the spiritworld physically as well as psychologically (publishers weekly. web). He has portrayed real human beings with a powerful ability that enables them to experience the thrill in that magical world. They have the capacity to wander in the spiritworld while they are awake or in their dreams without taking their physical body. The protagonist of the novel Jilly Copercorn is a real human being, who has a great fascination for the Otherworld. She believes that there is another world that exists far away from this real world. She says: "I've always been aware of the Otherworld, of spirits that exists in that twilight place that lies in the corner of our eyes of fairy and stranger . . . and wonderful world where the implausible becomes not only possible, but probable" (*The Onion Girl*, 18).

Her desire to wander in the dreamland soon comes to be fulfilled, when she becomes paralyzed because of the car accident. After the accident, she was admitted into the hospital in an unconscious state, which allows her to experience the dreamland. From hereafter she gets the access of the magical world in her dreams. Charles De Lint has effectively decorated the magical world, where Jilly finds herself in and around the forest every time

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when she enters. The forest is not like as usual but is covered with bigger, taller and stranger trees, where light pours down from the dense canopy above in golden shafts that creates gloomy and fearful atmosphere.

The spiritworld is created by Great Spirit, where no one can find anything specific as there are no maps. It is a land covered by spirits of the animals, who leave the World as it is. In one way the spiritworld is similar to the World as it is as one can find there animal, vegetable, mineral, waterway, landscape, building. But when one goes deeper in the land, it becomes “wilder and more unpredictableGo far enough and it’s like you’re on some other planet where the natural laws all run counter to everything you know” (87). The spiritworld is made up of various small places like Mabon, where Sophie goes in her dreams and Greatwood, the land, where Jilly finds herself in her dreams. These small landscapes are linked like:

[A] spiderweb of paths that stick to the same timeline that the two worlds can share. Work at it and you can also find other, secret roads where the hours stand still, or fold back in on themselves so that no time passes from when you step on the trail to when you get off again. (87)

Most of the small places are quick lands, where time runs faster than it does in the World as it is. But there are also slow time places, where time runs too slow. The spirits like Joe avoids slow time places as they know once they get trapped in the slow time places, they will lose much of time of their lives.

As Jilly enters in that spiritworld, she begins to experience the wonderful land there, which has no past, no future but only a Zen time which is different than in the real world. In fact, the “time’s like water here, sometimes moving faster, sometime slower than it does in the [real] world” (57). In addition to this, the light never seems to change there, so it is hard to tell the passage of time. Not only time but the days and years in the spiritworld are different from those of in the real world. The activities of the characters depend on the days. For instance, Workdays is a bike riding day along the hedge roads for Toby Childers, the Boyces; Soowieday is book

borrowing day in Mabon; and on Wiggly, he sleeps late because there is so much to do at night.

Jilly finds there Joe in the spiritworld, the only person known for his Otherworld origin in the day today world. De Lint has deliberately created this Otherworldly creature in the novel, which makes the spiritworld more magical. Joe is called as a Crazy Dog because he has a wolf head. Jilly describes him as: "The wolf head shimmers . . . morphing into the face . . . with its dark, coppery cast and broad features. Square chin, eyes set wide, nose flat. His long black hair's tied back in a single braid festooned with feathers and beads" (26). Joe has the powerful ability through which he can enter into the magical land while awake and he also knows how to navigate the spiritworld.

Now the life of Jilly switches between the two worlds; one is day to day ordinary world and another is a spiritworld, where her physical body is now not a hindrance in wandering. She insists to remain more in the spiritworld rather than in the real world. Next time, when she meets Joe, he tells her that now she has two broken things and until she deals with her earlier wounds, it is impossible to heal the recent one. But Jilly does not care about the healing of her physical body; instead she wants to go deeper and deeper into the spiritworld.

As Jilly visits the dreamworld again, she decides to go sketching and involves herself in the amazing light of that wonderland drawing something until a recognized shape appears on the sketchbook, when she realises that something is standing behind her for a while. When she turns back, she finds an amazing little man watching her who fits in her mental image of Robin Good fellow or Puck, an image she had drawn from the English folklore. He is little shorter than Jilly, trim and muscular with broad face which looks big and strange for the small and thin body; dark brown eyes set wide and prominent, nose stubby and mouth generous. His overall appearance looks funny and strange like his name which he tells Jilly as Toby Childers, the Boyces. Almost each Otherworldly character is strange in appearance and the names given to them are also strange and funny. These strange characters have got strange and funny names according to their appearance and magical powers. In fact, the names of these characters are

the titles they got through their appearance. Joe is called as a Crazy Dog because he has wolf or dog's head and human body; Jeck is called as a Crow Boy because he has a crow head over human body. Their names work as a power in the spiritworld.

Jilly begins to wonder about these creatures and the experiences she gets there. She remembers her encounters with them in the magical land. She has seen fairy girls, who live in the abandoned car in Tombs and call themselves as gemmin. She has seen an underground kingdom of goblin-like creatures called skookin that exists below the city. She has also seen crow girls, who have the ability of changing or shifting from one shape to another. All of these Otherworldly creatures have the magical powers, which they use accordingly. They appear suddenly without any hint and also perform a magical act of disappearing by taking a step behind an invisible curtain.

It is said that Greatwood is the First Forest that Raven has made, when he has created the world. Jilly feels as if she is transported back to the beginning of time, when she is there under the enormous canopy of Greatwood. Since Jilly's entry into the magical place of Greatwood, the strange, funny and inhumanly creatures become regular visitors to her. She repeatedly meets with most of them, especially to those who are related to Joe in some way. Among them Nanabozho is a regular visitor to Jilly. He is a twin brother of Joe with that same canid head on his human shoulders, except his colour is more to wolf greys than Joe's fur and his mismatched eyes: the right eye is a brown and the left is steel-blue grey. He always insists that Jilly should draw him in her sketchbook. The crow girls are also regular visitors to her.

Toby, who suddenly disappeared when he had seen Jolene, appears in front of her next time and tells that he simply disappeared because the presence of Jolene like animal people makes his existence less real. He says that he is not a real person like Jilly or Joe or Jolene. He exists in the world because somebody like a writer or an artist has created him and his existence in the spiritworld depends upon the belief of the people. If people do not believe in him, he may vanish from the world. His existence is threatened more with the presence of animal people than the ordinary

animal or person. So, he exits when he sees Jolene there. He says to Jilly that he belongs to the group of Eadar, the creatures of the Meadhon that exists between the magical places at the middle of two worlds i.e. spirtworld and real world. One has to pass this middle world to enter into the spiritworld. It provides the way to the people or animal people to enter into the spiritworld but it has no limited boundaries.

The conversation with Toby leads Jilly to realize that the Greatwood forest trees have a magic sticks. He asks her if she wanted to climb the tree to get the sticks. He says: "The twigs at the very top are fat with magic. We could gather up a handful each and become wizards" (193). There first time she comes to know that the magic sticks enhance the power of a person and make him sorcerer. She refuses to climb the tree as she finds the very fat trunks of the trees. But when she starts climbing she finds that it's not as bad as she had thought it would be. She finds the easy bumps and crevices of the rough bark to climb on the tree, which eradicates her fear. However, when she reaches at the top of the first branches, she finds another world up there. She begins to wonder about this amazing magical place. She knows that she has wonderful experiences of dreamworlds as she encountered animal people, crow girls and deer women but now she feels that it might be an amazing part she has found in the dreamworld. She finds the branches too broad that can make two-lane highway and slightly flat on the top, where both she and Toby can walk side by side. They reach at the "next levels of branches by way of tangled nests of vines that hang here and there like clusters of ropes" (194). When they reach from one branch to its higher branch, they find the patches of grass growing there, which they see in the yellow light that come in the twilight. They also see the swaths of wildflowers, little pools of clear water, which they can drink and other pools of thick water, where the frogs look invisible in the green surface except their eyes and the triangular tops of their head. There are plenty of songbirds like finches, sparrow, wrens, bluebirds, cardinals, which are flying among the small branches of the tree. There are all sorts of little lizards, butterflies and bugs. Jilly has also seen bigger moths with creamy wings that look like a soft velvet, noisy red and black squirrels arguing with one another and scolding anyone, who passes by, fat rabbits, which were chewing on clover, small set of antlers etc. There Jilly feels as if she were

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watching other world, which is more vivid and lively than she had seen in the forest below.

De Lint has created a deeper and wilder fairy world in this novel, where it is almost impossible to find any person once he or she stepped in. There is also no postal or courier service through, which a message can be sent. However, he has also created some fairy spirits through, which it is possible to send a message. It is here De Lint's fantasy world is related to and similar with modern urban world. Besides this, almost all his dreamers and some other characters are born and brought up in the urban environment, which is far different than the spiritworld. The message sent to Joe from Cassie is brought to him by Nory, a little Manitou that looks like from the urban environment but "completely at home for all that she's been transplanted to this place" (345). Cassie sent the message that they had found the signs of Jilly's sister in the Newford and she also might have been visiting spiritworld in her dreams. Joe decides to leave Bo in the spiritworld as he has lost his sense of identifying human and take Jack with him to search the whereabouts of Jilly's sister.

Raylene and Pinky have kidnapped the body of Jilly and take to the spiritworld. At that time, Jilly's dreaming self was on the magic tree, where she feels that something is pulling her down. As soon as she arrived there, Raylene began arguing for leaving her alone in the clutches of Del. Meanwhile, Pinky shoots Jilly, but Raylene throws her in between Jilly and the bullet. Soon Joe arrives there with pitbull which killed Pinky. Toby comes there along with the magical wreath through which Jilly can cure her broken body, but she decided to wake her sister and put it on the dead body of Raylene. The light comes out of the wreath and goes inside the body of Raylene making her once again alive.

Section III

Charles De Lint has created a marvellous spiritworld in *The Onion Girl*, where the fantasy creatures like crow-girls, shape-shifting animal people are projected in a fantastic manner. He has structured his spiritworld totally different, far away from the real world, but he has used all the conventions of real world to delineate the fantastic. He has given an extraordinary power to his Otherworldly characters, who make believe the

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readers in the implausible situations. The principal shape-shifter Joe, who can take the form of wolf or dog and his Otherworldly companions like Jack and Nanabozho have an ability of changing themselves into wolf from man. Apart from them, other fantasy creatures like the crow-girls, who can cross the gate of two worlds very quickly and who have the magical power of recovering the broken body. They are assigned to heal the broken body of Jilly but remain helpless as Jilly's previous wounds obstruct them to work out on her broken self. The creatures like Toby, are born out of the imagination, whose existence is depended upon the belief of the people. If people stop in believing in him, he may vanish from the world. Besides these creatures, De Lint has also introduced the supernatural gifts in the form of the magical twigs and the wreath, which is made of various rare flowers and magical twigs. These supernatural gifts work out mysteriously to cure any fatal wounds or diseases as well as bringing dead ones to the life. Thus, De Lint has excellently depicted his spiritworld in the novel.

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Undoing Gender in Revathi's Autobiography, *The Truth About Me: A Hijra Life Story*

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Abstract:

In patriarchal social system of India, gender is not only a determiner of the biological identity but also confronts certain social rights along with a predefined stereotype of behaviour. In such a social atmosphere being a third gender is a curse. The sexuality, gender identification, queer identities have been treated as a most taboo subjects. Revathi's autobiography has made a bold articulation of these taboo subjects and uncovered the prejudices of the orthodox society. The problems faced by Revathi represent the problems of millions of transgender in Indian society. The present paper is an attempt to explore the idea of degendering of the society from the perspective of a person whose soul is trapped in a wrong body.

Key Words: Gender, hijra, society, culture, caste, transgender, etc.

Our patriarchal society believes in affixing gender roles to men and women. They are supposed to fulfil what the society expects of them. But what about the 'third gender', or to be precise, the transgenders? Not only are their bodies trapped, their souls are trapped too. Till the last century, they had been subjected to a lot of social inequality. But it was due to a path-breaking judgment by the Supreme Court in 2014 that the Transgender Rights were restored. In 2016, they were included in the 'Third Gender' category by the Supreme Court of India, giving them equal rights and access to cultural life. Transgender literature is a comparatively new field of study and it is important to document the stories of the transgender people and bring them out in public, to provide them with a voice, a space of their own. Shilok Mukkati, a transgender radio jockey as well as a poet in her first poem '*KINNARAS OF THE DARK WORLD*', says,

"Look at us, born as sluts,...

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Bearing the embargo of heats,
The tears of a girl are rushed by compassion,
The tears of an effeminate are crushed by exasperation.
My mother loves me, but never understands me.
As for my Father, I am not the one he wanted..." (Mukkati)

While 'sex' is biologically constructed, 'gender' is a social construct. 'Sexuality' on the other hand, refers to the sexual choices, identity and practices, which may or may not go hand in hand with 'sex' and 'gender'. The assertion that femininity is applied only to women and masculinity is only for men, is fundamentally a flaw. They are adjectives of human behaviour, and not gender identity.

Borrowed from the eminent scholar Antonio Gramsci, the term 'subaltern' was used by the feminist critic Gayatri Chakravorty Spivak to refer to the voiceless, oppressed, marginalized people of the Indian society. In her literary essay 'Can the Subaltern Speak?' she argues, "In the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak 287). What Spivak wanted to say was there could be nothing like a universal female gender. There would be differences based on their class, caste, religion, culture. What feminism needs to do is acknowledge the differences and fulfil their dreams and aspirations, as specific to caste, culture, race, and class. As the famous philosopher Simone de Beauvoir says, women have always been treated as the 'Other', as being subordinated to men.

To quote her,

... Man can think of himself without woman. She cannot think of herself without man. And she is simply what man decrees: thus she is called the sex, by which is meant that she appears essentially to the male as a sexual being. For him she is sex – absolute sex, no less... He is the Subject, he is the Absolute – she is the Other. (Beauvoir 16).

but what of male-to-female transgenders then? If a woman is doubly marginalised based on patriarchy and her social class, caste, or religion; then a male-to-female transgender belongs to the marginalised of the marginalised section of society.

Revathi in her autobiography *The Truth About Me: A Hijra Life Story* (2010) speaks about her journey from being Doraisamy to Revathi, from being born as a man to becoming a woman by undergoing sex reassignment surgery. Being the youngest child in the family, she started noticing a change in her body when she was around ten years old. She writes, "I played only girls' games. I loved to keep the front yard clean and draw the kolam every morning. I even helped my mother in the kitchen..." (Revathi 3)

According to Revathi, nothing seemed out of place for her when she behaved like a girl. "I did know that I behaved like a girl, it felt natural for me to do so..." (Revathi 7) She describes her confused state of mind and her feelings aptly on reaching adolescence. "A woman trapped in a man's body was how I thought of myself. But how could that be? Would the world accept me thus? I longed to be known as a woman..." (Revathi 15)

When she was around fourteen or fifteen years old, she ran away to Dindigul to join a gharana. It was only later that she flees from her home to join her 'guru', the one who had adopted her, in Delhi. It is in Delhi that she comes to know about the hijra community, their customs and rituals. "Marginalized by the mainstream society, denied a legal existence and dispossessed of their rights, hijras turn to their community and its culture for comfort..." (Revathi 62) She also speaks in great detail about the sex reassignment surgery that she underwent in Dindigul, Tamil Nadu.

WHETHER A HIJRA undergoes a surgery or a thayamma nirvaanam, she has to abide by certain rules for forty days thereafter... We had to sleep with our legs apart. If not, the hole through which we had to urinate could close up... (Revathi 84-85)

When she was around twenty years old, she took up sex work to satisfy her erotic pleasures and to earn money. But she points out, "...it is society and law – indifferent as they are to me – that have brought me to where I am today, where many of us are today." (Revathi 220) She also points out the atrocities which the police carry out on transgenders. Unable to carry out sex work anymore, she joins Sangama, an organization working for the upliftment of transgenders in the year 1999. In Sangama, "...aim was to challenge stereotypical and incorrect perceptions of sexual minorities." (Revathi 243) She took part in those events and discussed about the culture among the hijras, their

way of livelihood as well as the atrocities they encounter in their daily lives. "I was speaking up for my community, doing workshops for hijras..." (Revathi 246)

Regarding her aims she says, "We want to live as women, and if we are granted the facilities that will enable us to do so, we'll live as other women do. We are not born to beg or do sex work..." (Revathi 262)

Although married to a man, she was left alone alongwith a painful divorce after some months. She writes, "Unable to make a living, I wondered if I should end my life... The future reared its head in the form of a gigantic question mark..." (Revathi 303)

Finally, to earn a living she re-joined Sangama which she had left earlier.

As a spokesperson of the community, she speaks about her own personal experience when she wanted to have a passport to attend the South Asian Court of Women on Violence and Trafficking in HIV/AIDS in Dhaka, in 2003. Although she had changed her name after undergoing surgery, but her gender still remained as male in the official documents. It was required of her to visit a government hospital so that they would certify her as a 'woman' and not a man. "At the government hospital, I had to face a lot of ridicule and humiliation...to prove that I was indeed a woman... Finally, I won. I managed to get a medical certificate that I was indeed a female... (Revathi 70)

Although the Rights of Transgender Persons Bill, 2014, aims to ensure the overall development and welfare of transgenders, male to female as well as female to male, it is to be seen when it becomes a reality. Revathi opines in her book *A Life in Trans Activism* (2016), "...legal change without social change is meaningless. Even the best legislation in the world is of no use if people's mindsets and attitudes remain closed." (Revathi 237) As spokesperson for transgender rights, Revathi upholds the flag of equality so that men, women, and trans people can live in a society with harmony and peace. She also voices in support of job opportunities for transgender so that they could live in the society with honour and lead a normal life just like others.

This paper tries to look at the transgender people from a humanistic point of view, while advocating for their basic rights and sensitizing the society about their plights through Revathi's autobiography *The Truth About Me: A Hijra Life Story*.

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Magic realism in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*

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Abstract:

The present paper is an attempt to understand that how the narrative technique Magic realism is used by Angela Carter in her novel *The Infernal Desire Machines of Doctor Hoffman* in order to uncover the psychological truths. The technique used in it superbly bends the reality with the magic that allows author to fantasize the linkages between the hidden desires and the actual behaviours of the characters. Carter strongly believes that the human reality is a very complex and it can be reflected only with a complex and fantastic narrative technique like magic realism. The paper attempts to measure the effect released by the mixture of reality and magic.

Key words: magic realism, narratives, reality, hallucinations, etc.

Angela Carter's *The Infernal Desire Machines of Doctor Hoffman* (hereafter *Doctor Hoffman*) was first published in 1972. It is a surreal, picaresque novel, written in an autobiographical form, focuses the adventures of the protagonist, Desiderio. The Minister of the city appointed him as a messenger to murder Dr. Hoffman and destroy his underworld. The novel also depicts Desiderio's sexual obsession with the shape-shifting daughter of Doctor Hoffman, Albertina. His journey, through a world in which, time and space have become mutable, is a satiric example of the picaresque novel. However, as he nears the end of his first-person narrative, Desiderio realises that the true purpose of his quest has never been to kill the enemy leader, but to find out a person, worthy of his respect. Therefore, as he suggests that his journey should have been entitled "Desiderio in Search of a Master" (Carter 190).

At the beginning of the novel, Desiderio is asked to remember his childhood and especially the memories of 'Great War'. Desiderio introduces himself to the reader as, "My name is Desiderio" (ibid) and narrates his

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adventurous young life. As he informs, the haunting and bewildering account of the “kinetic times, the time of actualised desires” (12) in which, Dr Hoffman has filled the city with mirages to drive all the people mad.

When Dr. Hoffmann hallucinates the city through his infernal desire machines, the city transforms into a magical world, reality becomes fantasy and nightmares spread throughout the city. Instead of a paradise, this dream world turns into a slaughterhouse. Here, to blur the boundary between real and magic, Carter has used the different type of narration. Desiderio narrates, “Those bluff, complaisant avenues and piazzas were suddenly as fertile in metamorphosis as a magic forest” (20). Here the author deliberately uses the metaphor, “a magic forest” to assume that whatever is happening now in the city is real. By doing so, she forces the reader to believe in the changes taken place by Dr. Hoffman’s gigantic generators. Immediately, Desiderio’s city is totally transformed into a mysterious kingdom. “Hallucination flowered with magical speed in every brain” (19). The effect of this evil hallucination is that the imaginary massacres fill the streets with blood. The dead people return to question the living, and heartfelt anxiety drives hundreds to commit suicide. Desiderio explains how reality and dream continue to become one, and this continuation is maintained throughout the novel. For instance, his dream becomes his reality, as he explains that he awoke while still knowing he was asleep. Hereafter, his experiences continue to become subject to the “unreality” of Hoffman. His supposed Desire Machines affects the people’s dreams:

By the end of the first year there was no longer any way of guessing what one would see when one would opened one’s eyes in the morning for other people’s dreams insidiously invaded the bedroom while one slept and yet it seemed that sleep was out last privacy for, while we slept, at least we knew that we were dreaming although the stuff of our waking hours, so buffered by phantoms, had grown thin and insubstantial enough to seem itself no more than seeming, or else fragile marginalia of our dreams. (22)

The rest of the paragraph describes some of the “half-breed ghost” and sights that people see either awake or asleep, from “dead children” to “abandoned lovers”. These dreams of the people create the confusion between dream and

reality. Through the unreality, created by the machines of Dr. Hoffman, Carter exposes unconscious world of human desire. The machines distort everybody's view of reality by creating an unreality and the desires of the affected one reveal their subconscious and projects into a new reality. As a result, everybody views their own different version of reality and therefore, there is no unique reality.

Dr Hoffman's first disruptive hallucination affects the Opera House. During a performance of *The Magic Flute*, the whole spectators, except Desiderio are transformed into peacocks. However, Desiderio himself remains unaffected:

I could not abnegate my reality and lose myself for ever as others did, blasted to non-being by the ferocious artillery of unreason. I was too sardonic. I was too disaffected. . . . I believed perfection was, per se, impossible and so the most seductive phantoms could not allure me because I knew they were not true. (12)

Desiderio has a skill at crossword puzzles, which suggests his analogical thinking power that might lead him to the Doctor, where everyone else has failed. Therefore, the Minister of Determination, the single-handed ruler of the city appoints him as a secret agent. The mission, to murder the Doctor, results in a journey through space and time, up a river, across a mountain, over the sea, and through a forest. His journey starts from his city via the most bizarre civilisations and landscapes to the enemy headquarter, Doctor Hoffman's Castle. At the end of the novel, he has to choose between the harsh, logical positivism of the Minister of Determination and the kaleidoscopic unreality of Dr Hoffman and his beautiful daughter, Albertina. Ultimately, he prefers to remain at the Minister of Determination's side for the welfare of the mankind, and kills both the doctor and his (Desiderio's) beloved Albertina.

The desire generators of Dr. Hoffman have filled hallucinations in the world which creates the chaos. In the novel, Nebulous Time means the chaos of time and space, where desire mingles with actuality, and dreams turn sharply to nightmare. As a result, the people don't know where they are; they don't even know when it is, they are in Nebulous Time. As Desiderio says "We went on through a dangerous wonderland" (218). He meets an "erotic traveller" called the Count and his slave Lafleur. The Count is a Sadeian libertine, while Lafleur is in fact Albertina, Dr. Hoffman's rapturously beautiful daughter, in disguise. They visit a brothel run by a Madame, who is also Albertina. It is because all this is

happening in the Nebulous Time, where anything can happen. Here the sexual cruelty becomes worst. Eventually, when brothel gets fire the three of them run off from there and make a journey secretly in a ship along the nineteenth-century African coast. After a series of misadventures, they encounter a New Orleans pimp-cum-African-tribal-chief, whose lover, Count had killed her by strangling her at the moment of his orgasm. Therefore, all of three have condemned to death, but Desiderio and Lafleur/Albertina slip away into a world of the Centaurs, where the Centaurs rape Albertina and Desiderio virtually to death. Nevertheless, the two flee by helicopter and finally reach at Dr. Hoffman's castle.

In 'The Castle', Dr. Hoffman desires Desiderio and Albertina to enter one of his cages. This cage is six feet long and three feet wide. Inside it, there is a man and a woman who fuck and suck each other (loudly, fervently, and, evidently, eternally). Their sex juices, sweat, spittle, and blood drip from their bodies and fall into a pan below their cage. This "faintly luminous, milky, whitish substance" (270), rises up through tubes to be mixed with the sex soup of hundreds of other caged couples who fuck and suck nearby. Next, through an unexplained process Hoffman uses this "eroto-energy" to power the desire generators. Then, as he plans, via satellite dish, the generators send out into the world images of Dionysian desire and poetic irrationality that are so powerful that they become real. Generators literally overcome "reality" as the world knows it and, very soon, the city becomes "the arbitrary realm of dream" (21).

Thus, in such cage, Dr. Hoffman wants to keep his daughter, Albertina and Desiderio to create the infinite sexual energy for his generators of desire machines. However, Desiderio senses its enormous hazard and refuses to enter in the cage with his beloved, Albertina. Consequently, in his attempt to escape, he is forced to kill both Dr. Hoffman and his beloved Albertina in order to save the world from Dr. Hoffman's infernal desire machines.

In the novel, Space and Time play an important role which is again most important characteristic of magic realist fiction. The unchangeable surfaces of time and space are cracked by the gigantic generators. The whole civilization is thrown into such a world, where chains or structures of reason become invisible. Carter's complicated characters encounter a lot of different settings in the novel. The heroes and heroines move through physical space to

metaphysical realm, in order to find their identities, and go away from their real world.

The open landscape and the enclosed space can be found in the novel. The open landscape often places few restrictions on the characters and offers space for either physical or psychological exploration. However, the enclosed space mostly seems to represent a social structure or its appearance in the form of an institution. In the enclosed spaces, the characters generally meet with all kinds of attempts to limit their existence. The open spaces of the text are rarely depicted as completely empty landscapes. In the novel, Carter uses the land of vague time, which is not easy to define or describe. In such space, anything can happen because it is quite outside the natural rules of time and place. This land is covered with sundry plants and fantastic vegetation of a jungle. Although this place is totally hostile for the new comers and its moist greenness resembles more to animals than plants, it is a transient place for Desiderio and Albertina.

In this landscape only Doctor Hoffman has no access because it has been created by undifferentiated mass desire. It produces its own absolute uncontrollable fantasy. In fact, anything that has been dreamt of or desired by masses can occur in this space. Hoffman cannot impose his system here as he tells to Desiderio that “he always retreated in front of the boundaries of nature” (108). Nature is not only equal but also superior to Hoffman’s machine. In this context, Nebulous Time (vague time) functions as the loosest environment of the novel. It is a place where everything crosses freely, endlessly with its new hybrid forms. Consequently, it displays unlimited and unpredictable powers of Nature.

For Carter, a moment in present can be unlimitedly expandable. In *Doctor Hoffman*, this notion is used as an introduction to Hoffman’s early theory of time, “The Fissile Potential of the Willed Annihilation of the Orgiastic Instant” (132). According to this theory, the moment of (a man’s) orgasm is endlessly expandable and can lead to infinity. Elaine Jordan, in her essay on subversive nature of Carter’s writing, describes Carter’s theorising about time: “there’s already a good deal of consciously self-conscious theorising in Hoffman about Time [. . .]. Carter parodies her serious will to theorise . . . , cheerfully inviting questions” (204). Carter’s aim is, again, to re-shape the definition of time as a simple and measurable flow. Moreover, what Carter does in these open landscapes, is that she uses time as a kind of landscape as well, so that the spaces

acquire a strong temporal aspect. Nebulous Time, which is characterised as, “the dawn of time, the anteriority of all times . . . the womb of time” (189), is a kind of environment, in which one can get lost and one is unable to determine one’s location. The author keeps moving her characters through more or less fantastical landscapes, so that they meet with various societies inhabiting them. Carter herself uses the term picaresque to characterise these settings, and also connects the texts to anthropology (which she studied at Bristol University): “It’s a very eighteenth century pursuits to make imaginary societies which teach one about our own society. I do see it akin to anthropology and to sociology as well. *The Infernal Desire Machines of Doctor Hoffman* began as an inventory of imaginary cities” (Haffenden 95).

However, the open spaces serve other fundamental functions in the structure of the novel. Firstly, they are used as a technical means to create a kind of spatial rhythm in the novel. Carter deliberately alternates the settings to achieve a sense of movement through the space. Secondly, these open spaces work as a contrasting background to the enclosed spaces in terms of the amount of freedom that can be obtained there. In the open spaces, the level of restriction seems much lower than in the closed ones, to distort the spatio-temporal boundary.

Compared to the open landscapes, which are in constant flux, the enclosed spaces seem like impenetrable towers or dens that threaten to swallow those who enter them. The spaces like mansions, castles or other grand places are the typical villains in the novel. Carter employs threatening half-Gothic or Victorian buildings that, in fact, house some of the most dreadful villains and their institutions. The House of Anonymity (a brothel) and the Doctor’s Castle are perhaps the most repressive spaces in the novel. The institution like this has a certain degree of restrictive effect. When Carter uses castles and mansions in the novel, they are usually operated by men, such as mad scientists, or the men that are dangerously obsessed with another character. For instance, a transformation of Desiderio in Hoffman’s castle is a typical. He takes a steaming shower, assisted by great quantities of lemon soap and when he looks in the egg-shaped, mahogany mirror, he finds, he has been transformed again by Doctor Hoffman. Desiderio’s experience of the bathroom has a profound impact on him; he becomes a part of the place, making his escape yet more difficult.

In the isolated castles and mansions, the power is centralised in the hands of the villainous individual, but in the innocent-looking houses the system itself is villain. This corresponds to one of the principles of Panopticon expressed by Foucault in his 'Discipline and Punish': "It does not matter who exercises power. Any individual, taken almost at random, can operate the machine" (4). This is directly applicable to the brothel in *Doctor Hoffman*. In this place, there are many means of restrictions for one's freedom. Yet, their most disquieting and disturbing feature is "the power of gaze". Although the observed are mostly women and the observers are mostly men, Carter does not use the notion in the feminist terms. She does imply that there is a power relationship between the observed and the observer, but she does not limit a particular role to a particular gender. Surely, the majority of the observed in the novel are women. By means of the brothels and the museum, Carter discusses the situation when an individual starts losing his/her identity because of someone else's gaze. In the House of Anonymity (brothel house), one becomes a commodity just by being looked at. For instance, a dozen of orifices are shockingly manifested at brothel house, which can be turned the possible women into objects of someone's desires.

Hybridity is one of the prominent features of the magic realism which is used very effectively in the novel. With the mixture of various traditions and interplay of human/animal, man/woman or animate/inanimate, Carter's characters become a very hybrid product. By introducing such characters, Carter challenges the readers' notions of the real and of the unreal. The hybrid characters are usually of an unknown origin and of a somewhat strange physical or mental constitution. Through the hybridity and endless mixing, Carter abolishes the traditional dichotomies of the Western world. In *Doctor Hoffman*, she eliminates the established boundaries between scientific disciplines. The complete losing of divisions of scientific disciplines is positively depicted in this novel. For instance, Doctor Hoffman's attempt to overthrow the boundaries of science, music and art is reflected in the pictures on the walls of his castle. The picture shows "Van Gogh was shown writing 'Wuthering Heights' in the parlour of Haworth Parsonage" (255). While creating the ambiguous character in the novel, Carter uses all sorts of contrasts. For instance, the animals of Nebulous Time landscape in the novel are "green-fleshed, marsupial, one-eyed, crawling things [that] seemed more an ambulant vegetable" (171). As these animals' taste

is like vegetable, it is not possible to place them into the category of animals. In the basic categories of lives such as plants, animals and humans, all kinds of variations can be found in the novel and this is also reflected in the characters also. The girls of the brothel are with “clusters of roses growing in their armpits” (170) and one with “the striped face of a zebra” (170). These hybrid creatures (girls) are surprising, which are not found in the realm of simple humanity.

To display the power of modern technology and its concurrence with hybridity, Carter has devoted some passages of the novel, which depicts the animate and inanimate objects to surprise the reader. By crossing the boundaries of animate and inanimate, she literally creates the supposed living creatures to their bones and reveals the purely mechanical basis of their existence. For instance, one of the exhibited women of the brothel is built upon a kind of clockwork with its wheels (170). When the Count burns to a winged half-woman, the reader feels pity, instead, the woman seems like the wastepaper thing pulped with glue. Here, the author is concerned with illusion and the way it works. The thing is never a woman but a hybrid of several categories. This seems to reflect Carter’s own approach to the merging of the human and the mechanical.

In the House of Anonymity, Carter introduces what is, or is not, alive to peculiar living furniture of the Bestial Room. Smartly dressed monkeys become “living candelabra”. Later, perfectly dead objects are reduced to their roles of functioning equipment. For example, when the hot wax is dripped on to their fur or into their eyes, “squealed pitifully” (130). In the Bestial Room, lions become the sofas and hyenas are the tables, which are spread on the floors. Although all these look like animals they have completely lost the status of animals. The same case happens with the exhibited “women”. It is natural that the animals have the ability to move and make noises, but as seemingly hybrid human, prostitutes cannot do so like animals. They hardly seem to be alive rather they stand still as statues. Here, the condition for being human, again, needs to be reconsidered. Like *Nights at the Circus*, the birth of the characters plays an important role in their hybridity in *Doctor Hoffman* also. Desiderio has a very nebulous origin as, he comes on the scene as an orphan, and his parents are utterly unknown. He travels through the realms of the real and unreal places. For instance, he lives with the Centaurs, who are the people having the upper part of human and remaining body of horse. It is also hybridity, as it is the creation of the author’s

imagination. To create such kind of characters, Carter intentionally crosses many established boundaries as Desiderio travels through different places. After the earthquake, he says: "I turned my back on . . . the corpse of yet another of my selves" (154). In fact, all of his selves have a very brief existence and Desiderio changes them as quickly as he would have done a costume. So, it appears more real to the reader. The struggle of Desiderio in such type of place serves the motto of writer to make it believe to reader and crosses the borders of real and unreal.

Albertina also has descended from "certain of the forgotten Indians" (32). She appears in several roles and frequently changes her gender. But until the end of the narrative, she works as the enchantress to whom Desiderio is bound. She undergoes various transformations in terms of costumes. In this case, for each role, Carter produces a specific and typical costume for that particular role that the resulting image draws heavily on fetishism. Like Fevvers, she disguises in the very beginning of the novel as generalissimo in masculine uniform or her Victorian dress matters more than her identity. She turns as glass woman and deceives Desiderio. She plays various roles in the novel like, black Swan, twin of Desiderio, a slave of Count as Lafleur, Madame of Brothel and final form is the androgynous technician. The minor character, Mamie sports a beard that also appeared at the same time as her breasts and presents an organ with sexual meaning. So the characters in the novel create the question about the reality by means of their very existence.

The hybrid elements are accepted and included in the text to redefine the real world, and it becomes possible to open the path of freedom to the fantastic elements in the real world. We find the cultural hybridity, as novel takes some aspects from Japan and several other Western cultures. The culturally-specific verbal tags, such as, the country's currency consists of quarters (43) and dollars (78), suggest the mark of the United States in the novel. Desiderio watches a patrolling policeman's "torch" rather than flashlight (65), which indicates that the action takes place in England.

We meet another hybrid character in the chapter 'Acrobats of Desire', Mamie Buckskin, who is a member of the travelling acrobats. She is identified as a sharpshooter, who sexually prefers women. "She was a paradox—a fully phallic female with the bosom of a nursing mother and a gun, death-dealing

erectile tissue, perpetually at her thigh" (138). It becomes obvious that Mamie is an odd character; she is paradoxical because she is both masculine and feminine. She does not behave like a woman as her 'proper' gender role. Besides this, she also likes Desiderio because he does not fit to the typical confident and potent gender role of a man. "She took a great liking to me for she admired passivity in a man more than anything . . ." (139). Mamie also plays the role of cowboy in an American burlesque house, where she pretends to be a cowboy and shoots all the clothes of her beloved mistress.

In the novel, most of the time, Carter portrays people as animals who are less than human. For instance, when Desiderio goes to the opera, there he sees all the people as the peacocks. Another example is that he sees his mother as a "fat, white owl" (26). Thus, the author has used hybridity as a major aspect of the magic realism to create the magical world in the novel. Thus, by using various features of the magical realism, Carter has created magical world as real one in the present novel.

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What if our Consciousness is Black?: Analysing the Schema of Race and Gender in Alice Walker's Poems

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Abstract:

Alice Walker's poetry is a fine example of aesthetic exploration of social problem of race and gender. Throughout the history of humanity it can be seen that the art of poetry is a very significant medium of expression. The historical era of The Harlem Renaissance has witnessed the poets like Claude McKay, Aaron Douglas, Duke Ellington, Josephine Baker, Louis Armstrong and Langston Hughes. All these authors in common contributed a significant poetic stuff that not only provides aesthetic pleasure but also worked as a medium of lightening a lamp of self-esteem in the downtrodden black community. The present paper is an attempt to explore Alice Walker's poetic concerns regarding the major social problems like discrimination on the basis of race and gender.

Key words: race, black, feminism, gender, consciousness, etc.

In her famous essay "Poetry is Not a Luxury" Audre Lorde states:

For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.(37)

Woman, entangled within an androcentric value system that manipulated the implantation of male consciousness in every cultural segment, had always resisted themselves from breaking free of the alienated, subjugated and elided existence over the centuries. The pertinent questions on the issue of gender as an institutional order with a definite politics of its own have been formulated of late to make possible a new 'discovery/recovery' of the obliterated female

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identity. Feminist movement/writing/perspective that gathered momentum in the Western 'elitist' academic circles during the second half of Twentieth century ignited significant suppositions on the dominant discourses of patriarchal prejudices. They argued that all literary texts as well as the cultural/historic subtexts which promulgated the male canon/position were to be seen as a product of perpetuated fear on sharing power and significance with woman.

Feminism, both as a theoretical argument and as a political positioning, contemplates to question the perpetuated equations of gender roles permeating through numerous cultural 'performances'- all validated and conditioned by the patriarchal discursive practices. It summarily discards the 'gender-roles' that women play at random, as per the pre-ordained canons fixed by masculine sensibility. It attempts to read all cultural practices as an unequivocal system of unequal justice, where women are subject to marginalisation through pre-conceived notions on her ability, or lack of ability, to think, act, talk and produce as a male does. Entire cultural texts provide a stereotypical representation of woman as vulnerable, docile, fragile, a sexual object and an instrument for procreation. Thus Feminist Theory is an effort to dislodge the existent/prejudiced viewpoints on the 'female' as subordinate and passive contributor. Toril Moi, considers feminist criticism as a political enterprise with definite/determinate objectives. She states:

Feminist criticism...is a political kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism. (204)

The influential creative output of a gamut of female authors like Virginia Woolf (the concept of gendered authorship/readership), Simone de Beauvoir (Existential feminism), Judith Butler (anti-essentialist/ 'performative' role), Gayathri Spivak (strategic essentialism), Elaine Showalter (Gynocriticism), Helen Cixous, Julia Kristeva and Luce Irigaray (écriture feminine) gave extra impetus to the momentum of feminist theory as well as praxis. As an observable result, there were multifarious social, cultural, political, academic and cultural discourses around the world that sought an apparent disconnection with the pre-determined masculine norms and notions percolated throughout societal practices.

Unfortunately, all such theoretical postulations which were centred around the Eurocentric assumptions, conveniently excluded the multitudinous task of addressing the issue of race in combination with gender. Compared to the women from First World, who enjoy more free space/rights/amenities, women from Third World countries and Afro- Americans had to face that twofold oppression- race and gender. In *Loving in the War Years* Cherrie Moraga emphasises:

The deepest political tragedy that I have experienced is how with such grace, such blind faith, this commitment to women in the feminist movement grew to be exclusive. (87-88)

The Black Women thinkers/activists started to register their protest simultaneously against patriarchal determinism and White Feminism since both are to be classified as channels of discrimination. Black Feminism, as an offshoot of Feminist ideology, underscores the need to include race and cultural difference within feminist arguments. It is an attempt to homogenise entire black woman's life/socio-cultural experiences within black milieu.

Writers like Maya Angelou, Gwendolyn Brooks, Audre Lorde, Alice Walker etc. ventured to critique the masculine conceptualisation and the consequent construction of conducive ideologies that relegated the position of the female as a 'voiceless other'. Alice Walker is a prominent writer/thinker/activist who ventured to register a manifest resistance against the twin oppressions of sexism and racism. Her writings, including the famous *Colour Purple*, vehemently disseminate the dreams and desires of female self and she is considered as a prominent icon of African-American literary universe. She prefers to call herself a 'Womanist' in contrast with 'Feminist' as the latter owes an implicit referentiality to Western feminist mode. She declares that the term is employed primarily to mean African American feminism; the unique experiences of African American women, historically and presently, recognising that there is no monolithic Black female experience.

With six books of poetry to her credit- she carefully and meticulously crafts a unique universe of purely personal anecdotes through which she effortlessly exposes the overwhelming and devastating tales of her specific community. She, at times, unsettles the reader with a naive brilliance of her simple rhetoric. For instance, in a poem titled "She", a celebration of Gloria

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Steinem, when the poet says: "...She is the one/whose heart is open/ She is the one who loves"(89-92), it turns out to be a concomitant statement in relation with the politics which Walker upholds. In "Be Nobody's Darling" she demands:

Be nobody's darling;
Be an outcast.
Take the contradictions
Of your life
And wrap around
You like a shawl... (1-6)

Here the poet categorically asserts that the delicate, elusive identity attributed to woman has to be abandoned and sternly stipulates new codes of living where she no longer remains a frail and fragile being cloistered within patriarchal walls but affirms in turn that it is better to be an outcast who is quite a concoction of contradictions. She asks the society to accept her as she is. Furthermore, as she stresses: "Be pleased to walk alone... (15), she is making a lurid statement on woman's liberation from dependency of all sorts.

The modern Black feminism emerged out of the discontent with both the Civil Rights Movement and Feminist Movement of the 1970s. Women were marginalized by the Civil Rights Movement as it focused predominantly on the oppression of black men. The Black Feminists argue that the black male has exerted a more prominent leadership role in our struggle for justice in this country. Many black women had to face sexism within Civil Rights groups and Black feminists were sometimes considered by black men "as race traitors for speaking on behalf of gender parity". Black feminism, in its theoretical assumptions deliberately deviated from the 'high intellectualism' of contemporary theorisation, and circumscribed itself within domestic, community and culture-specific situations. It has expanded its view to accommodate new vista of oral traditions of the black, folklore, myths and other cultural practices. Alice Walker identifies such traditions, though immensely rich in content, as fundamentally patriarchal and thus damaging. In "Each one, Pull One" she announces:

Well, then, they will fill our eyes,
Our ears, our noses and our mouths
With the mud

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Of oblivion. They will chew up
Our fingers in the night. They will pick
Their teeth with our pens. They will sabotage
Both our children
And our art. (11-18)

As she yearns to establish an order where equal status for all is maintained, irrespective of class/race/gender differences, she proposes:

We are not different from them,
Neither above nor below,
Outside nor inside.
We are the same.
And we do not worship them. (26-30)

In *In Search of Our Mothers' Gardens* Walker mentions about her creative inspirations/ influences like Zora Hurston, Jean Toomer, Colette, Anaïs Nin, Tillie Olson, and Virginia Woolf- "who understood that their experience as ordinary human beings was also valuable, and in danger of being misrepresented, distorted, or lost" (13). She weaves in a unique universe of personal experiences- her very immediate African- American anguishes which lead her throughout to fight against bias and domination. In the process she employs a solemnly composed, intimate, personal voice and tone of love and affection. Alice Walker's poems are an attempt to dismantle the established/stereotyped idols of black woman constructed out of myth, prejudice and falsehood. She shatters solid impressions constructed by male formulation- of a calm, confined, conditioned womanhood that is mute to surrounding environment. In "A Picture Story for the Curious" she presents herself as an effervescent girl who declares loudly, a series of things which she dreams to fulfil. From "riding bicycle with long handlebars" to "sleeping in a hammock under the same stars" she gives an extensive list of feminine aspirations that remain repressed in mind's ocean bed.

Any theoretical discourse that seeks to corroborate cultural endeavours to reinforce black experiences/ existence turns out to be futile without the discussion of the skin colour. Like the 'performative' aspects of the gender roles based on biological differentiation, it is the colour of one's skin that determined/normalised conceptions on racial supremacy. Thus 'black' has

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always been considered as ugly, evil, dreadful and worthless. But Alice Walker considers 'black' as a symbol of one's identity, self-realisation, tradition etc. and deems it beautiful and white as awful. In "Johann", when she imagines her love with a bold German she is not hesitant to say: "I shudder at the whiteness/ of your hands..." (30-31). In "Remember?" she mentions about her transformations (both internal and external) though hardwork and being consistently hopeful; she becomes "the woman/ with the blessed/ dark skin" (20-23). In "Once", she narrates the anecdote of a half-wit woman who walks naked after taking bath, since she loves her body so much. As she faces trial she argues with the judge: "Just because/ my skin/ is black/ don't mean/ it ain't/ pretty" (263-68). Her constant employment of colour symbols to denote the racial identity is a more pragmatic method that she employs to reinforce the black identity, which, according to her consciousness, is essentially beautiful. She all the more rejects any attempt to change the colour of one's skin since it is an inevitable part of creating one's identity.

The magnitude of Alice Walker's poetic enterprise encompasses the unambiguous stratagem that she employs to resist the masculinist appropriations and engagements. Her poems rebuff the naturalisation of asymmetry prevalent in various cultural texts. The collective note of dissent from the Black communities receives a suitable ground in her literary project which synthesises the chronicles of pain, suffering and banishment. Her poetry validates the black vernacular voice as a counter-act to the 'lofty' discourse of traditional/Western theory. Its fluid, mystic, slippery, feminine language is an attempt to refuse to go along with the rigid patriarchal prerogatives of masculine tongue. That is why she sings in "Before I Leave the Stage": "Before I leave the stage/ I will sing the only song/ I was meant to sing/ It is the song of/ I AM." (1-5).

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Beyond 'Context' and Above 'Identity': An Inquiry into the Prototypes of Resistance in Maya Angelou's Poetry

Sandeep. T. G*

Abstract:

Maya Angelou in her poetry reflects the double marginality of the black women. The discrimination in the name of race becomes attic when it was referred in the context of weaker sex. The poetess explores the voices of the suppressed black women who cannot articulate his problem. Though Maya Angelou is acclaimed as a black writer with her famous autobiography *I Know Why the Caged Bird Sings*, she has also received a world wild attention with the publication of her poetry volume *Just Give Me a Cool Drink of Water 'fore I Diie*. The present paper attempts to reveal how Maya Angelou's poetry reflects a vision that uncovers the double marginality of black woman.

Key words: context, identity, prototype, black, race, feminine, feminism, etc.

"You may write me down in history/ With your bitter, twisted lies, / You may tread me in the very dirt/ But still, like dust, I'll rise" (1-4), states Maya Angelou, in her widely acclaimed poem 'Still I Rise', about the definite politics of the female—her resistance and resurgence—within a patriarchy that has always constructed the ideological framework for the validation of its hierarchical situation. Though the Feminist movement (with its theory and politics) argued against elitist patriarchal notions that stereotyped woman, the inherent assumptions within the feminist ideology proposed by Western Feminism presupposed an exclusion of the Black femininity.

The black woman's oppression thus stood as a sordid metaphor of exploitation- a complex equation where the twin forms of subjugation ('a double bind')- of being black and being woman- constrained her cultural discourses.

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Movements- for liberation and empowerment of women- enunciated by the West, failed to address the anguish of the Black female and it was only during the 1990's that the black feminist thought gathered momentum. It, in its theoretical latitude, questions the (white) feminist homogenization of female experience which ignored the 'black female experience' and seeks a close examination of components like race, gender, class and sexuality in a black patriarchal value system and tradition.

The complex amalgamation of sexism and racism compelled the black women to face the intersectional position of resisting both the conditions – of being black and woman. The Black Feminist movement grew out of the rage against Western feminism on the one hand and Black Arts Movement, Black Power Movement, Harlem Renaissance and Civil Rights Movements etc. on the other since all these proved themselves to be radically patriarchal. These movements completely obliterated the female contexts from the cultural dialogues, while foregrounding the racial arguments in favour of the blacks. Such non-addressal of women's concerns in a racial landscape laid additional burden on the black female subjects who sought to register their simultaneous dissent against black male's sexism and West's racism. The black female thus became an invariable site for 'double colonisation'- a term coined by Kirsten Holst Peterson and Anna Rutherford. Even within the nationalist discourses against the colonizer the Black masculine sensibility grotesquely misrepresented/ eradicated 'feminine' rhetoric.

Within the dichotomous positioning of domination and subordination, Maya Angelou's literary articulations stand as a definite signifier of a disregarded 'other'- be a woman or a black. As solid pronouncements they constantly/intensely question the pre-conceived codes of an extensive patriarchal and racial enterprise. Her poetry proposes a close reading of the 'text' as well as an alternate reading of the cultural 'sub-text' so as to reposition the entrenched context of feminine identity and to revise the encoded representational paradigms. In a post-colonial landscape of cultural multiplicity (juxtaposed to an invariable racial/gender compartmentalization) Angelou courageously opened the gates for the 'non-white'/female politics to enter and establish itself on a realm that manifests the history of constant marginalization and displacement. It is her obvious venture to demarcate and situate woman - black woman in particular – who are perpetually wedged in an alien/hostile

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environment that distinctly pronounces the pre-eminence of the 'masculine' and the 'white' alike.

Ann Kolodny in her essay "Dancing Through the Minefield" contends that we are taught to read not 'texts' but 'paradigms' and further asserts that the contemporary literary canon/history is nothing but 'fiction'. The androcentric discourse, for Kolodny, is similar to a minefield and it is for women to 'enter' and 'expose' the minefield, deactivate its components so that those who follow could literally dance through the minefield. Maya Angelou ventured herself into the 'minefield' to 'expose' the masculine prejudice and chauvinism that was either racist or sexist. With her extensive literary projects that spans over decades she has rewritten the tales of her own race that got submerged under the solid layers of fabrication. The universality of the issues that she addresses and the indomitable stance against racism and sexism makes her a prophet of Black feminist ideology.

Audre Lorde mentions in "Poetry is Not a Luxury":

For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. (37).

Maya Angelou too was attempting in the same manner to articulate feminine sentiments, aspirations and dreams that made her endeavour for survival and change. The traumatic as well as subjugated black female life was given emphasis and Angelou's poems were self-articulations with utmost sincerity. Angelou directly and poignantly addresses the traumatic black experiences that were obliterated from the human chronicles as unworthy. Through her poems she has redefined their worthiness, re-established their cultural merit and restored the black idiom of self-assertion. Most of her poems are autobiographical ruminations, enveloped with her own black experiences and she emphasizes the need for harmony as well as cultural reinstatement. She is an emissary of universal brotherhood who endeavours to dismantle the existent barriers based on race, gender and region. In "Human family" she states:

I note the obvious differences
between each sort and type,

[61]

but we are more alike, my friends,
than we are unlike. (33- 36).

Her presumption 'we are all alike' is emphatic enough as a comprehensive declaration of equality and keeping all her fury, frustration and anguishes aside she announces truce even with her enemy by calling him as 'my friend'. In her essay "Subjects of Sex/Gender/Desire" Judith Butler aptly acknowledges the failure in the comprehensive feminist project to resist the universal/hegemonic structure of patriarchy. She states:

The notion of a universal patriarchy has been widely criticized in recent years for its failure to account for the workings of gender oppression in the concrete cultural contexts in which it exists. (56)

The urgency with which (Eurocentric) 'Feminism' undertook its representational claims against patriarchy as a holistic proposal had proven to be a disappointment with the explicit exclusion of subjugated experiences of women from other regions and races. Consequently Black feminism kicked off as an attempt to fill in that chasm that developed between the 'Western' feminist ideology and the rest. It was a simultaneous rebellion against the Eurocentric feminist perceptions and the patriarchal suppositions within Black literary expositions. Washington claims that "without exception Afro-American women writers have been dismissed by Afro-American literary critics until they were rediscovered and reevaluated by feminist critics" (34). Moreover, the Black male writers undervalued the contributions of Black female authors by labelling them 'as race traitors for speaking on behalf of gender parity'. In *Loving in the War Years* Cherrie Moraga aptly states:

The deepest political tragedy that I have experienced is how with such grace, such blind faith, this commitment to women in the feminist movement grew to be exclusive. (87-88)

The primary argument put forward by Western feminism was that 'work liberates woman'; but as far as Black women are concerned their life was completely engrossed in hard labour within domestic structures. Maya Angelou's creative campaign was evidently bold to reclaim the lost spaces of women in the specific ethnoscares segmented by race and class. For her,

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'woman' are persistently victimized by social customs and her freedom, happiness, leisure, gratification, rights etc. are curtailed forever. In "Woman Work" she sings:

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry...(1-6).

The mundane/ routine household chores have debilitated her movement, makes her lonesome and finally she claims:

Sun, rain, curving sky
Mountain, oceans, leaf and stone
Star shine, moon glow
You're all that I can call my own. (27-30)

Thus the magnitude of a Black woman's solitude is so exasperating that in "Alone" Angelou sings: "Alone, all alone/ Nobody, but nobody/ Can make it out here alone" (11-13).

In *Ain't I a Woman* Bell Hooks argues that:

To me feminism is not simply a struggle to end male chauvinism or a movement to ensure that women will have equal rights with men; it is a commitment to eradicating the ideology of domination that permeates Western culture on various levels—sex, race, and class, to name a few—and a commitment to reorganizing U.S. society so that self-development of people can take precedence over imperialism, economic expansion and material desires. (194)

Maya Angelou was also exhibiting a similar commitment towards this reformative politics of self-development; an attempt through which she echoed the anguishes of her community. The wretched condition of the 'Black' was so gruesome that in 'Million Man March Poem', she says:

Your hands were tied, your mouth was bound,

[63]

You couldn't even call out my name.
You were helpless and so was I,
But unfortunately throughout history
You've worn a badge of shame. (7-11).

The extensive spectrum of Black oppression was so deviously contrived that the attempts to obliterate black identity of the race were immensely carried out with extreme diligence. In this specific context Maya Angelou's creative attempt is to resist such Western/ patriarchal notions regarding race and gender and to defy ignoble classifications on Black identity/culture. The enormity of Maya Angelou's poetic project includes the explicit ruse that she uses to resist the masculinist appropriations and arrangements. Her poems reject the naturalisation of lop-sidedness rampant in various cultural texts. The combined reminder of disagreement from the Black communities receives an opposite ground in her literary project which synthesises the chronicles of soreness, anguish and expulsion. Her poetry validates the black vernacular voice as a counter-act to the 'lofty' discourse of traditional/Western theory. Its liquefied, mystic, feminine language is an unambiguous repudiation to go along with the unyielding male idiom.

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Rooting out Hypermasculinity: Intertextuality and Ecofeminist study of *Lolita* and *Disgrace*

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Abstract:

Ecofeminism is a discourse of feminism and environmental humanities which seek to look at the oppression on women and nature by the same patriarchal order. The traditional female values of nurturing, cooperation and reciprocity are connected with those of nature since times immemorial. What have been overlooked are the strong ties that women shares with nature. This paper explores the women of two novels- *Disgrace* by JM Coetzee and Vladimir Nabokov's *Lolita* as ecofeminist icons. The intertextuality of both the novels is analyzed and analogies are brought out.

Keywords: ecofeminism, ecocriticism, empowerment, nature, hypermasculinity.

Introduction:

In today's world, we have countless ways of viewing the environment and it is important to consider ways in which we connect with nature. As industrial practices move us away from the earth and biodiversity is lost; pollution is on the rise, and people all over the world are suffering the consequences of projects constructed in the name of development. And so are the women. It is true that women are the worst sufferers of any bad condition, the destructive source be from war or nature. In this situation, Ecofeminism offers a way of organizing ourselves through interactions with the environment by addressing the subjugation of women and other marginalized people of the world who are viewed as the "other." As a result of this kind of thinking, newer

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ways of establishing human and environmental connections can be made with a much broader perspective. Ecofeminism emphasises that nature and women are connected, and is the base from where domination on women, people of colour and the environment stem from. It puts forth the idea that life in nature is maintained through cooperation, mutual care and love*. It is also important to acknowledge the importance of ecofeminism in both academics and activism and gather our resources to call out for a movement.

Ecocriticism: Ecocriticism is the study of literature and the environment from an interdisciplinary point of view which started in the 1990s. Scholars engage in questions regarding anthropocentrism and the mainstream assumption that the natural world be seen primarily as a resource for human beings†. Ecocriticism as an academic discipline began in earnest in the 1990s, although its roots go back to the late 1970s. In Cheryll Glotfelty's words, ecocriticism is "the study of the relationship between literature and the physical environment," while according to Laurence Buell, it should be "conducted in a spirit of commitment to environmentalist praxis‡." French feminist Francoise d'Eaubonne in her book *Le Feminisme ou la Mort* first described the word ecofeminism in 1974. She drew a connection between the oppression on nature and women; animals, land, water, air, etc, with that of the domination of all other subordinate groups such as people of colour, children, and the poor and not just women. It is somewhat similar to how radical ecologists look at the crisis in the industrialized world- that nature's domination implies that human beings along lines of race, class and gender be dominated in a similar pattern. Ecocriticism studies the relationship between literature and the physical environment, asking how nature is represented in literary works. Ecofeminist literary criticism is concerned with the depiction of nature; it emphasizes how traditional representations often see the land as innocent, female, and ripe for exploitation. They aim to reveal and subvert interconnecting oppressions, particularly as they are related to the intersecting oppressions of women, animals, and nature§.

* Mies, Maria, and Vandana Shiva. "Introduction: Why we wrote this book together," Ecofeminism, Halifax Fernwood Publications, 1993, p.6.

† Clark, Timothy (2011). *The Cambridge Introduction to Literature and the Environment*. New York: Cambridge UP. p. 2. ISBN 9780521720908.

‡ Glotfelty, Cheryll and Harold Fromm (Eds). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia, 1996. P.xviii

§ *ibid*

The goal of this paper is to put forward an understanding of how certain aspects of women's life and nature are entangled. The paper also acknowledges the importance of an ecofeminist movement which will address these issues under one blanket. In this paper we use mainly the "qualitative" ethnographic method by studying relevant works in a descriptive, explanatory and analytical way and which in Connie Bullis' words, has special interest in our location, participation, and involvement within a broader historical cultural pattern of intersecting oppression*.

JM Coetzee's *Disgrace* and Vladimir Nabokov's *Lolita* has often been studied by scholars for its striking intertextuality and also the characters- Humbert Humbert and David Lurie have been juxtaposed to Lolita and Melanie or Soraya. But in this paper, we seek to outline a very arresting analogy- of the relationship of these novels' women with that of nature. We find here that nature in a lot of ways empowers these women and we wish to explore that in detail to establish a connection between women and nature in an ecofeminist way.

Does ecofeminism empower women? Reference to *Disgrace* and *Lolita*

Ecofeminism though has successfully moved out of the ivory tower of academics in the recent years, it hasn't moved much beyond a few instances of women standing up against atrocities on nature or ensuring women equal rights in terms of possessing land. In the realm of fiction too, scholars have been much bounded by linear appropriation to theory. So, the question of whether nature empowers women can be truly answered with the help of a closer reading of available texts, be it fiction or activism. The women in these novels chosen for the paper feel empowered through living in harmony with nature, by adapting to their immediate surroundings, by taking control, we find them being more confident in themselves and in their abilities.

Coetzee's *Disgrace* though mainly is read in terms of post colonialism or the apartheid; it also can be contested on ecofeminist lines. In this paper, we will not talk about the protagonist David Lurie, but his daughter Lucy. Lucy in the

* Houde, Lincoln J., and Connie Bullis. "Ecofeminist Pedagogy: An Exploratory Case." *Ethics and the Environment*, vol. 4, no. 2, 1999, pp. 143-174., <www.jstor.org/stable/40338974>

book is a “post hippie earth mother lesbian”*. Accordingly, she is the perfect example of an ecofeminist character. She keeps to her subsistent farming, and actually trades her crops for other services rather than producing for a monoculture of crops for the global market. The way she dealt with her rape and consequent pregnancy is a new way of dealing with the issue. Lucy is someone who embraced the life of a farmer while knowing her boundaries very well. She knew she can never be one with the natives of the place, owing to the fact that she is an ‘other’ in that community and she respected that to the extreme. Lucy here, embodies an ideal farmer, one who doesn’t produce for a global market but to whom, the soil meant everything; so much, so that she refuses to leave her land even when she is threatened with rape. She even agreed to write off her property to her farm neighbour and helper Petrus who was a native, and who was partially responsible for her rape. Lucy embodies the land that has been attempted to be claimed and reclaimed by men over and over again, but she continues to prevail by herself, retaining her independence through dire circumstances. She strips herself off all her privileges, fighting against all odds as the epitome of nature, renewing and reinventing herself.

The other important character is Bev Shaw, a worker at a pet shelter, one who specializes in something far too morbid: death. She brings swift and compassionate death to fatally injured animals or the ones who’ve been left abandoned. She epitomizes the inevitable truth of life: death is just as important to nature as life as itself.

Bev and Lucy not only impact their surroundings but the protagonist himself, David Lurie, a self-obsessed chauvinistic man who is a sex-offender, having manipulated and raped a young black student in one of his classes. His obsession to clinging to his youth and sexuality begins to change as he witnesses Lucy’s resilience and Bev’s quiet strength, finally embracing the natural course of transformation and eschewing toxic masculinity in the process.

Though it is true that David comes to the closest to his inner peace when he is with the animals, especially the dogs; his reference to the dogs in the later part of the novel suggests an intricate relationship with humans and the non humans. Not just dogs, David keeps associating his partners as meek animals;

* Mardorossian, Carine M. “Rape and violence in J.M. Coetzee’s *Disgrace*.” *Research in African Literatures*, Vol. 42, No. 4. 2011. P.72-83

like he compares Melanie's condition being like that of a "rabbit when the jaws of the fox close on its neck". In this case, he has been chasing Melanie who could not rescue herself until she could not anymore. Moreover, when he was being questioned by the authorities at the university for his actions, he says that his plight is similar to that of a hunted animal; "a strange beast" (Coetzee 56). All the metaphors David uses for himself and others, often portraying himself as a hypermasculine predator, highlight how he perceives nature or animals. On his visit to Lucy's farm, he says that he is not someone who sympathizes with welfare organizations for animals, and he "does not like the people who work for them (Coetzee 73).

Vladimir Nabokov's revolutionary novel *Lolita* is a story of one man's paedophilia and obsession with his pre-teen step-daughter, Dolores Haze, but what we often ignore is the namesake herself. The entire novel is strewn with references to nature, with parallels often drawn to Lolita as a "nymphette" (Nabokov 45), or as Humbert Humbert, the protagonist, likes to describe the objects of his interest. Humbert is a symbol of the worst forms of male dominance: he romanticizes and eroticizes exploits and manipulates both nature and women.

The similarities between David Lurie and Humbert Humbert are striking. They are both well-educated, privileged white men from cities, descending into the countryside for their own means of exploitation. Their thinly-veiled misogyny under layers of urban sophistication is ripped away once they are confronted by raw nature.

Lolita is the innocence of ecology. She lacks the sophistication displayed by the much older and experienced Humbert Humbert. Although innocent, she is far from meek. She is raw and crass, unafraid and unashamed of her growing sexuality, fiercely independent at her young age. Her independence is observed when she is in direct contact with nature: in the summer camp Camp Q, as well as in her desperate ministrations to visit Hourglass Lake. It is in Camp Q that she comes to term with her sexuality, in the forests, with a friend and the camp councilor's son. She thrives in contact with nature and her only glimpses of freedom from Humbert Humbert's diligent eye comes through the moments she spends climbing rocks, or hiking, or wanting to watch traditional dance forms. Nabokvo writes "...where she passionately desired to see the Ceremonial Dances

making the seasonal opening of the Magic Cave, and at least three weeks to reach Elphinstone, gem of a Western state where she yearned to climb the Red Rock.... Drunken row with her gigolo..." (Nabokov 238)

Although Humbert soon whisks her away on a road trip through the beautiful American countryside, she continually resists, finally taking control of her life in a school play where she plays Artemis, enchanting and manipulating the hunters. She elopes with Clare Quilty soon after, and leaves a string of mocking clues to Humbert through a maze of motels and drive-ins throughout the American countryside.

It is she who initiates her sexual relationship with Humbert during the road-trip and she who revokes her consent the moment she finds out Humbert has lied to her about her mother's death. Her actions fail, however, as she has nowhere to go and is left in the mercy of her conniving stepfather.

Humbert tries to reclaim Lolita again after many years, after receiving a letter from her asking for financial support. However, she firmly states that she would never go back to him. She points out his exploitation and he is guilt-ridden, finally trying to redeem himself by murdering Clare Quilty (his nemesis and toxic mirror-image) and giving himself up to the police.

Throughout the novel, Humbert compares her to butterflies - innocent, frail, and elusive. He views her with clinical precision, a man trying to pin down a butterfly as a trophy; he says, "...like Botticelli's russet Venus—the same soft nose, the same blurred beauty." (Nabokov 308) However, Lolita herself embodies metamorphosis, from a careless teenager to a strong, self-actualized woman. Just like Lurie, he begins to see himself as a beast; he says "I loved you. I was a pentapod monster, but I loved you." (Nabokov 324)

Both David Lurie and Humbert epitomizes the white colonialist who descends from affluence, carrying with them the Eurocentric sophistication they try to impose on indigenous nature - America and South Africa, conversely, Lucy and Lolita.

To conclude, it is important to mention that women and nature has been seen analogous in terms of their suffering at the hands of the dominating white male. There can be a very clear distinction drawn between the destruction of nature and the feminine. And in these two novels explored in the paper, we find

how the women are often compared to meek and enduring, but at the same time, they also derive most of their strength from nature itself. Lucy and Dolores both find themselves in the arms of nature. They both evolve through their contact with nature and seek to assert themselves through their associations of nature. Thus, the role of nature as a form of empowerment for these women is indisputable, and in Vandana Shiva's words, destruction of nature means a "destruction of their survival base."*

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Baromas, Disastrous Effects of Globalization on the Rural India

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Abstract:

The novel *Baromas* (Twelve Enduring Months) written by Sadanand Deshmukh rightly presents the deplorable condition of farmers and agriculture sector in the era of Globalization. The rapid spread of Globalization in the 21st Century has brought many changes in the lives of common people living in developing countries like India. No country is free from the positive and negative consequences of this global phenomenon. The present paper depicts the shift in the lives of farmers due to spread of Globalization and the inevitable changes brought by it. The fatal impacts of globalization on Agriculture, its production, the government view about it are discussed along with its dreadful effects on the people who are related to the agriculture. The paper rightly indicates all these impacts of Globalization on rural India.

Key Words: Globalization, Agrarian Culture, Farmers, Cultivation, Crops, etc.

Introduction:

Ensuring Human Rights to the every citizen of the country is a main challenge before the government. There are many factors affecting the implementation of Human Rights, Globalization is one of them. The term Globalization is widely used after the publication of Marshall McLuhan's *Gutenberg Galaxy*. "Globalism" appeared for the first time in the 1986 second edition of the *Oxford English Dictionary*.

Definition of Globalization

Globalization (or globalisation) refers to the worldwide phenomenon of technological, economic, political and cultural exchanges, brought about by modern communication, transportation and legal infrastructure as well as the

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political choice to consciously open cross-border links in international trade and finance. It is a term used to describe how human beings are becoming more intertwined with each other around the world economically, politically, and culturally. Although these links are not new, they are more pervasive than ever before. (1)

Globalization defined as the increasing process of interdependence and interconnectedness between deferent political, social, and economic components of the world. It is the way in which the world is seen as a global village. Globalization become wide spread because it integrates people across their international borders, making the world operate as the village and therefore making free movement of goods, capital and information, (Bukagile, G. R, 2008).

Globalization refers to the worldwide integration of government, policies, cultures, social movements, and financial markets through trade and the exchange of ideas, (Schaefer, R. T, 2004).

Generally, Globalization is a process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment and aided by information technology and it has positive and negative effects on the Human Rights of the people in developing countries like India.

Literature and Human Rights:

Literature is the mirror of society as it re-presents the issues related to the condition of different groups in the society. It can be also treated as an agency for ensuring rights of all human beings because it makes the subaltern to speak, Gives voice to the downtrodden sections of the society. Literature has also paved the way for initiating some political/social movements for the betterment of society for instance dalit writing, feminist fiction etc. Literature has become a route for accomplishing the human dignity of all human beings.

Women's Rights, Children Rights and their Exploitation, Rights of Dalits and Marginalized Sections of the society, Rights of Animals, Rights of Aged people, Pitiabile condition of adivasi community, violation of peasants rights, rights of homosexuals like gay and lesbian etc. are depicted in the various forms of literature.

Baromas, an overview:

The novel Baromas is originally written in Marathi by well known Marathi writer Sadanand Deshmukh. Vilas Salunke has translated this novel in English adding the title Twelve Enduring Months. It presents a gripping tale of a farmer's family in contemporary India. Its realism is so convincing, content so genuine and near perfect, form so aesthetically pleasing that it could become one of the best regional novels in World Literature. A representative tale of Indian farming that depends on the erratic rain-god on the one hand and the expectancy of high market returns on the other, both of which rarely come to the farmer's aid, the tale develops a point of no return. Deeply rooted in the Vidarbha soil, Sadanand Deshmukh, a regional novelist of repute in Marathi, captures the tragedy of the honest, god-fearing but hard working Tanpure family. The tragic inevitability of the plot, its down-to-earth characters and its near perfect realism helps reach the novel to a pinnacle of artistic achievement.

Disastrous Effects of Globalization:

The rise of globalization has changed every walk of human life. The agrarian culture was not exception to it. Many fatal effects of Globalization are depicted in the novel Baromas, some of them are as following:

Contamination of Fertile Soil due to Chemical Fertilizers:

The excessive use of chemical fertilizers has proved only short term profitable activity but in long term situation, the fertilizers have destroyed the rich and fertile soil. Nanu, grandfather of Eknath (Central Character of the novel) used to give the example of dying soil like:

“why do we give liquid chemical to a bull taking part in a race? To make it run faster and win a race. Okey, the bull looks bright for some days, but after the chemical washes out of the body, the bull dies of exhaustion. In the same way, this soil will die of over farming one day. It will not have the strength to give life to the crop”. (07)

By giving the example of the feeding chemicals to bull to win the race, Nanu explains how the soil will die due to excessive use of chemical fertilizers.

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Increasing production cost:

With the introduction of Hybrid seeds and Fertilizers, the production cost of farming is increasing. Though the production has been increased, the farmers are not getting any benefit due to the rising cost of production. Sadanand Deshmukh comments on this strange situation of farmers as

Over the last ten to fifteen years, the soil had certainly yielded good retunes. The new chemical fertilizers worked wonders for the first few years. Modern hybrid seeds too had arrived along with the fertilisers. Pesticides followed to take care of the tender, fresh harvest. As production increased, so did the cost of inputs. It became difficult to make ends meets while covering the expenses of the farm. there was no alternative but to sell it to pay off the loan and stanch the creeping interest. (05)

The farmers have to take loan from different banks or money lenders to purchase the chemical fertilizers, hybrid seeds and pesticides. It results in to the increasing cost of production and farmers have to sell the crop in the market immediately after the season of harvest on low prices. As the Globalization changed the cropping pattern, the increasing cost of production drained the real benefits of the farmers.

Broken family relations:

The broken family relation is the result of growing Globalization. Though the world come together, the relations between family members have been fainted. Mainly the relation between Madhu and his wife Alka are broken. Alka, a city breed girl from a well to do family, finds it very hard for her to adjust in the family of Eknath. She always complains for the poor condition of Eknath's home and finally moves to her parent's home permanently. Even the relations between Alka and Shevantamai (Mother of Eknath) are very harsh. Shevantamai always insults Alka for not co-operating with her regarding family matters. Shevantamai is a typical traditional woman who feels that women has to suffer for the well being of the family. Shevantamai is illiterate and traditional. In one occasion, when Alka burns bamboo for cooking food, Shevantamai shouts:

"Oh, you speaker of the pure language! Don't you understand the sanctity of a household? Do people ever use bamboo for cooking?

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Don't you know when bamboos are used for burning? The dead body is carried on a bamboo stretcher on its last journey and the bamboos are burned along with the dead..... now you husband and wife had better eat that food. We will not touch it; we will go hungry; we will sleep covering our belly with leaves." (13)

Even, Alka humiliates Shevantamai whenever she gets opportunity. The relations between these two major women characters in the novel are hostile. There is no unity between the two brothers Eknath and Madhu. Madhu is a vagabond and is behind searching hidden treasure by digging graveyards and other desolated places around the village. He does not help her brother Eknath in field work on the other hand wants to have all the excellent facilities in the home.

Corruption:

The life of simple rustic people was ruined by the corruption and excessive desire of the people for earning more and more money. Eknath who is a well educated, does not get any job as he is unable to pay heavy donation for getting the job of a teacher. The villagers make fun of him saying:

You have given so many exams. Was it of any use? Has it taken the dust out of your life? ... is you can't make it, just leave it. Forget all that you have done in your life so far. Forget all your education and start working on the farm...." (33)

Even the government officers require money to give simple documents to the farmers regarding their bank works. The illiterate and humble farmers are arrogantly treated and harassed by the government officers. Balimama, maternal uncle of Eknath, is exploited by Talathi Kamble for getting bribe of 50 rupees. He visits the office of Talathi for eleven times but does not get the farm documents. Tukaram Farate, friend of Madhu tells him:

Even if you visit fifteen more times, he will have no mercy on you. I've experience it. Give him Rs. 50 and see how quickly he gives you the papers. (79)

Restlessness in Young Generation:

As the fruits of globalization were snatched by only small proportion of the society who were already in well condition, the restlessness among the education young generation is reflected. Madhu and his gang is the best example of this mentality of young generation. The educated youngsters try to become rich by using shortcuts. They search for hidden treasure in the village locality. Eknath thinks over this strange situation, he feels

What is the future of our villages? Farming does not yield a good harvest, and if it does, agricultural produce doesn't fetch a proper price. You don't actually "see" the money and yet you can't manage without money. ... we know that a man teaches a couple of hours for a salary of Rs. 15000 to Rs. 20000, while another who is equally qualifies, is not able to get even Rs. 15 a day. When I compare, I feel that other man is happy and I'm not... Tejrao Khapke says, "If things go on like this, there will be a revolution in the county, and the mentally deranged people will have caused it. The result will be chaos, violence and bloodshed." (64)

The reaction of farmers is found in the agitations of Farmers, Organizations, but the leaders of these organizations were also selfish and used the farmers' movement for their political gain.

Crave for Luxury:

The Globalization presented the wrong picture of happy life in the minds of villagers. The imaginary picture that materialistic development is the sing of happy life is created in the minds of people. Alka, Madhu and his friends, Eknath and other villagers are victims of this mentality. Alka always complains for lack of luxury in the home. Mugutrao, an old farm worker, always watches TV to see the luxurious life presented in the TV. He is the best example of how globalization has affected the mentality of the common people. His crave for watching TV is described as

At that moment cam Mugutrao with half a dozen kids from the lane, making a lot of noise.

"Eknath bhau, put on the TV, good songs are coming on."

"Arre, go to hell. Don't bother me"

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“Start it, Eknath Bahu.”

“Go to other. Why do you keep bothering us.”

“Your’s is a colour Tv, that’s why.”

It indicates the crave of Mugutrao, an illiterate old villager for the luxurious life. Everyone wants to have more and more money to live luxurious life full of materialistic amenities.

Thus, Sadanand Deshmukh has rightly captured the effects of globalization on the calm and tranquil life of villagers. The crave for development and desire to earn more and more money has changed the mentality of people. The multinational companies and corrupt politicians are exploiting the simple and ignorant villager in many ways is the reality of Globalization.

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'Virtuality', 'Virtuosity' and 'Orality': Role of Humanities

Ravi Bhushan*

Abstract:

Perhaps the 21st Century will be registered in world history for unimaginable intervention of digital technology in human life. In fact the only discernible difference between man and machine has come to be the former's capacity to think. Even that distinction is under serious challenge, in case artificial intelligence (AI) project becomes a reality. Life in its entirety has been preserved (stored) in 'microchip'. Due to this unprecedented onslaught of technology; virtuality, individualism and self centeredness have come to define modern life. Basic human traits of love, community, sharing, collaboration etc. have come under serious attack. One has to remember that human beings by nature and character are meant to be interdependent. We as humans are governed by three principal duties – to God, to oneself and to others (Samuel Pufendorf, 17th Century German Philosopher).

Literature has always reflected upon evolution of human society. The 'agrarian phase' of literature focused on village, family and community life; the 'industrial phase' focused on mechanical aspect of human life (man became machine); the 'microchip phase' focuses on robotics/humanoids devoid of human emotions and contemplation.

Notwithstanding globalization and digitization, we need to revive the agrarian phase of literature where community based life shall be strengthened and made central. We need 'talking' and 'thinking' communities and not communities of microchips. This would be possible with reinstating the use and practices enshrined in our oral folk narratives and discourses of wisdom like *Ramayana*, *Mahabharata*, *Panchtantra*, *Jatak Kathaye*, *Kathasaritsagar*, *Silapathikaram*, *Manimekhlai* etc. at all the levels of education and social life. The proposed paper is a critique on role for humanities in these crucial times.

Key Words: Virtuality, Virtuosity, Orality, Humanities, etc.

Introduction

Let me position my paper in the perspective by raising 04 fundamental questions on humanity: What is our Genesis? Where do we go from here? What do we do? Why do we do? I think answers to these questions could explain the

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role and relevance of literature and humanities in the prevailing times of Information Communication Technology (ICT) and Globalization. The entire argument can be structured around three words; computing, contemplation and humanities.

Computing

Perhaps after the invention of Printing Press in the 15th century by Gutenberg, invention of internet in 1950s has been the biggest and most significant contribution of science to human life. Because of internet life has gone for complete change. Deep penetration of ICT has resulted in the flood of information available to us which we aren't able to handle. Life has come to be defined in 'numbers' and quantifiable terms. Numbers are so seductive to us that we have turned into 'quantified self enthusiasts' - number of likes on Facebook measures our popularity. Success has turned into a number game and not a sum of experiences and resultant meaning. Sociologist Sherry Turkle in his book *Reclaiming Conversations: the Power of Talk in a Digital Age* (2015) writes that our quantitative selves leave data trails that are the beginning of our stories, not the results, not the conclusions. He further says that numbers are good for information but we shall go for constructing a meaningful narrative for ourselves? Similarly Jamie Holmes in his book *Nonsense: the Power of Not Knowing* (2015) says that EXCESS of information is not ACCESS to knowledge. Less information leaves one to contemplate and create. Internet and the related world of technologies (social media) dictate our personalities, politics and relationships. Of course like Printing press, internet has made information democratic and accessible to everybody. But the divide between Networked and Non-Networked groups persists. The luxury of 24x7 technologies is not without its inbuilt perils. The man credited with the invention of World Wide Web (WWW) in 1989, Sir Tim Berners- Lee, Professor at Massachusetts Institute of Technology, USA and University of Oxford says that internet can be 'ridiculously revealing' and poses risk to individual privacy. He further says that "you can't mess with human rights like that without massive unexpected and very disastrous consequences" (as quoted by Josie Cox in *The Tribune Trends*, April 15, 2017). Virtuality has replaced reality, as a consequence a word like 'Post Truth' has to be invented. Information has substituted knowledge; content is getting subsumed under the pull of Medium which portends a dangerous trend. The French Philosopher Jean Paul Sartre in his book *Being and Nothingness: An Essay on Phenomenological Ontology* (1943) describes such a tendency as 'Bad Faith' - our natural capacity to deceive ourselves, tendency to believe we are not who we really are (as quoted in *The Hindu*, February 22, 2017)

Contemplation

The onslaught of ICT and its perennial digital distractions has resulted in digital humanities - human beings as multi-taskers. We shall remember that multitasking is a behavior of animals and not human beings. Human culture is based on deep attention, which has been replaced with hyper-attention. We are losing space and capacity to think and contemplate. It has come to computing pitted against contemplation. To exemplify computing versus contemplation; the former forces split attention and multitasking, whereas the latter induces deep attention and single tasking.

Reading a book (contemplation) provides space and pace for contemplation. It offers different and differing contemplation. Book is a democratic process whereas Internet is elitist. Book enables to engage with other and itself as other. Tabish Khair says that book reading is like slow driving – facilitates observation of nature on the way; Internet is like fast driving – reaching the destination faster but losing to watch nature on the way. The overdose of technology and automation has resulted in massive unemployment. The All India Council for Technical Education in March 2017 declared that 60% of the eight lack engineers graduating from technical institutions across India every year remain unemployed (as quoted by Anil K. Antony in The Hindu, April 2017). He further cites John F Kennedy who said in 1960 “ in every kind of endeavor, in office work as well as industry, in skilled labor as well as common tasks, machines are replacing men and men are looking for work”. The worst affected is agriculture sector, which used to be the largest job giving sector.

Role of Humanities

In the backdrop of computing versus contemplation, what is the role for humanities (literature) in these crucial times of virtuality demolishing virtuosity. In my opinion, the primary role of literature shall be to foster contemplation and create knowledge societies. In order to accomplish the desired objective of humanities one has to understand the comprehensive definition of literature. Munshi Premchand defined literature as a device to examine life. He further says that literature enlightens, elevates and enthralls. Literature is restlessness of an artist. According to him there is a subtle distinction between literature and Propaganda. The former brings out gradual change in the system whereas the latter uproots a system. English novelist George Orwell defined lit by asking why I write - for aesthetic enthusiasm, historical impulse and political purpose. According to George Steiner (1968) literature is not studied for information, message in literature is not verifiable and literature is not paraphrasable; its language is not cryptic but Delphic (obscure, ambiguous, vague and oracular). Literature is about literariness (multiplicity of meaning- emotive) and not literal

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(singularity of meaning- referential). Noam Chomsky in his essay *Responsibilities of Intellectuals* (1967) says that the responsibility of intellectuals (litterateurs) is huge because it is about discovering, exposing and sustaining truth; truth not in terms of factual truth but as value system. Literature in terms of linguistics is togetherness of word and meaning. Creative use of language is literature. Hence literature is beyond time (within time or about a particular time would be history) and literature is not medium of communication for Information.

The mandate of humanities (literature) is to make us contemplate and discover truth. Indian Aesthetician and theorist Bharthari said “if the light of the word wouldn’t have been there the world have been dark”. Literature must lead to *Rasa* through ‘thought’ and ‘Feeling’. The 20th Century Indian aesthetician Ananda K. Coomaraswamy says that art is expression informed by ideal beauty. English philosopher Francis Bacon in his essay *Of Studies* (1625) said “Reading makes a full man, conference a ready man and writing an exact man”. Literature should inculcate such a reading encompassing thought and feeling.

The evolutionary trajectory of humanities (literature) could be categorized in three broad phases. In its agrarian phase, village, family and society were at the centre; in its industrial phase, urban replaces village and machine and in its current microchip phase, human being is being replaced with humanoids and robots. The functions of literature in the stated phases are supposed to be as mirror (self reflection), lamp (enlightenment), anvil (place for testing and constructing truth) and as potter (poet is like a potter and world is like a pot). Literature in Indian context works on the binary of potter and pot unlike the west model where poet is like a carpenter (crafter). Munshi Premchand defines the role of humanities as not for ‘art for art sake’ but for ‘social change’. He says that literature should create simplicity and not import simplicity.

Conclusion

Let me reiterate the humanities (literature) should answer basic questions on our genesis, our destination, our actions, reasons for our actions. The pedagogic implications of humanities should facilitate not only linguistic and communicative competence of our learners, but also the intercultural competence. Prof. Bhalchandra Nemade in his book *Nativism (Desivad)* (2009) says that teaching of literature should enable our learners to appreciate and appropriate our classic narratives of humanism like *Ramayana*, *Mahabharata*, *Panchtantra*, *Jatak Kathaye*, *Katha Saritsagar*, *Silapathikaram*, *Manimekhlai* etc., in terms of competencies aforementioned. These Indian epics are ethical texts (diversified value texts) and not ideological texts (propaganda). Literature in

this age of fast forward technology should enable us to 'stand and stare at nature'. (1424 words)

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Girish Karnad's *Tughlaq*: Exiled from Himself**Rukhaya MK*****Abstract**

The article exemplifies the identity crisis of the titular character in Girish Karnad's *Tughlaq* as the various characters act as foils to the protagonist and are emblematic of the discord in his personality. Other phenomenon like the kingdom and the subjects also mirror his state of being. Various motifs like the guise motif also serve to demarcate the distinction between the mask and the man. The analogy of chess functions as a powerful emblem of his manipulative self. The divorced aspects also point to the bifurcated temperament of the Sultan and the existential dilemma he finds himself in. The playwright also utilizes structural devices like the deep and shallow scenes that set out to delineate the persona of this dreamer as he embarks on a quest of self discovery.

Key Words: exile, self-discovery, identity crisis dream, power, politics, etc.

Idealism and practicability, practicability and politics, politics and power- this underlines the major theme of Karnad's *Tughlaq*. *Tughlaq* is a man full of ambiguities as history terms him 'the wisest fool' and Ratan Singh calls him an 'honest scoundrel.' Perhaps these two epithets summarize his character in a nutshell. The different actors around him appear as projections of the various aspects of his persona. The identities of the various people, his subjects, the objects around conglomerate to build a towering personality the play is centered upon. The first seven scenes have *Tughlaq* looking forward in anticipation. The latter six scenes have the Sultan looking back in regret. Therefore, the play structurally portrays the former and the latter selves facing each other: a mirror reflection. This is the theme the play exemplifies through the metamorphosis of the persona of a dreamer – self recognition and self-discovery.

The Guise Motif

The guise motif shadows forth the conflict between the mask and the man. The guise of Abbasid which Aziz adorns is an external projection of *Tughlaq*'s guise. *Tughlaq* himself recognizes his reflection which is why he

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forgives Aziz. U.R. Anantha Murthy points to “what he is in spite of self-knowledge and an intense desire for divine grace” (Murthy 145). As the play progresses, the distance between the mask and the man starts decreasing till they virtually become one, with Tughlaq’s face to face encounter with Aziz. There is complete self-realization at this stage. This also marks the engulfing of the gap between the deep and the shallow scenes, so that Tughlaq encounters his other half. As Aziz relates the various stages in his life to Tughlaq, the incorrigible logic and indelible reason come back to Tughlaq in all familiarity; which is why the Sultan retorts with undisputed familiarity: “Yes, that was a rather important stage” (217). Structurally, the mixing of the deep and shallow scenes also bring together the Sultan’s deep and shallow selves together where the significant and the trivial no longer separate itself from each other. It demarginalizes all social hierarchies and inhibitions.

Aziz/Aazam

Aziz is perhaps the closest parallel to Tughlaq that is the most aziz (lovable) to him. This is why the Sultan pardons him even though he makes a fool of the Sultan. Aazam is the innocent thief in Tughlaq aware of his own follies and foibles; and together the pair in the akara makara tradition pays a tribute to the epithet “the wisest fool.” Aziz is an opportunist and never misses a chance to climb up the ladder. Aazam is not a perfect fool, but intellectually he is no match for Aziz. Even though he protests against Aziz, it is Aziz who always wins. Aziz exclaims to Aazam that his logic is “a bit too subtle” for him (153). And Aazam acknowledges the same: “You are a clever man...I know, I am a fool” (198). Aziz is precisely that attribute of Tughlaq that wants to inflict injury and punish the person for getting afflicted by the injury, through his inscrutable logic and reasoning.

AZIZ. What’s the point in raping for sheer lust? That’s a mug’s game. First one must have power, the authority to rape! Then everything takes on meaning. (197)

AZIZ. One should be able to rob a man and then stay there to punish him for getting robbed. That’s called “class”-that’s being a real king! (198)

AZIZ. But since Your Majesty came to the throne, I have been most devout servant. I have studied every order, followed every instruction, considered every measure of Your Majesty's with the greatest attention. I insist I am Your Majesty's true disciple. (216)

The comic pair Aazam and Aziz has also proved to be an effective tool to reflect the conflict in the Sultan's mind. The conflict goes on increasing towards the end. He eventually becomes Mad Muhammad as his traits leave one by one and is left only with a sense of hollowness and the inevitability of death. There is one aspect in which Aazam dominates over Aziz with respect to Tughlaq; that is in his pessimism. Aazam is often pessimistic about everything with the feeling that the end is around the corner and Aziz terms him as "a hopeless case." Likewise, Tughlaq always contemplates suicide. Towards the end (197), both Muhammad and Aazam are fed up of life. There is a touch of regret in the voices of both. Aziz does not lose hope and always has a strong survival instinct. He too possesses idealism, an idealism that does not manifest itself. He is also scientific and logical in his philosophy like Tughlaq: "No man is free of crime. Only if he commits a crime will his virtue be recognized" (197).

Najib/Barani

Najib/Barani points to the dialectic pair honest/scoundrel. Barani is a man of integrity, and Najib is practical without scruples. Najib embraces Islam with the wish of bringing the kingdom of heaven on earth, but realizes that it is not possible. Therefore, he has decided to seize the present moment. At the same time, Najeeb also foregrounds the politician in Tughlaq, and Barani, the historian. There is definitely a historian in Tughlaq in that he wants to make history, rebuild history and become history.

He describes to his courtier Shihabuddin his "hopes of building a new future for India."

MUHAMMAD. ...one day, I shall build my own history like this, brick by brick. (194)

MUHAMMAD. I have something to give, something to touch which may open the eyes of history but I have to do. (198)

MUHAMMAD. History is ours to play with -ours now.(165)

However, the politician dominates over the historian; idealism and practicability do not walk hand-in-hand. The end to history is achieved by the erroneous political means. The act of prayer that is the holiest to Tughlaq is polluted by him, when he utilizes the same to slay his father and brother. In order to build a secular empire, he favours the Hindus more and practices pseudo-secularism in the process. What is ironical is that instead of blurring the distinctions between the two communities, he constantly reminds them of the same through his pronounced partiality to the Hindus. The abolishment of the Jiziya tax is an advantage to the Hindus; however it scars the sentiments of the Muslims as it goes against the basic tenets of the Quran. His move to attribute to copper coins, the same value as silver dinars acts against himself as each Hindu household renders itself into a mint for producing counterfeit copper currency. His move to develop his Kingdom into a liberal land remains a castle in the air as people are oppressed like never before. Aparna Dharwadkar tells us how Barani describes in the *Tarikh-i-Firoz Shahi*, the move from Delhi to Daulatabad as disastrous, as it destroyed the flourishing Islamic capital of Delhi and cost thousands of Muslim lives (Dharwadkar 104). Most of the uprooted journey died during the journey. And all of this, just to showcase how a Muslim ruler chose a Hindu capital. With the death of Najib, Tughlaq is left at indecision, and his condition is worsened with the death of Aazam. Aziz and Barani are irreconcilable complementary aspects, and with their pronounced departure life comes to a standstill. Bhasavaraj.S. Naikar asserts: "Most of the problems encountered by Tughlaq are the result of his inability to reconcile the polarities of his own nature and the tension between dream and reality."

Tughlaq rightly asserts that Najeeb is more loyal to the throne, than Tughlaq the man. Najib is politics minus all inhibitions, which is why he tells Barani: "Courage, honest and justice! My dear Barani, we are dealing with a political problem." (158) For Barani principles are a priority and he is more loyal to Tughlaq, the man.

Sheikh-Imamuddin

Sheikh-Imamuddin is the exemplar of the emperor's ideal religious self that he wishes to project. Somewhere, at the core of Tughlaq, religion is very dear to him. Nevertheless, it proves to be only a paradigm which he does not live up to. Sheikh-Imamuddin epitomizes this ideal, which is why the both look very

much like each other but have very little in common. One cannot fail to comprehend the conviction in his voice:” Do you think Parricide is a little thing? And fratricide? And the pollution of prayer?” (137). There is credibility in his tone when he opines that he had wanted every act in his kingdom to be a prayer, every prayer to become a further step in knowledge, every step to lead them nearer to God. Tragically, the act of prayer that is his shrine is desecrated by himself as he pollutes the act by murdering his father and brother at it.

MUHAMMAD. I have never denied the word of God Shiekh sahib, because it is my bread and drink. I need it most when the surrounding void pushes itself into my soul and starts putting out every light burning there. (14)

Shihab-ud-din and Ratansingh

Shihab-ud-din and Ratansingh portray that part of Tughlaq which deceives himself or treats the other as an “adopted half” Shihab-ud-din points to that aspect that is loyal to Tughlaq, the man and it takes a lot by the others to persuade him, the main being Ratansingh who takes him to the meeting. The scene is reminiscent of the convincing of Brutus in Shakespeare’s Julius Caesar. Paradoxically, Ratansingh betrays Shihab-ud-din.

Shihab-ud-din is all innocence and it takes Tughlaq a savage act to kill him. With the death of Shihab-ud-din, dies all the innocence in Tughlaq. Ratansingh conspires against Shihab-ud-din for political means, like Tughlaq deceives himself for political glory.

Young Man/Old Man

The young man and the old man symbolize Tughlaq in the first half and latter half respectively. The young man is fresh, full of aspirations and energy. At the beginning of scene eight, we find the young man waiting for day-break when the old man exclaims that the night does not seem so long when you stop waiting for the day-break. The young man waits because he has dreams and the old man does not because he is marred by disillusionment. He is overcome by death, decay and stagnation. He retorts how it is “hard to breathe in this eagle nest.”(192)On the entry of Muhammad, the young man fails to recognize him because at that young age, there is no self- realization. It is only when he

traverses life that the old man reaches self-discovery; and tells the young man: "Shut up, fool. It's the Sultan."

The Sultan recognizes his youth in the young man and declares that his is an age "when you think that you can clasp the whole world in your palm like a rare diamond." One must note how the young man is cautious and begs the Sultan to not go too near to the edge of the fort as it is a very steep fall. The young man is cautious, as he has so much to gain; the old man is not as he is nothing to lose.

Subjective and Objective

There are two sides to the Sultan- the subjective and objective. The subjective is manifest in his philosophizing speeches especially on pg.155 and pg.194.

I look at the Pleiades and I think of Ibn-ul-Mottaz who thought it was an ostrich egg and Dur-rumma who thought it was a swallow. And then I want to go back into their poetry and sink myself in their words.... Let's pray till our bodies melt and our blood turns into air....Let's be the light and cover the earth with greenery.

The torch, the gate, the fort and the sky-all melted and flowed in my blood-stream with the darkness of the night. The moment shed its symbols, its questions and answers, and stood naked and calm where the stars throbbed in my veins. I was the earth, was the grass, was the smoke, was the sky.

His objective self is manifest in the metaphors of the symbol of chess and the kingdom. Tughlaq himself declares: "My kingdom is what I am-torn into pieces by visions whose validity I can't deny"(165). Both the kingdom and subjects are reflections of his state of being. The persona of Tughlaq is best described by the metaphor of chess. A chess player must be intelligent and know how to make his moves. For Tughlaq, his whole life is chess, and the men associated with him are like pawns on a chess board who are nothing but puppets. There is no mercy to the opponent and they are shunned off mercilessly. The attack is not direct, but devious. He makes use of his own associations to kill his enemies. He persistently tries to solve problems on the chess board, his chess board being his kingdom. However, often we find him

playing with himself and defeating himself in the process. His idealism kills his practicability and his practical nature annihilates his idealism.

When Tughlaq refers to Ain-ul-Mulk as “my fellow champion in chess”, he refers to the only intellectual match for him. Barani, he says, is interested in only playing with the shadows of the dead; and Najib is too busy to breathe life into the pawns of chess.

Towards the end of the play, there is death, decay, disillusionment and stagnation. There are riots, murders and mugging without any control. Barani is perplexed at his own words that are capable of violence. The only attribute of Tughlaq that remains with him towards the end, Barani, is tired like the Sultan and wants to retire.

At the end of the play, Tughlaq senses the irreversible damnation of his soul, because consciously or unconsciously he had attempted to transform himself into another God. He is warned by Shiekh Imam-ud-din that he attempted to become omnipotent disregarding the Quran. His is a sin worse than polytheism (the only unpardonable sin in Islam), in that he attempted to become another God, and the Sheikh warns him against it. His last attempt to come to terms with himself is evocative of the last scene in Marlowe’s *Dr Faustus*, when he is reminded of the inevitable truth by the muezzin’s call:

Ashahado La Elaha Illilah

Ashahado La Elaha Illilah

(I testify there is no God other than Allah

I testify there is no God other than Allah)

Ashahado Anna Muhammadur Rasool Illah

Ashahado Anna Muhammadur Rasool Illah

(I testify that Muhammad is his messenger

I testify that Muhammad is his messenger)

...Allahu Akbar, Allahu Akbar

(Allah is the greatest of all, Allah is the greatest of all)

Here, though the prayer call refers to Prophet Muhammad, it also reminds the Sultan of himself, of his spiritual obligation. As he is “awakened” by

the call, he is thrown into a fit of existential amnesia as he is reminded of the nothingness of his being.

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Exploration of Dark Realities of Academic World in Jonathan Coe's *A Touch of Love*

Maruti Rau Vairat*

Abstract:

It can be seen that the Campus Novel as a genre emerged in 1980s, which not only explored academic themes but also served as a good critique of the academic community of the period. These novels reveal a stereotype of the people associated with the academic world as they depict a man of an ordinary intellect as teacher who carries certain prejudices; shows sexual advances towards students and very mean to claim other's intellectual properties. Similarly, the students' stereotype depicts a frustrated, unsuccessful, sexually starved character trapped in the scheme of the professor. The present paper deals with the exploration of the dark realities of the academic world depicted in Jonathan Coe's *A Touch of Love* (1989).

Key Words: campus, university, professor, academic world, etc.

A Touch of Love deals with the themes of Campus novel as it depicts the lives of the students and teachers and uses University Campus as its setting. But dissimilar to the previous one, Coe's second novel surrogates a character, Ted, who is related to the academic world as a former student but now is not a part of it. The said narrative scheme is not an abrupt beginning of the story or just an introduction of the central character, but it is a deliberate deviation from the characteristic features of the genre Campus Novel. It maintains a distance from the Campus life and provides a critical and satirical approach to look at it.

The real time referred in the beginning of the Part One is "17th April, 1986" which serves the dual purpose for the author one it adds a realistic time and space to the novel; and second it gives clues regarding the war. On Tuesday, 15th April, 1986 United States had opened a fire bombing against Libya which was popularly known as Operation El Dorado Canyon in the world history. But after the end of their conversation, he forgets all about her wife's queries regarding certain serious issues like war and starts concentrating on his business conversation.

The readers come to know about Robin Grant through a small exercise of Ted, that he practiced before he went to Robin, as a part of his marketing

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profession he takes a revision of the significant personal details of Robin. Through his description readers come to know many things about Robin's personality. This peculiar description can be found general about the students working on their theses at the universities. Furthermore, it is an established fact that the students who left back for the further studies found themselves out of friends or lonely. At the higher level of studies, they have to face tremendous pressure of their difficult studies and the society around. As a result they start behaving eccentric and many times insane.

The narrator describes his mental state as "depressed" and further goes on adding the evidences of it. In his description he reveals that Robin is giving the violent reaction to war events. This can be seen as a second reference of American bombing on Libya. These characters, Ted's wife and Ted's friend Robin are not directly exposed to the war, but they are behaving as if they have a serious threat of death due to war. This exaggeration is a kind of making ridicule of someone. Another pragmatic understanding of this reference is that these characters are leading a very boring life; and war is something that has a potential to change, irrespective of bad or good, their lives. Second interpretation of this reference is that these characters want to run away from the traps that they have created themselves.

From the beginning of the novel it is apparent that Robin is frustrated student, who wants to run away from the hostile situation in which he cannot complete his thesis. Another character of such type is Aparna, who is also going through the similar kind of state of mind. Robin while conversing with Ted reveals that –

"She lives alone now. In a tower block, right on the other side of town. The fourteenth floor. I'm the only one she still sees. They've all forgotten her. They got bored with her. (18)"

The question might be related to the race and nationality, but still it should be noted that, what is happening in their life has a special reference of campus. It is the reality of the society living on the campus of the higher educational institutes which generally advocate anti-racial thoughts in the society but in the personal life make the racial discrimination. The hypocrisy of a campus life is revealed through this incidence. Another thing that should be understood in this event is that Aparna has bought a book which is written by one of her friends who is also from India. Despite the race and nationality, Robin wants to point out how these people related to the higher education promote each other. This tendency of promoting a member from same group is commonly found in university professors, which is indirectly criticized by Coe.

Philosophizing the trivial things or theory of everything is continued in this novel as the characters use a high diction to depict comparatively very trivial things in their life. This kind of narration is already observed in *The Accidental Woman*, similar to it Robin as a member of academics used to speak in such kind of high diction. For instance – in the very beginning, when Robin, while speaking with Ted about his fight with his Asian friend Aparna, he reveals:

“What I mean is, a word can be a lethal weapon.’ He paused on this phrase, apparently pleased with it. ‘One word can destroy the work of a million others. A misplaced word can undo anything: a family, a marriage, a friendship”. (16)

In fact, Robin’s fight with Aparna can be seen as a trivial teasing between friends but it is documented in the language of a philosophical discourse. It also makes a parody of the highly educated people who always speak with an anecdote. In fact Ted is nothing to do with his fight with his Asian friend Aparna and the reason behind it. But it seems that Robin wants to relate it with the theory of communication, social confederations and the racial connections. The analysis of a trivial event on these different grounds is in itself a parody of the academic discourse of the contemporary period. In the same context Ted thinks about his relations with his wife Kate – “Friendship, he had always believed, was a meeting of minds, like marriage. Katharine and he not only understood each other as soon as they spoke, but frequently they understood each other even before they spoke” (17). In this instance too, the readers find that it is not the language of a casual memorization of marital relations.

Another significant fact about Robin’s personality is that without any hesitation he is consuming too much of alcohol that reveals that he is a regular member at these bars. But on the contrary Ted innocently thinks that it might be his fight with his Asian friend Aparna that makes him behave like this. But when Ted asks him about it, he throws a manuscript of his story and asks him to get the answer. The next section begins with the title “Four Stories of Robin Grant” through which readers can understand the psyche of the protagonist Robin. Similar to Robin the protagonists of these stories are facing the problems in their personal and social lives.

After reading the first story Ted admits very frankly that; the story does not explain anything but Robin has expected that Ted will know. “Why Aparna and I have never slept together. Does it not explain what seems to you to be a curious self-discipline in this respect? All this conversation is meaningless on the part of readers. They returned from the pub and on the way to see that Aparna’s light was on. Here, Robin reveals that ‘I always look up when I come fast here at

night. Her light is always on' (51). It reveals that this is his regular routine which he has denied initially.

In the next morning they visited to the university but unfortunately due to the over dose of alcohol Ted could not manage to visit his client Dr. Fowler. This is for the second time in the novel that he could not manage to meet him. For the first time he receives one note that "he would be available for consultation the next morning" (6) and next day at midday he came across another note "he would be away until Tuesday" (53). These two notes also reveal another interesting facts regarding the University Professor; that these people presume themselves away from their duties. It is very clear that the narrator is satirizing the University Professor and therefore very skillfully introduces Robin's research guide and Head of English Department Professor Dave and his honourable carving student Christopher. The pair exemplifies the stereo type of professor and student developed in campus novels. The narrator very minutely describes his physical and mental behaviour. For instance narrator describes Professor Dave as "thin bespectacled, and almost bald (56)". This is a caricature of the Professor who always behaves like the people around him where familiar with his "great" personality and he should according to it. He very slowly walks through the tables, sank into a seal with amiable wheezing like an asthmatic. When Hugh asks him about the department, he answers-"not too bad" it means he is not satisfied. This is another characteristic feature of the great academic personalities that they always found something to criticize or complaint. Two of his audience Hugh who joins them and Christopher his student were learning forward in anticipation and here something knowledgeable from the Professor, he neglects their curiosity and comments on the sugar lumps-

"The trouble with getting sugar in lumps is that two, is never enough, and three is always too much. Don't you find that? '(57). This kind of statement is made to neutralize the tension of his presence and to avoid the question regarding his theories. But Christopher very cleverly drags him into the academic discussion and by showing him the book of another Professor Kronenburg's on narrative aesthetics. Professor Dave passes a negative comment on it and calls it as a bit 'German' and theoretical. It means that Kronenburg's book is not practical. He also reveals that he had given his copy away to his nephew in Chipping Sodbury. It again means that the book is not that much worthy that should be included in his library."

In the campus novel it is generally observed that the academic community always criticizes each other and never considers others contribution in the field. They always pretend that they are sole persons, who know everything. In the end of their discussion on book, he also comments that

it is not meant for the older readers like him. Further he goes on discussing about the computers and software with Ted. These academic people always keep their knowledge with them and strive to know much from others. After listening from Ted, he also advises him that he should conduct the seminar on the campus that would benefit him and also show interest in one of Ted's products. Through this character the narrator wants to criticize the hypocritical nature of these men of knowledge.

Further in the story Ted was again joined by Robin. They discuss about the academic life on the campus. Ted suggests him that Hugh is not a good company that should be kept seriously. He inquires about Hugh and comes to know many harsh realities of University life. Hugh has completed his research work eight years ago but cannot get success to seek a job. He moves around the University campus, consumes coffee, tea and sandwiches and smokes several cigarettes. He discusses new books, new theories but cannot utilize the knowledge in the actual life. Ted asks Robin, why he doesn't get a job? Robin answers – "because there aren't any academic jobs". (59). This is a grave reality of the academic world. The students work hard to get the degree and invest all the significant years of their lives in reading books and making notes but unfortunately they face a great disillusionment from the field. Their expectation of guidance from their guides' works not fulfilled. Robin describes his research guide –

'Professor Davis is a brainless dick', said Robin, as he sat in the passenger seat of Ted's car. It was late in the afternoon and they were driving back towards Coventry.' The only radical and provocative thing about him is the number of macaroons he manages to get through in a single day I don't know what Hugh sees in him.' (59)

These Hypocritical scoundrels depicted in the novel build their career by writing a discourse and counter discourse of futility. Ted suggests him that Hugh should think realistically, and change his track. Robin informs him that it would be disastrous. He further adds—

'Anyway, Hugh's not isolated case. There are lots of people like him at this university. People who don't belong here anymore, but who like it too much to leave. Except that 'like' is the wrong word for this sort of person –it's much too positive—because anyone who likes universities that much really hates life itself.' (60)

All this realistic realization of Robin can be a part of his frustrated psyche or a part of alcoholic hangover. He further adds that Hugh is completely

unemployable as he has developed a kind of intelligence that makes him unfit to live in the company of others. Ted realizes that Robin has changed a lot. He remembers Robin when he is happy as a postgraduate student. Eventually they decide to go for a walk and think about Robin's second story.

In the next part, they go to visit Memorial Park to spend the evening together. The narrator uses a stream of consciousness technique to know that what they think the moment surprisingly; readers come to know that both were thinking about Katherine. Ted thinks how his wife Katherine discharges all her duties and fulfils her all the pleasure at home. It seems that he is still deeply in love with Katherine and their son Peter. But on the contrary Robin is a broken heart as he could not open his love for her in their college days and loses the opportunity to live a different life. This section can be seen as a comparison of two friends. Ted attempts to rejuvenate Robin's interest in life by memorizing the old happy days of the past. But it can be seen that the approach of these two friends is totally different from each other as both memorize the same event but Ted looks it in a happy and jolly mood but the same event was memorized as a sad memory. For instance – Ted memorizes their long bike drive with Bernie, Oppo and Little Dave at Grantchester. He remembers it as a memory of "full of hope, full of fun, full of joys of spring" (64). Ted compares this phase of their life as a scene from *Brideshead Revisited*. It is the novel by English writer Evelyn Waugh who depicts the romances of the protagonist Charles Ryder. Thus, the memory for Ted is a happy memory that he frequently memorizes to cherish his presence.

But Robin's memory of the same event is irritating as he thinks in a different perspective. He thinks that it was only a "drizzly May afternoon"(65). In which he was dragged from his desk where he tries to revise his work on August Strindberg and Anton Chekhov who wrote in the naturalistic tradition of literature and depict the alienated, frustrated life of the modern period. Therefore, the mention of their names should be considered as companions of the university. According to Ted, they use to speak idealistically and optimistically about all sorts of things ranging from art, life, books on politics. But on the contrary Robin counts different material points and thinks that his conversation with his friends was always about theories, books and different academic issues.

At the park when they were discussing about their past they were interrupted by a plastic ball, a little boy come to pick it up but Ted very playfully withdraws it and then offers it for three times which was incomprehensible of him. This is also disgusting for Robin. He feels that the father of that boy was staring at them. He changes face and shows his disgust very clearly and

indirectly suggests that he may go to his way. This behaviour is also eccentric and radical.

Second section begins by the mention the date 4th July, 1986, i. e. exactly after two months seventeen days. It is a totally different story and different profession. The narration moves from academic world to the world of advocates. The section opens with a letter of Alun Barnes to Emma Fitzpatrick about Mr. Hepburn case. Through the hints readers come to know that on 18th April, 1986 what happens after Ted leaves Robin at the memorial end of the part is as follows —

‘Ted began to walk away, down the path which leads from the memorial. Turning at the gateway, he gazed at Robin for the last time. He saw a figure huddled. On a warm summer’s evening, at one end of a park bench. Briefly it crossed his mind to wonder what on earth he might be thinking. Then he shook his head and made for the road. Robin was thinking: “Forces would seem to be conspiring against me.” (71)

Readers understand meaning of this event and the closing remarks of Robin in the next part of the story. His parents claim that Robin is mischievous in front of their child. At this point the readers come to know that Robin has appointed Emma Fitzpatrick to defend his case through the contacts of his friend Hugh. Hugh was also charged for plagiarism and he was defended by Emma which is another academic issue raised by Coe. Indirectly he wants to criticize the academic community for their dishonesty. These people plagiarize others idea and publish it on their name. This kind of conspiracy is always linked with these institutes of higher education. In between, Robin had a friend named as Hugh. He is in his thirty five but looks older due to tensions of higher education. When Robin’s research guide appeared on the scene Robin runs away and in his absence Hugh reveals his suspect that Robin is going through a mental breakdown. He counts all the systems of mental breakdown that were visible in Robin —

‘So, why hasn’t he been on campus for weeks? Why isn’t he sleeping, or eating, or washing, or shaving? Why does he never leave his flat? Why has he lost so much weight? Why did he try to make an urgent telephone call to me, his oldest and closet friend?’ (55).

Their discussion adds a serious tone to the satirical commentary of the narrator. Hugh reveals that he has seen thousands of students who left university campus without gaining the degree. This is a pathetic situation on the

campus of an institute of higher education. It reveals the dropout rate in the fields of higher education. The description of Alun and Hugh also focuses one more point that he is appointed as a contractual teacher for a bit of teaching at the university and earns about ten pounds a week. In modern period many of the universities prefer these research students to teach their class and create a kind of system of exploitation. Hugh was fined a few hundred pounds but it was far more than he had. University also insisted for the amount to set examples to others.

In the end of their discussion readers get the fact that Alun is a solicitor of a boy and his father who have accused Robin for child-molested and Emma is pleading Robin's case. It becomes clear that Alun and Emma are the contemporary rivals in their field.

The next section i.e. part three 'The Lover's Quarrel' begins with the mention date 'Friday 18th April ,1986 .' i.e. the next day of the date on which the story begins . This part is in which Robin Grant imagines his interview in distinct feature. This interview can be seen as an introspection of a person who is frustrated after facing failure on different fronts of life. This introspection also represents all the university scholars of the time. He answers to an imagery question about his time at Coventry University and his intellectual group –

'We did our best to turn Coventry into a center of intellectual and cultural debate, but frankly a lot of the time it felt as though we were fighting a losing battle. Naturally we modelled ourselves on the Parisian intelligentsia of the 1920s and 30s, but whereas Jean – Paul Sartre and friends had cafes like The Dome to meet at , we tended to drink our coffee out of paper cups in the local Burger King , opposite the bus station , or , if we were feeling flush , we'd go to Zuckerman's a mock – Viennese patisserie just down the precinct from British Home Stores . Anyway, I finally got browned off with the whole business, and effectively I had nothing more to do with them after April 1986.' (133)

This statement reveals the stark reality of the university scholars. The hot discussions on the contemporary social issues without relating it to the practical world make them isolated from the world. They cannot relate their theories to the Practical Solutions to the recurrent social problem. They were so hypocritical that they pretend themselves as a person of importance who holds the responsibility of all that is happening in politics, economics and society. There were just the falls mirror images of the great personalities in the contemporary academics .They can follow these ways of life but could not get

their though The statement clearly shows that they were lost their ways and in between the great confusion.

Robin also suggest the realities of his University group as he calls Hugh Fairchild (who was punished in the case of plagiarism)' as world's leading authorities on T. S. Eliot, except that nobody has ever heard of him'; (133). He counts Christopher Carter as 'the most obscure and undistinguished literary theorists in England, if not in Europe, if not even in the civilized world' (133); he calls Colin Smith as "an immensely respected poet, critic and man of letters, if it were not for this slight problem he used to have with getting out of bed in the morning, and if only (one can't help thinking) he had ever bothered to write any of the things" (133). It seems that all of them were unwillingly to grasp the opportunity that they have, instead they have preferred escaping strategy. It is very dark humour when Robin calls University as a place where they used to buy their sandwiches. Furthermore when he imagine question regarding the characteristic of their group, he answers – "Pallor, depression, extreme social gracelessness, malnutrition and sexual inexperience. You must forgive me if I sound bitter about this period of my life" (134).

He also faces a problem of identity as a University student he attempts to be a part of contemporary intellectual community but is not capable of doing so. On the other hand they are so far ahead in the academic world that cannot return to the practical life and accept the practical alternatives. Furthermore while speaking about his writing he remarks that "what gives it sort of thematic unity, is that it is all, without exception, unpublished" (135). His overall conclusive statement about his life at university during the period of four and half years of his Ph. D. he remarks – "oh, a number of things, really, a number of thinks. I've met some interesting people, and had some interesting conversation. I've sat and thought about this and that. I'm sorry to be so vague; I just find it hard to be positive about the tangibility of my achievements at the moment" (136). It further diverted to the politics, revealing his thoughts, confusions and indecisions about the current situations. He criticizes TWA Bombing, Thatcher's media, Reagan, Americans and shows disgust about their hypocritical behaviour in international politics. He shows his disgust by saying – "well I'm sorry, I don't feel free anymore. I feel powerless and frightened, and angry" (141).

Further the section continued with another mention of date i.e. Tuesday 15th July, 1986. It is for the first time in the story that omnipotent narrator speaks about Robin's relation with Aparna it is revealed that Robin never text her serious, though at one of the corner of his heart, he loves her. This section not only reflects the cultural estrangement of Aparna but it also focuses on other thematic concerns of campus novels like Racial Discrimination and academic

failure. Aparna is facing a problem of cultural estrangement and racial discrimination and as result cannot complete her Ph. D. thesis. Besides Robin is also facing the bewilderment as he could not complete his Ph. D. and caught in a falls case of child abuse against him. In fact he was there to get consolidation and support from Aparna as on the same day he has received a note from his lawyer Emma, that she is not ready to fight for him and advices him to change his plea from 'not guilty' to 'guilty'. The conversation between them reveals that in the academics world the students were exploited on the ground of gender and race. It directly suggests that though she is interested in living England. She has to leave it due to the social, political and most importantly academic factors. She is a bright research student but only due to her black colour and cultural difference, English Community on campus denies to take her serious. So everywhere on campus she became a matter of fun and laughter. Other students who were debating on the serious academic issues, at the campus restaurant, leave the table as soon as Aparna participate in it. The same thing is also happening with her research guide. She has written the stuff of hundred pages of her thesis but her guide is not interested in reading it he only remarks it as "interesting" or "potential" but finally suggest that 'it needed tidying' or label it as "emotional" and 'aggressive'. Another significant thing is that Aparna's thesis purviews Indian English literature and these white men with their imperial critical output attempt to judge them in their point of view. Aparna reveals that how his research guide take her visit trivial and entertaining instead of consider it as a serious business. This is the harsh reality of their academic world where the research guides exploit their students on various grounds. Dr. Corbett also insists her for supper some time and indirectly suggests his sexual aggression by telling her that his wife is out of station and they were free to do anything. She also reveals the racial discrimination carried out systematically by the white community on campus.

Both these characters are on the verge of depression and mental break down. Aparna has decided to go back to home with degree and Robin is also heading towards the suicide. He is there to get back his manuscript and ask her about its literary value. She very honestly tells her that she found his stories funny and strange. She comments that he himself had made his life miserable. Instead of soothing his mind and distract him from depression.

He finally realizes that he had wasted all his life for insignificant activities. He could not make a healthy and fruitful relation with any of his girlfriends. He could not be a literary author with certain intellectual limitations; he could not complete his Ph.D thesis and secure an academic job. As a result of this realization he threw himself down from the balcony.

The novel ends with a postscript written by Aparna who after several months of Robin's suicide visit Coventry and reconcile about the events. The novel with its experimental narration that takes liberty in the time sequence, story within story, inter-textual references reveals the stories of the students struggling to get success in securing degree and job. As a campus novel *A Touch of Love* explores the frustration of the students, their suicidal tendencies, hypocritical nature at teachers, unemployment, hostile interpersonal relations. On both the ground that is on experimental style and keen thematic concern novel appears to be a valuable contribution to the British Campus Novel.

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A Day Will Come When...

Shivkumar Agrawal*

A Day Will Come When...
The sun will be taken by the moon
in the darkest deep of the doon
in the world beyond this planet
and will make her love direct

Gold will be sold in weekly bazaar
Offspring can be had on computer wizard
A rat will live in a lion's cave
The lion will cry for life to save

The crow will eat pearls snow-white
And swan will go for waste in light
Snake bite will give life to a dead
Newly born child will deny to tread

That day perhaps...

The sun will come up from the east

And he will be ready with the feast

A thorny bush will outwit rose-bed
A living man will awaken the dead
Just to get a stomachful of bread
This, this man on the earth will tread

Towards the bodies buried in yards
Oh man, that day is not many yards.

* Department of English, Arts and Commerce College, Vaduj, Satara.

Do You Want to Love Me?

Shivkumar Agrawal*

Do You Want to Love Me?
Wow! Then come, come.
Come fast and hurry up.
Unclothe ye thyself,
Don't waste Time.
No, no. No my dear,
Only remove thy clothes of culture
Wipe out thy national identities
Clear off thy existence by religion
Wash-out thy personal considerations
Thy ego,
Thy respect,
Thy faiths,
Thy beliefs,
And all, all that you have put on.
Remove it immediately and come on.

Be an absolute human being
Be a child of mother-nature
Free from doubts and beliefs,
Be a selfless borne creature.

I know that you are a man
Or I know that you are a woman
But I want a true human being
If thou art one,
Come fast.

With thy arms. . . wide open,
And thineeyes. . . but shut,
Mind. . . free from all doubts,
And with no head in heart.

* Department of English, Arts and Commerce College, Vaduj, Satara.

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- Paper should be in Times New Roman Font with 12 font size on A4 paper printed at single side. Margin should be 1" (inch) on four sides. The softcopy of the paper also be sent to the publisher in MSW-97-2003 by email.
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- The contributor should strictly follow 7th edition MLA style sheet. Don't use Foot Notes instead, use End Notes.
- The paper should not exceed 3000 words.
- The paper must be acknowledged with i) A declaration that it is an original work and has not been published anywhere else or sent for publication ii) Abstract of paper about 200 words and iii) A short bio-note of the contributor(s) indicating name, institutional affiliation, brief career history, postal address, mobile number and e-mail, in a single attachment. Please don't send more attachments. Give these things below your paper and send all these things in a separate single MS-Word attachment.
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