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P. A. Attar H. B. Patil



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EDITORIAL

It is my great pleasure to present you the June 2018 issue of *Critical Space*. As usual, the Critical Space Community has showered a number of papers on variety of topics of academic importance and contemporary relevance. Dr. S. Veeralakshmi's article undertakes the analysis of Dominican American writer Junot Diaz in the light of the diasporic feelings and the actual process of cultural assimilation. Dr. Sudhir Lendave analyses a Marathi play *Shaniwar Raviwar* in connection to its exploration of the theme of absurdity. It can be seen that the absurd philosophy is a foreign phenomenon for Indian writers and readers, but Aleakr has revealed its recurrence and relevance in Indian Context by using the typical Indian situations. Kasturi Sinha Ray deals with the dystopian science fiction of Kazuo Ishiguro in which the author has evoked the reader's response in order to bring the meaning in the text. The textual references and a keen observation of the minute details of the novel reflected in the paper makes the article interesting to read. Dr. N. G. Wale reflects a survey of Indian English Drama with an illustrative critical commentary. The paper not only makes us acquainted with the significant dramatists but also unfolds the stages of developments and the maturation of the tradition. Dr. V. Shoba's article explores how the different dimensions of life are revealed in Willa Sibert Cather's *O Pioneers!* Dr. Pooja Joshi investigates the teacher's role in cultivating the critical thinking in the heterogeneous class. By considering the multicultural factors that potentially influences the learning experience of the students. The article is important to understand value added teaching and learning process. Dr. Vidya S. Lendave in her article deals with Amit Chaudhuri's novel *A New World* in the light of the dynamics of 'Transnationalism'. The article explores how the author has revealed the multicultural and transnational society in which the socio-cultural context is altered to formulate a new transnational and multicultural world. Maram Samman explores Joseph Kramm and Suzan Glaspell's bird imagery and analyse it in the context feminism. The paper is interesting to read as the author has provided a solid ground of textual references in order to compare the motif of these authors behind the use of bird imagery. Dr.

Sunil Sagar in his article undertakes a brief review of the life and works of Mohamed Rupani and highlights his contribution in the Gujarati translation of Shakespeare's Drama and Sonnets. It can be observed in every issue, that we have at least one paper on ICT oriented pedagogy. In the present issue Vandana Mishra's article explores how language laboratory can be used as an important tool in imparting the communication skills among the students. I hope that you will find this issue interesting and worth reading.

- Dr H. B. Patil

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Note

As per UGC Notification on its website, (below mentioned web link) the issue of *Critical Space* is published in June 2018 and the articles published in it are already accepted for the publication before the said UGC notification that is before 2/05/2018. The notification reads like this, ***“The UGC would also like to clarify that 4,305 journals which have been removed on 2nd May, 2018 were UGC-approved journals till that date and, as such, articles published/accepted in them prior to 2nd May 2018 by applicants for recruitment/promotion may be considered and given points accordingly by universities.”*** Therefore as per above quoted UGC clarification, articles published in this issue are liable to calculate its points for PBAS/API.

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The Dominican's Transnationalism: The Transnational Fluidity of the Dominicans in Junot Diaz's Works

Dr. S. Veeralakshmi*

Abstract:

Globalization forms a backdrop to transnationalism. The trade carried all over the world gives a common mode of life to all people. Transnationalism is a culture that exists beyond the border of a nation. Transnational citizenship is dual. A person can live either in the homeland or in the host land. It replaces the traditional single citizenship. The Dominicans become Dominican Americans with bi-national identity legally after immigrating to the States. This article aims at bringing out the transnational fluidity of the Dominicans in the works of the Dominican American writer Junot Diaz. Junot Diaz, as a Dominican American writer, registers his immigrant experience by selecting characters from different age groups in his works *Drown*, *The Brief Wondrous Life of Oscar Wao* and *This Is How You Lose Her*. The first generation immigrants like Ramon and Yasmin are labourers. They bring with them the sentimental thoughts of their nation. The youngsters like Yunior, Lola and Oscar visit their country often to continue their link with the Dominican Republic. They share the culture of both the nations and tolerate the struggles and difficulties and make them a positive one.

Key Words: Globalization, transnationalism, migration, national identity, diaspora, etc.

Migration of people from one place to another happens from ancient time. In olden days, certain group of people was exiled from their native land due to political reasons. In recent times, people move to other places in search of job and other economic benefits. Diaspora not only includes the people moving from one nation to other but also those who move from their place of birth to other villages, cities or states. Voluntary diaspora happens in the contemporary

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period. Among the countries which attract the people from other nations by giving better job opportunities and prosperous living, The United States receives the first place. It attracts people from all over the world.

The Dominican Republic which is situated in the Caribbean island is no exemption to it. It was ruled by many dictators among which Rafael Trujillo who ruled the nation from 1930 to 1960 receives the dominant place. During his regime, people escaped from the island and some were exiled. These people reached Mexico, New York and New Jersey and settled there. Some of them brought their relatives and neighbours also during 1990s. In the recent years, the Dominicans move to the US in search of job. Since they move to the US voluntarily, they share both nations' culture and make diaspora a positive one. They receive the transnational identity. This article aims at bringing out the transnational fluidity of the Dominicans in the works of the Dominican American writer Junot Diaz. Alastair Pennycook, a Professor of Language Studies at the University of Technology Sydney gives explanation to the two terms as follows:

Taken in conjunction, the notions of trans idiomatic and transcultural practices refer not merely to the spread of particular forms of culture across boundaries, nor only to the existence of super cultural commonalities (cultural forms that transcend locality). They draw our attention instead to the constant processes of borrowing, bending and blending of cultures, to the communicative practices of people interacting across different linguistic and communicative codes, borrowing, bending and blending languages into new modes of expression.
(47)

Globalization forms a backdrop to transnationalism. The trade carried all over the world gives a common mode of life to all people. Transnationalism is a culture that exists beyond the border of a nation. Transnational citizenship is dual. A person can live either in the homeland or in the host land. It replaces the traditional single citizenship. Aihwa Ong, a Professor of Anthropology at the University of California explains the idea of transnationalism as, "... trans nationality also alludes to the *trans*versal, the *trans*actional, the *trans* locational,

and the *transgressive* aspect of contemporary behaviour and imagination that are incited, enabled, and regulated by the changing logics of states and capitalism” (4).

The Dominicans become Dominican Americans with bi-national identity legally after immigrating to the States. They bring with them the sentimental thoughts of their nation. But comparing with the other Asian and African immigrants to the US, the assimilation of the Dominicans with the US culture is less difficult. Since it is a US backed nation, its life style is almost like that in the US. Junot Diaz, as a Dominican American writer, registers his immigrant experience by selecting characters from different age groups. The first generation immigrant youth cover the age from thirteen to thirty approximately and the second generation immigrants are born in the host land and below thirteen years. Diaz describes the nature of transnational identity and the factors that condition it. The Ethnic identity of the Latin Americans is a mixed one. Many first and second-generation immigrants experience discrimination and exclusion in the United States. The discrimination arises from use of the Spanish language and in some cases by the appearance of the immigrants. In the United States they find themselves alienated from the white society. They try to overcome it and balance the reputation of both the nations. As for as the first generation immigrants are concerned, they struggle to assimilate with the host land. At the same time, they have their roots in the native nation. They identify more as Latinos than Americans.

The second generation continues to strengthen their transnational Latino identity. At the same time, they become completely Americanized. Some of the Dominicans in the United States reside illegally since they arrive with fraudulent documentation. Patricia Pessar clearly explains the visa process as follows:

Visas basically come in two varieties: immigrant (sometimes called residence) and non-immigrant (tourist and student) visas. A non-immigrant visa is valid for only a restricted period of time, and under its provisions wage employment is normally forbidden. The immigrant visa is usually valid indefinitely, and confers the right to remunerated employment and to apply ultimately for U.S.

[3]

citizenship. Most legal immigrants are granted visas under a family unification provision. A lesser number are accepted because they meet the needs of the U.S. labour(sic) market for skills in relatively short supply among native-born Americans. (6)

Some people are without proper documentation and legal papers. They cannot aspire to high levels of education and occupational achievement. For them, economic mobility and social assimilation in the mainstream seem impossible dreams. In the short story "The Pura Principle", Rafa marries a Hindu girl named Pura Adamis eight months before his death. She is a Spanish speaking Dominican girl without proper papers. In "Otravida, Otravez", Yasmin works in the laundry of St. Peter's Hospital in New Brunswick. Yasmin has only her mother in her native land. Her mother finds happiness in seeing the photos sent by her daughter and appreciate how American it is. In those photos she stands in front of big buildings and pretends to read English books. She cannot go back to her nation. Necessity drives her to adapt the American life. Yasmin rightly observes:

My girls are not exactly reliable, but I enjoy working with them. They play music, they feud, and they tell me funny stories. And because I don't yell or bully them they like me. They're young, sent to the States by their parents. The same age I was when I arrived; they see me now, twenty-eight, five years here, as a veteran, a rock, but back then, in those first days, I was so alone that every day was like eating my own heart. (*This Is How You Lose Her* 55)

The first generation immigrants from the Dominican Republic are labourers. Both men and women do manual work in Aluminium and carpet factories, restaurants, laundries and other industries for poor wages and more hours. Most of the Dominicans do hard works in the heat. Yasmin and Ramon are not exemption to it. When she says about her toiling in the hospital in the U.S., she says as follows:

I work two blocks away, at St. Peter's Hospital. Never late. Never leave the laundry room. Never leave the heat. I load washers, I

load dryers, peel the lint skin from the traps, measure out heaping scoops of crystal detergent. I'm in charge of four other workers, I make an American wage, but it's a donkey job. I sort through piles of sheets with gloved hands. (*This Is How You Lose Her* 54-55)

Ramon's memories of his family slowly erode and Yasmin mentions this as, "In a box on the top shelf of the closet he has a stack of Virta's letters, cinched in a fat brown rubber band. Nearly eight year's worth. Each envelop is worn and frail and I think he's forgotten they're here" (*This Is How You Lose Her* 59). They try to lose the ties with the homeland so that they can learn the life style of the Americans. Even though it is a difficult task, they accept it due to the economic benefits.

The mass migration of the Dominicans to the States has resulted in the 'Dominicanization' of the U.S. place names. Patricia Pessar in his article "Dominicans: Forging an Ethnic Community in New York" points out this as, "Indeed the mass resettlement of large numbers of Dominicans from specific locales has given rise to the "Dominicanization" of U.S. place names. For example, Corona, Queens is fondly referred to as Sabana Church" (138). Dominicanization of the places in New York City shows their sharing of culture with the host nation. Junot Diaz captures this in his short story "Edison, New Jersey" as

Everything in Washington Heights is Dominican. You can't go back without passing a Quisqueya Bakery or a Quisqueya Supermercado or a Hotel Quisqueya. If I were to park the truck and get out nobody would take me for a delivery man; I could be the guy who's on the street corner selling Dominican flags. I could be on my way home to my girl. Everybody's on the streets and the merengue's falling out of windows like TVs. (*Drown* 107)

The protagonists in Junot Diaz's works are blended with the traditional Dominican as well as American characteristics. The father character Ramon in his novel and short stories struggles hard in the States to stabilize himself and to bring his family over there. "The first year he worked nineteen-, twenty-hour days, seven days a week. Out in cold he coughed, feeling as if his lungs were

tearing open from the force of his exhales and in the kitchens the heat from the ovens sent pain corkscrewing into his head" (*Drown* 137). The second generation males are half assimilated with the host culture. They visit their nation occasionally and link themselves with the native tradition. Junot Diaz has pointed out this through the protagonists Yunior, Rafa and Oscar. Oscar of *The Brief Wondrous Life of Oscar Wao* lacks the dominant qualities of a Dominican male and remains as an introvert.

Though the Dominican immigrants share the culture of both the nations, some peculiar features remain unchanged even after living for many years in the US. The Dominicans hate Puerto Ricans. This hatred continues in the US also. In *The Brief Wondrous Life of Oscar Wao*, Oscar's mother allows Maritza, a Dominican girl inside their home but not Olga who is a Puerto Rican. "Maritza was allowed over their house and Olga was not. (A Puerto Rican over here? His mother scoffed. Jamas!)" (15).

Lack of proper job makes some Dominican immigrants cheat their fellow beings. Some Dominican women cheat men in order to settle peacefully in the host land. Many second generation immigrants involve themselves to crimes such as drug dealing, shop lifting, cheating others, pre-marital sex etc. The young immigrants who are unable to get a proper job turn towards criminal activities like drug trading and prostitution to earn money for their livelihood. They face the danger of being affected by AIDS. Julie A. Sellers, a freelance writer from Indiana observes the reason for drug trafficking by the Dominican Youngsters as follows:

Among the problems that have become prevalent among Dominican immigrants are those of crime and drug trafficking. Because of the violence and bloodshed associated with narcotics, the Dominican group as a whole has been branded with an unwanted identity as drug dealers or *Dominican Yorks*. Those involved in this illegal trade are but a small percentage of Dominicans in the United States and are commonly Dominican youth who are unable to find jobs. (qtd. in *Merengue and Dominican Identity: Music as National Unifier* 161)

The story "Aurora" revolves around a drug dealer "Lucero", his Dominican coloured friend Cuts and Lucero's girl friend Aurora. The narrator and his friend Cuts purchases and sells drug. They live out of the earning they get from their drug dealing. They get the tobacco from a Peruvian dude. They get it after tasting. This shows that they have the habit of taking drugs. The narrator's girl friend Aurora is a drug addict. She behaves violently under the effect of drug. In "Drown", Yunior and his friend practice shop lifting. This is one of the disadvantages of immigration. Since they live in a dysfunctional family set up, the youngsters involve themselves in crimes. All these teach them a lesson to settle in a dignified manner in the later part of their life.

The Dominicans take with them their mother tongue Spanish to show that they are not Africans. But their English speaking is like the Africans. Benjamin Bailey, a cultural anthropologist defines the racial identity of the Dominicans based on the language spoken as:

Dominican Americans, however, do not think of themselves as "black," but rather as "Dominican," "Spanish," or "Hispanic," and their Spanish language makes this ethno linguistic identity situationally salient to outsiders. Dominican Americans explicitly define their race in terms of language rather than phenotype, explaining that they speak Spanish, so they are Spanish. (255-256)

The Dominicans use to visit their homeland often and return back. This helps them to adapt with both cultures and to understand their position in the Dominican Republic and the States. The Dominicans have to overcome the ethnic discrimination shown by the white supremacy in order to survive in the United States. Familial relationship gets deteriorated when they reach the US. But they straighten it after earning enough money. They buy a house in the US and bring their family there and thus compensating the loss due to immigration. In "Otravida, Otravez", Yunior's father marries Yasmine and both of them buy a house in the States and live together. Yet he thinks about bringing his wife there.

The immigrants do not ignore their boundaries. At the same time, they try to blur the boundaries. Junot Diaz deals with the problems of immigrants

which are mostly existential realities. Dominican immigrants in the United States try to reproduce the culture and life style of theirs. Existential reality is an unavoidable mixture of good and evil, reward and punishment. *Drown* opens with a poem by Gustavo Perez Firmat. "The fact that I'm writing to you in English already falsifies what I wanted to tell you. My subject: how to explain to you that I don't belong to English, though I belong nowhere else" (*Drown* I). These lines aptly explain the dual life of the immigrant writers. In a borrowed language, Diaz explains the immigrant life of his people. Thus, Diaz faces the reality in a well accepted way. Globalization has made the diasporic phenomenon such as mixing of culture, food, creolization of language is incorporated with fluidity and uncertain identity and belongingness. These components form a platform in diasporic writings of Junot Diaz.

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Absurdity of Human Existence in Satish Alekar's *Shaniwar Raviwar*

Dr. Sudhir Sadashiv Lendave*

Abstract:

The theme of meaninglessness of human life emerged in western context after Two World Wars and it is reflected in the existential and absurd philosophies. The socio-cultural context was under the threat of nuclear annihilation. In 1950s, the meaninglessness emerged as one the recurrent theme of the contemporary drama. It was defined as school of thought that had rejected the conventional presentation of the play and denied the exploration of normal human life. Though the socio-cultural situation is different in India, the theme of absurdity can be observed in many of Indian plays. The issues like unemployment, disillusionment and poverty triggered the theme of meaninglessness in Indian plays. The present paper is an attempt to analyse Satish Alekar's *Shaniwar Raviwar* (1982) in order to explore how Alekar reflect the theme of absurdity by typical Indian situations.

Key Words: *existential, absurdity, socio-cultural context, disillusionment, etc.*

In late 1950s the western theatre tradition has witnessed a group of European playwrights respond to the questions posed by the existential philosophers regarding the meaning of human existence. In their plays they depict the human life is essentially absurd. In European context this feeling of absurdity is not just a philosophical underpinning of the established scholars, but it is a product of the social frustration endorsed by two great World Wars. But in Indian context, this socio-cultural phenomenon is absent but then also there is a group of Marathi playwrights in 1980s write such kind of plays that depict the absurdity of modern human life. Similar to western counterparts, contemporary Marathi Playwrights like Vijay Tendulkar, C. T. Khanolkar, Mahesh Elkunchwar and Shayam Manohar, Satish Alekar also raises the fundamental questions about the meaning of human existence, reliability of social institutions and validity of cultural values which register his revolt against

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all the prescribed social, cultural and artistic norms in his dramatic discourses. *Shaniwar Raviwar* was first published and presented in the year 1982. The play stands as a rebel against the conventions of traditional theatre. Though in the initial stage, it seems that the play has a conventional characterization and setting, in the course of the play it reveals that what happens on the stage cannot be defined as either reality or illusion. Absurd theatre, instead of focusing on the social or cultural problems, concentrates on an individual's alien state and illusions. The play reflects on a nuclear family in a metropolitan city like, Pune. It also echoes the evil effects of modern life and makes a parody of it. Alekar's *Mahanirvan* and *Begum Barve* projects a fusion of illusions, games, dreams, poems, flock songs, and catharsis of reality to explore the absurdity of human existence. These plays eliminate reality and substitute it for dreams where the desires, which are suppressed in the unconscious psyche of an individual, are revealed free. *Shaniwar Raviwar* has a dreamy and alcoholic atmosphere, where two characters reveal their suspicions about each other, and fancy their dreams. They switch from the normal behavioural patterns to the abnormality.

In the beginning of the first act, the scene is of a well-furnished drawing room of a middleclass family house. It depicts a night and a day of a nuclear family of Ishwar and Suman, a childless couple. Ishwar is a bank clerk and is on a weekend holiday. The play begins on a Saturday evening and ends on Sunday. These two days in the lives of this couple are depicted in the play.

In the first scene, a woman is shown, lying on the bed and reading magazine stories. She is so much involved in the reading that she cannot hear ringing doorbell. A man opens a door, by his own key, and enters into the room. He again disappears in the house and comes in a relaxed mood with a night dress and a wine mug. By their conversation it reveals that they are husband and wife. He makes fun of her reading and also criticizes the book she is reading. Then they start thinking about how to spend their day. Through their dialogues it is cleared that they follow a strict routine for the whole week and there is nothing new in their lives. Both are disgusted by all the routine works; then they speak about their emptiness, which is a part of their routine communication and also suspects each other of adultery. This quarrel ends up with having glasses of wine. When they drink excessive wine, they again start quarrelling on the same

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subject. Afterwards they resolve their quarrel and agree to have dinner but while preparing for a dinner, again the doorbell rings and a man enters in the room. He stammers while communicating with Ishwar; the only thing he reveals through his communication is that his name is Gammat and he is a classmate of Suman and has come to return the notebooks, which he thinks Suman had forgotten in the classroom in their college days. She refuses to recognize, but in the morning when he reminds her many incidents of their college life she recognises him as a classmate. She asks him to bring vegetables and when he leaves for the market, again they quarrel for the same issues. Meanwhile she again goes inside and starts preparing for the meal but again the doorbell rings and when Ishwar opens the door, a woman in attractive garment comes in. Afterwards, through their dialogues, it is revealed that she is a client of Ishwar's bank and wants a debt for a small scale industry of her husband. But afterwards it is revealed that she is also a classmate of Suman and her name is Babi Tanksal. Both these female characters remember their dance they had performed in a college gathering and start dancing, they are joined by Ishwar and then Gammat. But soon Babi and Gammat disappear from the stage and eventually it is revealed that what happened on the stage throughout the play is illusions of these two characters.

Delineation of the characters, in the initial part of the play seems conventional, but in the last part of the play they can be recognised with the absurd characterization. These characters are entrapped in their routine lives and their desperate desire for child. Ishwar is a portrait of a middleclass clerk, who works honestly for six days a week and celebrates weekend with wine. The character shows the detailed portrait of the middleclass life and this is not aimed at to explore the problems of a particular class or speak on an individual's problem, but it on the whole, reflects the absurdity of human existence. He criticizes the reading of Suman and questions what she gains by reading, and answer is nothing. Then he looks down towards the texts she reads, and then he points out certain archetypes of such literature:

अन्न वाढा हो माये...वसंत विहार हया पौश सोसायटीमधून एका भिकारणीचा
आवाज कापत गेला आणि जस्त्रिग व्हिलाऊ या आपल्या प्रशस्त बंगल्यात
झोपलेल्या अवंतिकाबाईची दुपारची झोप चाळवली. मग झोप अशी लागलीच

नाही. थोडा वेळ त्यांनी 'लाईफ' च्या ताज्या अंकात मन रमविण्याचा प्रयत्न केला. तोच त्यांना एकदम जोराची उलटी आली म्हणून त्या आपल्या मारबलच्या बथरूममध्ये धावल्या. मग मात्र त्यांच्या विचारांनी त्या मनोमन ओशाळल्या. . . . मंदा अस्वस्थ होती. इतकी की, तिने सकाळपासून रमेशने तिला पॅरिसहून आणलेली नायटीदेखील बदलली नव्हती. तिच्या मनात एकच विचार, रमेशने आपल्याला नायटी आणली हे त्याच्या बायकोला कळले तर नाही ना! (6)

(Serve me food O' Mother! The voice of beggar vibrantly spread throughout the posh society, which tantalized the sleep of Avantikabai in large Bungalow, 'Spring Vila'. Then she couldn't sleep. A few minutes she has tried to spend her time by reading newspaper, 'Life'. But instantly she gets omitting, so she runs in the bathroom. Then she gets inwardly abashed with her own thoughts. . . Manda was so restless that since the morning, she had not changed her nightie, brought by Ramesh for her from Paris. In her mind there was only one thought that whether Ramesh's wife learned about the 'nightie', brought by Ramesh for her from Paris.)

These statements not only criticize his wife but also all the middleclass female community and the text itself. This text also explores degrading ethical and moral values of the contemporary society. In the first statement he points out the difference between rich class and poor masses by using a symbol. For instance, he deliberately uses the adjectives like 'pašx', 'p/xSt', 'marbl', which depict the richness of this society and a beggar woman crying for food. The playwright also denotes a moral devaluation of the society; the first statement depicts the threat of pregnancy, and in the second statement he projects the destruction of moral values of the contemporary society. Similarly, to many other absurd characters, Ishwar is also trapped in his own desires. He is very desperate about his desire of a child; and to overcome from the thoughts of childlessness he drinks wine. The issue of impotency is very significant in the play; it does not allow them to accept the familial roles like father and mother, and therefore, there is nothing new in their lives. And with the help of this situation playwright succeeds to explore the static state of human life where nobody comes and nobody goes. The same situation is also explored by many European and American playwrights in their plays. Another important fact of his

personality is that he realizes the absurdity and mechanization of his life which is clearly indicated in his expression:

सवयीनंद सगळंच इतकं आखीव रेखीव आणि वेल प्लॅन्ड आहे की ह्या सगळ्याची सवय झालीय. चांगला प्लॅट, चांगली नोकरी, बायको, टी.व्ही. फ्रीज, बँकेत प्रमोशन, घरी प्यायचं, फार तर बिझिनेस पार्टीद ह्या सगळ्यातून एक कंटाळा, कं-टा-ळाढ भला मोठा कंटाळा येतो. मग बाकी राहते तू आणि घर, पैसे आणि पैसेढ बसा बोंबलत आयला.... (7)

(Habitually! Everything is so shapely and well planned that it becomes a habit. Well flat, well job, wife, T.V., fridge, promotion in bank, drink at home, sometimes business party! It gives boredom, a big boredom! Then only remains you and home, money and money! Be bawling.)

It reveals the plight of the modern man, who is in the real sense a brother to the machines. This mechanization of human life reduces the social and cultural values, and what remains is the meaningless machine-like life.

Suman is a middleclass house wife who represents the absurdity of middleclass social values. Her life is also mechanical, so she kills time by reading magazines. She is unwilling to get involved in the job, instead she prefers to stay at home and read books. She is very suspicious about her husband, and always thinks that her husband is engaged in love affair. She suspects that her husband that he might speak with another woman on the telephone. She is obsessed with the desire for a child; she wants something new in her life but trapped in the boring routine. Her life also reflects the static and absurd state of life. When all their efforts for a child proved futile, they get frustrated in their lives. She feels that without a child her life is meaningless. This awareness of meaninglessness is so prominent in her personality that she accepts to be a housewife without ambition or aim in the life. In the real sense she is lives because she is alive, otherwise there is no reason to lead the life. She has also strange desires; she wants freedom from her husband, but at the same time, feels very restless when her Mangalsutra loses in the room.

Gammat is another male character, who represents a lack of communication in the human life. He can't express himself in proper way and in the proper time. He reveals his love for Suman, but in the course of the time it also reveals that he had made a same attempt for Babi. He is poet and while

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reciting the poems he never stammers, as he stammers while speaking. This character can be interpreted as an imaginary invention of these two characters and a rival of Ishwar for Suman. His identity as a rival of Ishwar is clearly depicted in his poem –

हा काल नव्हे भयकाल दहा वर्षाचा
 संसार नव्हे हा तुरुंग आणीबाणीचा
 पतिदेव, ईश्वर हा भाग गैरसमजाचा
 सखेढ मिठीत माझ्या फुलव चेहरा सदैव चैतन्याचा क्षत्रज्ञ

(it's not time but the terrible time of ten years/ it's not sansar, it's prison of emergency/ it's a part of misunderstanding to suppose Ishwar as a husband/ Darling! Let be happy in my arms.) And his awareness regarding the absurdity of his life is reflected in his poem:

हा दुर्दैवाचा फेरा
 नशिबाला ज्याच्या आला
 दुर्भाग्य म्हणावे त्याला
 करी जोजो गाई आता
 अवचित स्वप्न पडेल
 अनुकूल काही घडेल
 धरु नकोस खोट्या आशा
 करी जो जो गाई आता
 मृगजळी दिसतसे सुमन
 जन म्हणे मज खुळा बबन
 घरी विषण्ण झाली माता
 करी जो जो गाई आता
 हे वकुडे माझे दोहे
 घे मानून कांदा पोहे
 पहिला जवहीलाऊ कर रे टाटा
 करी जो गाई आता (30)

(This is a poem in which Gammat describes his life as a cycle of misfortune. He thinks that it is not possible for him to see the optimistic dreams for Suman, which remains unfulfilled. People call him mad and his mother frustratingly waiting for him at home. He says that this poem is abrupt and takes it lightly.)

In the play he recites six poems. First poem is about his creativity which makes him exactly opposite from Ishwar who is unproductive and barren. The second poem is absurd without any semantic and syntactic creativity. The third is romantic one which reminds their college days. The fourth poem describes his reading about Suman's married life, and fifth, comparatively, a long poem cited above reflects the absurdity of human experience. Though the tone of the poem is romantic and syntactically neat and ties, it reflects the theme of absurdity.

Another female character Babi Tanksal is exactly opposite to Suman. Similar to Gamat, the character of Babi can be interpreted as an imaginary invention of these two characters. She is a symbol of excellence and creativity; she is a successful housewife and a mother of two children. Her relationship with Ishwar is ambiguous, and it is not clear whether she is engaged in an adulterous affair with Ishwar or just a customer of a bank. Though she appears in the play in the third act, she has been referred to in the second act in the conversation between Gammat and Suman. She is excellent in many respects than Suman. She is beautiful, confident, modern, dynamic, and productive on the other hand Suman is also beautiful but not as attractive as Babi; she lacks the confidence and therefore prefers to be in the house, and waste her time in reading; she represents typical housewife. Thus, by demonstrating the contradictory personalities, the playwright attempts to explore the suppressed desires of the characters. This personality can be interpreted as a suppressed desire of Ishwar for a dynamic and confident figure as his beloved. On the other hand, Babi can be seen as a wish fulfilment of Suman as she wants to be like her. The character of Gammat and Babi are the whims of this couple are also exposed through their dialogues, when they disappear from the stage, Ishwar asks the question of their reality –

काय गं? कुठे गेले? आता इथे पंप मारीत होतें तू तरी बघितले असशीलं
बबी आणि गंमत ! म्हणजे नक्की आले होते ना ग आणि सगळाच गोंधळ
उडायचा ! पण काही सांगता येत नाही हं ! काही वेळा अगं हीच

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संशयपिश्चाचं खरी होऊन घट्ट मानगुटी बसतात आणि मॅरेज सर्टिफिकेट
पळवून नेऊन घटस्पोटाची वेळ आणतात ! (54)

(Ishwar asks Suman, where are the Babi and Gammat? He is confused by the sudden disappearance of Babi and Gammat, and thinks about their existence, whether they were real or hallucinatory. He thinks that many times the ghosts of doubts haunt them and lead their marriage towards divorce.)

According to the existential philosopher Sartre there are two kinds of personality, authentic and inauthentic. In the previous one a person lives his life under the pressures and banalities of society and culture and suppresses his personal desires. Such kind of characters cannot think about their life without their social identities. Suman and Ishwar are good examples of this kind of personality; both live together unwillingly because they feel uncomfortable in the company of each other. The life they lead is worse than a death and to escape from such kind of life they invent other personalities which can stand as an exact opposition to their counterparts. Gammat is a poet, in this sense he is a creative and able to produce something new, but exactly opposite to this Ishwar is impotent, who cannot produce a child. On the other hand, Babi Tanksal stands exactly opposite to Suman; she has two children in this sense, she is a productive. The characters of Gammat and Babi can be treated as their dream of wish fulfilment or the alcoholic illusions. But at the end both these characters disappear from the stage and they come into reality and start their routine life as usual. Thus, the characterization of this play is not conventional one but very much identical with the characters of the absurd theatre.

The prominent themes of the play are the absurdity of human existence, the futility of human action, and reality vs. illusion. All these themes are exposed throughout the play. For instance, in the beginning of the play Ishwar criticizes the daily life of Suman and also express his fatigue and boredom of his routine life. He thinks that his life is pre-planned and well-structured, he works in the bank, has a good salary, he has a beautiful wife and a well-furnished house but for him all is worthless and meaningless. There is nothing new in his life; everything is as it is pre-decided. Similar is the case with Suman's life, she describes her routine life as –

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मला समजत नाही. पण कंटाळा आला. काय करायचं माझ्यासारखीनं नाही नोकरी करावीशी वाटत मला आणि एखाद्या आर्य पतिव्रतेप्रमाणे तुझ्या सखात सुख नाही मला मानता येत. माझं काही तरी असलं पाहिजे असं वाटतं. पण सगळंच नियमित, सुरळीत. दहा वर्षात साधी पाळीसुध्द चुकली नाही माझी. ती तर मेली सदाचीच नियमित. दर महिन्याला सवतीसारखी येते टवळी... ती खाली मान घालते. तो थोपटतो. (7)

(I could not understand. But I got bore. What should do any one like, me, that, I don't want to have a job and I couldn't believe your pleasure is mine and gets happiness as Aryan woman. I think there should be something my own. But everything is regular. Even, my turn of the monthly menstruation has been not missed since the ten years. It has been coming regularly. It comes monthly like, my rival...)

On the whole the lives of these two characters represent the lives of the contemporary society in which everything is pre-planned and mechanical. In this age of mechanization, the society becomes a huge machine and an individual remains a part of it. The human emotions are replaced by the routine of the everyday life. These two characters, in a true sense, are the machines, they in fact fear to face the leisure time of a holiday and to kill this leisure time they invent the characters from their past lives and play out their fantasies. The beginning of the play shows that these characters are busy with their routine works that Ishwar arrives from a long and hectic day and to unburden the tensions he starts drinking while Suman is busy with reading a book. Further the play explores a common fantasy of these two characters in which they imagine the guests – Gammat and Babi. But in the end, all is restored again to the previous state; these characters again become busy with their routine lives and starts behaving normally. Thus, the life is a same for them as it was. This is just like a dream which disappears when a person wakes up. Thus it reflects a static state of human life in which the characters are trapped in their absurd lives.

Another important theme reflected in the play is a reality vs. illusion. The dividing line between the reality of life and the illusions of human psyche becomes obscure in the alcoholic dreamlike atmosphere of the play. The play is a fusion of reality and illusion; a common illusion of Suman and Ishwar begins when Ishwar open the door in the first act and Gammat enters into the room, and ends when the two characters disappear in the second act. In illusion they

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see two personalities which are exactly opposite to their own personalities. This can be interpreted as the wish fulfilment; they try to imagine a perfect man or woman of their dreams. What lacks in their personality is imagined in the illusion. For instance, Gammat is a poet who writes poems, in this sense it is creative; he is able to create something new in his life, on the other hand Ishwar represents a barren personality; he is unable to produce something new in his life. Gammat is romantic and behaves according to his own will. For instance, instead of doing some job to earn his living, he depends on his poor mother and prefers to write poems. Ishwar is very much conscious about his social life. Babi also exhibits exactly opposite trait of Suman's personality. She is mother of two children so she is also productive. Thus, in this sense, through their illusions they try to fulfil their suppressed desires. But in reality these illusions has no value; they exist in the dreamy and alcoholic atmosphere, besides this they are meaningless and absurd. These characters are also aware of the dividing line between illusion and reality. For instance, Ishwar says –

चला सुमनबाई, गेले पाहुणे फार खोलात विचार करू नका. ह्यातलं नेमकं खरं आणि खोटं कधीच कळणार नाही. खऱ्या खोट्याची ही सीमा अशीच धूसर राहणार आणि आपलं लग्न टिकवायचं असेल तर ही रेषा अशीच धूसर राहावी. कायम तळ्यात की मळ्यात खेळ चालूचढ चला बे एके बे चा पाढा सुरू करा. (55)

(Let's go Sumanbai, guest is gone, don't think it deeply. You cannot distinguish between true and false. The line between true and false will be remained blur and if we want our marriage to be remain as it is, this line should be blur. Always here and there! Let's start the same thing again.)

The absurdity of the play is also explored through the setting of the play. The setting of the play *Shaniwar Raviwar*, though in the beginning seems conventional, afterwards it becomes clear that it is an extension to the unconscious mind of the characters, where they are able to imagine the perfect personalities according to their thoughts, and try to identify themselves with the imaginary characters. Though there is nothing absurd in the setting, as it is a well-furnished flat of a middleclass family of two people, in the course of the time it serves as a platform to their imagination which eventually leads us towards the theme of the play, *i.e.*, the absurdity of human existence. The play

has a circular plot structure which is divided into three parts, and the time of the play is also well defined by the playwright and it is also cleared through the dialogue, like, “तर असा शनिवारी संध्याकाळी सुरु झालेला प्रकार रविवारी दुपारी चारला संपतोय” (54). (Thus, this matter is over in the noon of Sunday, which started at the evening of Saturday.) Through these three acts the playwright explores a weaving of the illusion and reality. The plot is bit conventional; it maintains a speed of the story though nothing happens in it and also has a proper end. But the circular nature of the plot is identical with the theatre of the absurd of the West.

Another important aspect of the play is its language; the playwright deliberately uses the device of repetition which is very popular among the European playwrights like Beckett and Genet. Throughout the play Suman suspects that Ishwar may be involved in an affair and asks the same question again and again about his beloved. This repetition produces a different effect to the play which makes it different from the traditional play. In the end of the play the following conversation between Ishwar, Babi and Gammat is repeated for five times –

ईश्वर: (नाचत) बबे!

बबी: काय?

ईश्वर: इथ कशाला आलीस?

बबी: (नाचत) गंमत!

गंमत: (नाचत) आलो!

ईश्वर: (नाचत) तुला नाही (48)

(Ishwar: (*Dancing*) Babe!

Babi: (*Dancing*) What?

Ishwar: Why do you come here?

Babi: (*Dancing*) Gammat

Gammat: (*Dancing*) Coming!

Ishwar: (*Dancing*) Not you.)

If we contemplate on the question that what is the intention of the playwright in the repetition of this conversation for five times, the answer of the question is 'nothing'. The repetition is for the repetition sake it only indicates the absurdity of human communication. The language of the play is not only poetic one but it also actually comprises the real poems. Though these poems are about the past experiences of the characters, they suit the motif of the play. The use of black humour can be resembled with the European absurd theatre. The play is aimed at depicting the miserable condition of a modern man; it explores the absurdity of it but while selecting the expressions the playwright chooses the humorous one. Through the contrast between the expression and the message used in the play is an attempt to highlight the inter contrast in the human life. The dialogues of the play stimulate a huge laughter in the audience but at the end of the play both the protagonists are about to cry.

Thus, unlike other absurd plays, it explores the theme of absurdity in the social setting. The characters of this play clearly represent the middleclass personalities but it is not an attempt to explore the social realism but it is a parody of the middleclass society.

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Kathy H's Identity and the Readers' Role in Kazuo Ishiguro's *Never Let Me Go*

Kasturi Sinha Ray *

Abstract

Kazuo Ishiguro impregnates his novels with multiple strands of interpretations which steers the reader's engagement with the symbiotic nodes and internodes. The character of the protagonist Kathy H in the novel *Never Let Me Go*, evolves through the readers' response to this nodal structure. Memory functions as one of the most intriguing perspective. The novel is a dystopian science fiction by Ishiguro which was nominated for the 2005 Booker Prize. Set in a contra-factual version of England, the plot revolves round Kathy H, a cloned woman in her thirties 'called' Kathy who reminisces her past and tries to make meaning out of her unique circumstances at present. The dynamic narrative provides gaps and silences for the readers to fill and interact. Wolfgang Iser's refers to the scripted and the unwritten portions of the text which together communicate with the reader's 'expectations' to bring out the 'meaning'. Readers can identify such patterns set at regular intervals among the conversations and recollections of Kathy. They break off at potent crossroads where it is pre-supposed to serve the readers with contextual information as primarily provided. The reader's conditioned reflex hunts for an explanation. They want of necessary details in order to better access the situation at hand works up a flux. Therefore, the readers start to respond by fashioning the identities of the characters in accordance to their individual imagination. Kathy steals all the spotlight in the fiction. It is through her gaze that the readers comprehend the events of the novel. The reader not only creates the identity of Kathy from the tale but is also caught off guard by what the text doesn't tell.

Key Words: *Ishiguro, Iser, Identity, Reader, Reader-Response, Reception, Interpretation, Hermeneutics, etc.*

Kazuo Ishiguro's novels are pregnant with polychromatic interpretations. An array of vibrant and carefully positioned nodes weaves his

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narrative sequences. *Never Let Me Go* (2005) showcases memory as a predominantly intriguing perspective. The story is mostly covered up by the narrator's flashbacks. Ishiguro fashions the text with ample gaps stimulating an active and creative participation of the reader. This paper attempts to re-read the novel examining the author's pneumotechniques applied on the implied reader to control and manipulate reading. The reader is therefore engaged in hermeneutic effort in working up Kathy H.

This 2005 Booker nomination is a dystopian science fiction. It is set in a contra-factual version of England in the 90's, reproductive cloning having been introduced in the 70's. The narrator, a female clone named Kathy H, 31, recalls her life in a 'privileged' clone rearing institution. Her perspective matures into a sole viable mode of comprehending the ongoing events. The plot involves Kathy recalling her past as she tries to make meaning out of her ticking-bomb of an existence purely engineered to cater to the organ harvesting farms. The narrative is co-creative, with fertile gaps and silences. It not only unfolds but interacts with the reader who assists in concretizing the schematic narration. A simple example by reception theorist Wolfgang Iser serves to explain the approach as well as the limitations of this paper:

The impressions that arise as a result of this process [reader reading a text] will vary from individual to individual, but only within the limits imposed by the written as opposed to the unwritten text. In the same way, two people gazing at the night sky may both be looking at the same collection of stars, but one will see the image of a plough, and the other will make out a dipper. The 'stars' in a literary text are fixed; the lines that join them are variable. (287)

The narrative is pillared with five nodes and a revelation episode. Here, the nodes are referred to as: 'doner-carer', 'the Gallery', 'Judy Bridgewater tape', 'possible-deferral' and 'Halisham'. Most of these are very common terms defamiliarized with a dark bent. These five foci serve the dual purpose of injecting a gripping interest and providing contextual contents that add up to build Kathy's identity. The novel slow-slices the body of the characters,

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simultaneously integrating their personalities into the missing bits. As a result, the end sees the characters deprived of their bodies but leaving a lasting imprint on the reader's mind. The contents are set patterns of conversation; be it conflict or reconciliation, hopes or impediments of Kathy. Nonetheless, she thrives more in the narrative silences. The deductions evoked by the "response-inviting structure" of the text catches the reader off-guard with mistaken anticipations in the climax. These mistakes, as Staley Fish argues "are part of the experience provided by the author's language".

To begin with the title 'Never Let Me Go', one is anticipating a love story. The lucid narrative is full of personal remarks making one easier to follow and connect with the protagonist. However, a cursory reading of the very first page finds the reader in uncharted waters. Euphemistic words such as 'carer', 'donor', 'complete', etc., crop up. It takes little effort, thereafter, to face the truth of the leading character. She is a clone. However, it is to be noted that the term 'donour' is equated with the idea of someone 'giving' something. But it is a mechanical gesture for the clones who are offered neither choice nor voice. The author does away with the connotations of force by using the term 'donour' because this is perhaps not meant to be a novel of resistance but a unique love story.

On a general note, Josie Gill, a Cambridge scholar working on race and genetics in contemporary British fiction observes that the advancement in the field of genetic engineering and bio-technology have urged reproductive cloning to seep into mainstream literature and popular culture consequently evoking scholarly pursuits. Nonetheless, "reproduced human clone" is still a myth and the idea of engineering one is neck deep in controversy regarding various ethical, psycho-physiological, socio-political and religious issues. What will be the precise nature of a clone? What will be the relationship with his/her (if we refrain from addressing a clone as an "it") original? What greater purpose can this process serve other than harvesting organs? Will they have a right to vote? Will it be a mutiny against Nature and God? If it is their body, who is 'entitled to offer it up'?

The problematization of Kathy's identity ruptures the covalency of the reader and Kathy rendering her as an 'other'. She is dehumanized and looked upon as something not 'real' and belonging to a different space-time-continuum. Her identity becomes that of a specimen functioning in an alternate history monitored from a safe distance. A simple analogy can be drawn thus: in MS Office Word, if one attempts to type the sentence "she is a clone who is in search of her identity" the inbuilt grammar underlines the 'who' and prompts to replace it with a 'which'.

The 'donor-carer' node dishes out the intricacies involved in the reproductive cloning programme. After graduating from Halisham, the 'privileged' institution, the clones either start to donate or personally 'care' for the 'donors' till they 'complete' or die from their recurrent donations. The unexpected turn of events excites interest. The narrative content of this node constructs the nature of the clone named Kathy right from her childhood days at Halisham. Unlike any other autobiography which generally presents birth or parentage as the oldest memory of an individual, Kathy recalls her first encountering with Ruth as childhood playmates as the earliest thing she could remember. Devoid of any parental figure and raised by the 'guardians' in conditions akin to chicks in a poultry farm, the clones had only each other to look up to and look out for. Ruth was playing a game with invisible horses, the names of which Kathy remembers along with the antics of little Ruth. She paints a lively picture from her memory of the day she meets Tommy. She minutely describes the crowd, the exact shades on Tommy's face as he shook with anger on being tricked at the annual football team selection, the shirt he was wearing, her feelings and much more. Kathy is observant. She indulges in empathetic engagement with her fellow students. She is emotional, cares deeply for her only friend Ruth and likes Tommy. Passing reference is made to the other inmates of Halisham but none play as major roles in Kathy's life as Ruth and Tommy. This hints at her selective nature. Wading through towards the deeper layers of the plot, Ruth enters into a romantic relationship with Tommy. From hence the conversations and descriptions concerning Tommy as recollected by Kathy start breaking off at potent junctures. Her words devoid of passion pour out mechanically. It is presupposed to cater with information necessary to fully

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grasp the pulse of the moment, as accomplished earlier. The reader's conditioned reflex hunts for an explanation. Previously, information was duly identified and analyzed but lack of it when most expected generates a flux. Reception theorists would label it as the unwritten portion of the text which induces the readers to work up rest of the human Kathy: She is in love with Tommy and digs a grave out of her memoir burying her romantic hopes for him in order to hold onto the only friend Kathy valued, Ruth.

Reference to the freshly engaged couple diminishes as the plot rolls onto the second node: The Gallery. Earlier in the novel one comes across one of Kathy's sad memories: six-year-old Tommy being humiliated in class for drawing a pathetic picture of an elephant amidst tall grass. Henceforth, he was picked on by other students. His naïve anger on being tricked and gulled at every opportunity earned him the tag 'clown of the class'. A frustrated Tommy gave up creating 'art'. Halisham made it mandatory for all to create works of art, be it painting, handicrafts, etc. Incapable of so doing was looked upon as a characteristic flaw. The best of the lot was collected by a French woman referred to as 'Madame' for her *Gallery*. None of the students had ever seen it and the reference to the Gallery was a taboo. Madame would turn up two to four times a week for this purpose. This node creates a suspense regarding these 'artifacts'. Why is it so important to create them? Why and to where are they taken away? Nothing more is said but with Ishiguro the reader anticipates a larger purpose and awaits the revelation. This node also serves the purpose of posing the first question concerning Kathy's identity in the novel. It was only after Ruth's declaration that 'Madame' was afraid of the students that Kathy, Ruth and their gang of girls ambushed Madame to see her reaction. 'Madame' "froze and waited for us to pass by". She was suppressing a shudder and her face betrayed a "dread that one of us would accidentally brush against her." This was the first time Kathy looked at herself from the point of view of a normal person. It took her only a glance at Madame's face to comprehend her own 'other-ness, the way she was looked upon as an organism rather than a human being by the normal people of her reality. This was solely due to the process by which she was 'manufactured', one in which she had no say. Here Kathy directly addresses the readers: "I'm sure somewhere in your childhood, you too had an experience like

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ours that day; similar...in feelings" (36). One is deeply moved at the suddenness of the realization that after all has been said and done she is still a clone. Her plight enkindles sympathy as the reader re-bonds with Kathy. The first-person narration adds to this effect and draws upon the reader's personal range of experiences confirming to the universal truth of coming to terms with the hard facts of life in the process of growing up.

The third node is occasioned with the mention of the Judy Bridgewater Tape. At this point Kathy and the reader are on an equal plain if not the very same. The fictitious cassette tape named *Songs after the Dark* by Judy Bridgewater also an imaginary singer is one of the secret possessions of Kathy. She plays it when no is watching. Each time she listens to track number three, she waltzes to the lyrics 'o baby, o baby, never let me go' with gestures of cradling an infant. One evening Kathy witnesses' Madame staring at her from the corridor (unlocking a door was forbidden), weeping silently. On being aware of Kathy's attention she runs away from the scene. One is left at sea as to the reason behind such sorrow and abruptness on Madam's part until the revelation scene.

Readers are made aware of the fact that the female clones are forbidden to conceive under any circumstances because it hampers or changes the desired formation of the organs of the body. Ishiguro constructs this node with care and precision so as to keep the element of curiosity afloat. Side by side Kathy lets the reader enter her extremely private moment binding them with a seal of trust. As Margaret Atwood contemplates, "It's as if Kathy has invested a lot of her sense of self in things quite far away from her own body, and thus less likely to be injured." (3) One wonders at her transformation from being a clone to being a baby girl locked up in a walled institution, oblivious to all the cruelties life has yet to offer, waiting to be taken apart bit by bit. The sense of innocence and pure joy driven home with nostalgia fills in the remaining gap between the reader and the character. The unwritten takes command. This tape, however, consequently gets lost only to turn up at a very intricate juncture in the novel.

The fourth node awaits Ruth meeting her 'possible'. A normally born human who is cloned via stem cells donation is the 'possible' of the clone. This

node builds the lifestyle of clones. After graduating from Halisham, they are moved to a cottage where they stay before 'being chosen' to be a donor or a career. Kathy, now a teenager, has had sex. Her growing urge to have more makes her confide in Ruth. When Ruth bosses around condemning her lust, Kathy shuffles through porn magazines to look for her 'possible'. Locating her 'possible' would render Kathy with a definite point of origin, a twisted but rigid sense of self and belonging. They would be nearest to the idea of a father or a mother who would vouch for Kathy's existence. Ruth turns out to be an opportunistic and manipulative character. Kathy in contrast is welcome with the reader pitied for her ignorance and insecurity on realizing Ruth's trickery. As the tension is built regarding the aftermath of an encounter with Ruth's 'possible' the readers unconsciously accommodate the sweet note as Kathy grows close to Tommy. The trip to Norfolk with senior clones Chrissie and Rodney serves a two-fold purpose. The readers' expectations are frustrated at Ruth's failed attempt to identify her 'possible' and therefore the now conscious interest shifts. One witnesses Kathy with all her guards down as Tommy buys her a copy of the lost Judy Bridgewater tape. Tommy opens up to Kathy sharing his theory linking the Gallery and the 'deferral' program. Deferral was a rumour when Kathy was in Halisham. It was supposed to be a postponement of the donation procedure if two clones were in love with each other. The concerned authorities, as the whispers said, would let them live together for three to four years before starting as 'donors' or 'carers'. The works of art that went into the Gallery are supposedly the key to reveal something about the souls of the clones. A quick review and comparison would convince the authorities of the genuine love a clone heart harbours and thus sanction a deferral. But the readers are well aware that Tommy gave up creating art since his humiliation. A renewed attempt commences to finish a love-story as the readers now hope along with Kathy and Tommy to look out for a 'deferral'.

The next node is unique and can be termed as 'Halisham'. Although being one of the first singular things to be mentioned in the novel, it is layered a little at a time and flows as an undercurrent of inter-nodes. It surfaces with its accumulated potentialities to resonate in unison with the other nodes in the revelation scene. The clones were brought up at Halisham: a spacious prison

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with fields, lakes, galleries, pavilions and landscapes inched with greenery. Kathy in her memories refers time and again to Halisham. She recalls the seasonal changes the flora and the sunlight underwent. The guardians who engaged the students in regular classes discussing history, literature and arts never showed any resemblance to a parental figure. Miss Emily, the principal and head guardian disliked indiscipline of thought and action, dreading mutiny. Now, her time as a 'carer' finds Kathy motoring through the countryside. Certain fields, barbed-wire fences or a particular arraignment of trees reminds her of Halisham. It provides her with a sense of belonging to a place if not a person. Later, when she learns of Halisham likely to be decommissioned, she is agonized. She compares herself and her friends like a bunch of balloons converging at a closed palm about to open. One moment they are "a little tribe" and the next sees them disowned and scattered as Halisham shuts down. Kathy's sense of alienation compels her to grip firmly onto whatever acknowledges her existence and restores her sense of belonging. She tracks down Ruth recovering from her first donation and cares for her through her second which she fails to survive. The reader, by now, has imbibed Kathy. The negligible reference to surgical procedure and gory details has eased the one's consciousness into doing away with the sense of 'otherness' with reference to Kathy as primarily induced. Henceforth, the reader consciously substrates Kathy.

The revelation scene, the penultimate chapter, is where the author pulls in his fishing net. The nodes converge. Ruth before succumbing to her wounds asks forgiveness as she hands Kathy a paper with Madame's address imploring her to apply for the 'deferral' with Tommy. They venture to meet Madame, the art collector and inadvertently meets Miss Emily, the principal, queuing up the revelation scene.

Here, one finds the missing pieces of the puzzle. The cloning industry considered their products as entities. Conceived in laboratories, the clones are generally raised in inhuman circumstances. Halisham was shut down because they worked as an NGO in order to provide the clones with a more humane life. They organized all sorts of charity programmes, raised money, and publicly displayed the drawings, paintings, poems and other pieces of art. They started gaining media coverage as well as sympathy: "There look!" we could say. "Look

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at this art! How dare you claim these children are anything less than fully human?" (256)

Love is very natural to everything that is naturally created. On the contrary, with respect to artificially engineered subjects love is but an obstacle especially when it can jeopardize the very purpose i.e. organ harvesting. The *real* human beings are not prepared to sympathize with medical subjects created to donate organs to "their own children, their spouses, their parents and cure their mothers' cancers." Miss Emily's confession throws ample light on the issue:

...We took away your best art because we thought it would reveal your souls or to put it more finely we did it *to prove you had souls at all.*'

... 'Why did you have to prove a thing like that, Miss Emily? Did someone think we didn't have soul?' (255)

The readers who are now wound up with Kathy are taken aback when they realize that the very existence of Kathy's soul is in question. The identity of an individual human being which the reader has been building up so far carving with nuances, polishing with emotions and coating with a bit of hope here, a sigh there, suddenly threatens to disintegrate. Indirectly, surrounded by the intricacies of all the nodes, the readers cannot unhinge themselves from Kathy. Therefore, they react as one. The 'gallarey', 'deferral' along with all the hopes and speculations of Kathy, Tommy and the reader, reach a nadir of disappointments.

The incident of the mysterious waltz session of young Kathy is too resolved as Madame recounts her version of the memory. She saw a child holding onto our dear old world and asking it never let her go. Madame's interpretation perfects the application of dramatic irony in the novel. Reference to an old memory and its tender rendition reinvigorates the element of nostalgia and doubles the tragic impact.

The boundaries between the different realities collapse and Kathy as a clone becomes an ultimate 'metaphor for the human condition'. Born with the certainty of death and filled with an abyss of emotions Kathy champions her

cause by accepting her fate. The readers, on the other hand find themselves guilty of identifying with the normal people of Kathy's reality who look down upon Kathy as a mere scientific specimen. "... [We visualize] ourselves, seen through a glass, darkly" (Atwood). The construction and reconstruction of Kathy throughout the text gnaws at the reader's conscience as the novel closes. The end evokes the conclusion of Maurya in Synge's *Riders to the Sea*: No man can be living forever and we must be satisfied." Her staying with Tommy and caring for him until he 'completes' after his fifth donation is reminiscent of us caring for our dying spouses at a ripe old age. The only difference is that 'their life is very short and to the point'.

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The Tradition and Achievement of Indian English Drama: A Brief Survey

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Abstract:

This article attempts to take a brief survey of the tradition and achievement of Indian English Drama. India is known for her variety of cultures, customs, languages and literatures. It has a gigantic and rich dramatic tradition of its own. The journey of Drama starts with the Classical Sanskrit plays. Therefore, its origin can be traced back to the ancient times. Over two thousand years ago, we had our own theory of drama known as The *Natyashastra* by Bharatmuni. The two great epics of India, The *Ramayana* and The *Mahabharata* have inspired many creative writers for centuries together. The Classical Sanskrit Drama gave us a few renowned playwrights like Asvaghosa, Bhasa, Kalidasa, Bhavabhuti, Sudraka, Visakhadatta and Harsha. For the convenience of our study, Indian English plays can be divided broadly into two phases—the Pre-independence and the Post-independence. In the beginning, drama was not so popular form of literature. In spite of certain obstacles, Indian playwrights continued to write plays in English.

The study attempts to focus on the major works of playwrights like Tagore, Sri Aurobindo, T. P. Kailasam, H. N. Chattopadhyaya, Bharati Sarabhai, Asif Currimbhoy, Girish Karnad, Pratap Sharma, and Mahesh Dattani and acknowledge their substantial contribution to the growth of Indian English drama. Plays written in the Post-independence period are rich, complex and stimulating. The dramas in Indian languages and that of in English translation have registered a remarkable growth in recent times. They have contributed a lot to the development of Indian English Drama. Now-a-days Indian theatre in English has started emerging with a distinctive and vigorous identity. The plays of the leading playwrights of contemporary Indian stage like Mohan Rakesh, Vijay Tendulkar, Badal Sircar, Girish Karnad, Mahesh Dattani reveal the fact that the Indian English drama will surely flourish and prosper in the near future.

Key Words: *Tradition, Achievement of Indian English Drama, Girish Karnad, Mahesh Dattani, etc.*

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This article attempts to take a brief survey of the tradition and achievement of Indian English Drama. India is known for her variety of cultures, customs, languages and literatures. It has a gigantic and rich dramatic tradition of its own. However, it is difficult to trace the origin of the Indian drama and determine the specific date of its inception. But one thing is certain that the journey of Drama starts with the Classical Sanskrit plays. Therefore, its origin can be traced back to the ancient times. Over two thousand years ago, we had our own theory of drama known as *The Natyashastra* by Bharatmuni. The two great epics of India, *The Ramayana* and *The Mahabharata* have inspired many creative writers for centuries together. The Classical Sanskrit Drama gave us a few renowned playwrights like Asvaghosa, Bhasa, Kalidasa, Bhavabhuti, Sudraka, Visakhadatta and Harsha. The period in which these playwrights produced their plays was regarded as the rich and the golden age of Sanskrit Drama.

The earliest Sanskrit plays were based on the Vedas and Upanishads. In our ancient classical literature, drama has been regarded as 'the fifth Veda' and it is pertinently termed as the 'Drishya Kaavya.' Since then the drama has been being enacted for the well-being of the society. The Sanskrit plays like *Abhijnana-Sakuntalam*, *Vikramorvasiyam* and *Malavikagni - mitram* of Kalidasa; *Swapanavasavadattam* of Bhasa; *Uttararamacharita* of Bhavabhuti and *Venisamhara* of Bhatta Narayana and *Mudrarakshasa* of Visakhadatta are some of the worth noting plays. And with the decline of the Sanskrit drama, the folk theatre in regional languages started dominating the stage.

Sri Sankara, a saint-philosopher, tried to refresh the Vedic religion and culture. He preached the importance of religion which obviously gave rise to the Bhakti cult. The spread of the Bhakti cult was chiefly responsible for various kinds of popular dramatic performances in various regions of the country, namely, *Ramlila*, *Raslila* and *Nautanki* of North, *Tamasha* of Maharashtra, *Bhavai* of Gujarat, *Jatra* of Bengal and *Yakshagana* of Karnataka etc.

These dramatic performances were followed by translations of Sanskrit plays into regional languages. And with the establishment of British regime in

India, a search for a new theatre was strongly felt. A number of twentieth century writers gave a new turn to the Indian writing and thought expressing the contemporary urge for freedom. And the drama served as an instrument for bringing about awareness among the common people of the country.

Though it is difficult to classify Indian English plays and playwrights into definite categories, for the convenience of our study, they can be divided broadly into two phases- the Pre-Independence and the Post-Independence.

The Pre-Independence Phase:

Initially drama as a genre of Indian English literature was not so popular as compared to the other genres like poetry and fiction. In spite of certain limitations and hindrances, Indian playwrights continued to write plays in English. K.M. Banerji's *The Persecuted* (1831) was perhaps the first Indian play in English. It is a social play dealing with a crucial issue of traditional values and the new ideas brought in from the west. M.K. Naik, an eminent scholar, rightly states that Indian English drama saw the first light of the day when Krishna Mohan Banerji wrote *The Persecuted* in 1831. (1982 97) However, the real journey of Indian English drama started in 1871 with the publication of Michael Madhusudan Dutt's *Is this called Civilization?* Since then sporadic attempts were made to write plays in English.

The playwrights of the Pre-Independence period were greatly influenced by the Shakespearean tradition and classical dramatic tradition. In this context M.N. Sundararaman aptly states: 'Indeed, most of the dramatists of the Pre-Independence period have been deeply influenced by the classical traditions as also by the characteristics of the popular stage of the folk art...and the western (traditions)...' (3)

The Pre-Independence era witnessed eminent playwrights like Rabindranath Tagore, Sri Aurobindo, T.P. Kailasam, Haridranath Chattopadhyaya and Bharati Sarabhai who made substantial contribution to the growth of Indian English Drama. In this phase we find plays and playlets particularly dealing with the themes from legends and epics, events from history and the problems of contemporary society. Rabindranath Tagore and Sri Aurobindo, the two renowned poets of India, were the first Indian dramatists in

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English worth considering. It is important to note the fact that Rabindranath Tagore, Sri Aurobindo, and H.N. Chattopadhyaya are known as the 'big three' in the realm of Indian English drama. That is why their contribution to the growth of Indian English drama is to be taken into consideration.

Rabindranath Tagore translated most of his Bengali plays into English. All these appeared in *Collected Poems and Plays* (1936). His plays are mainly known for their originality and for skilful blending of spiritualism, symbolism and lyrical quality. Some of the earliest plays of Tagore are *Sanyasi* (*the Asectic* 1884), *The King and the Queen* (1889), *Sacrifice* (1890), *Chitra* (1892), *Karna and Kunti* (1897) and *Gandhari's Prayer* (1897). His later plays such as *The King of the Dark Chamber* (1914), *The Waterfall* (*Mukta-Dhara* 1922), *The Red Oleanders* (1925) and *The Post Office* (1914) are written in the allegorical and symbolic mode, and are considered to be his most vital contribution as a dramatist. He also wrote a number of romantic playlets based on Buddhist themes. They are *Malini* (1912), *The Worship of the Dancing Girl* (*Natir Puja* 1926), and *The Untouchable Girl* (*Chandalika*, 1933).

Sri Aurobindo is one of the distinguished Indian English dramatists. He wrote plays directly in English and imitated the blank verse drama of the Elizabethans. He was a versatile genius who was not only proficient in the great classics of Greece, Rome, France and Spain etc. but was fully acquainted with our rich Sanskrit literature. He was a great creative artist with abundant knowledge of Indian philosophy, culture and society. In all, he wrote eleven verse dramas and five of them are complete plays and the other six are incomplete. *Perseus, the Deliverer* (1942), *Vasavadutta* (1957), *Rodogune* (1958), *The Viziers of Bassora* (1959) and *Eric* (1960) are complete plays which underscore the need for love as love alone is the great remedy for all forms of evil.

The last name of the 'Big Three' in the realm of Indian English drama is Harindranath Chattopadhyaya. He is one of the multifaceted playwrights of contemporary India. His dramatic output could be classified as devotional plays, social plays, historical plays and miscellaneous plays. His seven plays entitled as *Poems and Plays* (1927) dealing with the lives of some Maharashtrian saints, could be incorporated in the category of devotional plays. They are Raidas,

Chokhamela, Eknath, Pundalik, Saku Bai, Jayadeva and Tukaram. They are all written in verse, and are playlets rather than full-length plays. The first play, Raidas deals with the cobbler-saint of that name. And Tukaram, the last one in this group is said to be the best in terms of characterization and plot construction.

The most significant of Harindranath's social plays are found in his collection of *Five Plays* (1937). They are *The Window*, *The Parrot*, *The Sentry's Lantern*, *The Coffin* and *The Evening Lamp*. *The Window* and *the Parrot* depict the playwright's acute awareness of the social problems. In *The Sentry's Lantern* the dramatist symbolically expresses the hope of the dawn of a new era for the poor. *The Coffin* satirizes the world of the bourgeois artist, and *The Evening Lamp* is dedicated to "those who may be able to light it towards the New Dawn of Realism". (Iyengar 197)

Despite the remarkable and abiding contribution of Tagore, Sri Aurobindo and Chattopadhyaya, Indian English drama "has never reached the high status of prose fiction or poetry.... (the) dramatists have not solved the problem of fusing dramatic stories with dialogue and sense of good theatre, all of which are indispensable to the success of a play on the stage." (William 121)

A.S.P. Ayyar was also a notable playwright who wrote six plays on social and reformist themes. Some of his famous plays are: In the *Clutch of the Devil* (1926), *Trial of Science for the Murder of Humanity* (1943), *Sita's Choice* and *Other Plays* (1935), *The Slaves of Ideas and Other Plays* (1941). *Sita's Choice* deals with a social problem of the remarriage of a widow. In Ayyar's plays the purpose is more important than craftsmanship and plot and characterizations are also driven into margin.

T.P. Kailasam is also a prominent playwright in the Indian English Literature. He wrote both in Kannada and English. His English plays are *The Burden* (1933), *Fulfilment* (1933), *The Purpose* (1944), *Karna or the Brahmin's Curse* (1946), *Keechaka* (1949) and *A Monologue: Don't Cry* (1933). In his English plays, he employs classical themes which deal with contemporary issues. He had an excellent knowledge of the English and Western dramatic traditions. His first English play *The Burden* is based on a very significant episode of the death of

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Dasaratha and the banishment of Rama. *The Fulfilment* deals with the life of Ekalavya. It is a moving tragedy which may be regarded as the best example of Kailasam's dramatic art. K.R. Srinivas Iyenger remarks that "Fulfilment is almost the crown of Kailasam's dramatic art." (197) *The Purpose* is a powerful tragedy dealing again with the life of Ekalavya. It is a valuable contribution by Kailasam to Indian drama in English. *Karna or the Brahmin's Curse*, which shows the impact of the *Gita* is also a powerful tragedy in five acts. His characters in English plays like *Ekalavya*, *Keechaka*, *Karna* etc. are remarkable and unforgettable. Being a great lover of humanism, he glorifies the worth of the neglected. Kailasam belongs to the group of writers like Henrik Ibsen, G.B. Shaw and Samuel Beckett. His plays are quite readable as he takes up contemporary social problems and dramatizes them with great vigour.

J.M. Lobo Prabhu seems to be the last great name in Pre-Independence Indian English drama. He wrote a number of plays but only two plays, *Mother of New India: A Play of the Indian Village in Three Acts* (1944) and *Death Abdicates* (1945) appeared before Independence. His *Collected Plays* was published in 1956. He is well-known for his skilful dialogue writing and creating admirable situations. However, his characters do not appear life-like and convincing. While commenting on the contributions of the playwrights of Pre-Independence phase, Dr. S. Krishna Bhatta concludes: '...the playwrights of the phase have not fully exploited the abundant sources of our history, epics and legends.... most of the playwrights of the phase do not seem to write with a distinct awareness of the question of the staging of their plays. Their plays appear to be primarily meant to be read.' (1987 90-92)

Post-Independence Indian English Drama:

During the early phase of the Post-Independence also there has been no notable development in Indian English drama. However, one important thing about the plays written in this period is that they show a greater impact of the West. It appears that the playwrights of this period have made various types of experiment in handling the themes and characters and also in employing new models and techniques. Initially they did not get a chance for staging their plays. Most of theatres were occupied by the plays written in regional languages.

Indian English plays were given only occasional performances. There was, in fact, no regular school of Indian English drama. However, during this period, the westerners showed their keen interest in Indian literature in general and Indian English drama in particular. Some of the plays written by the prominent playwrights like Asif Currimbhoy, Pratap Sharma, Gurucharan Das received a good response in the West. A few plays like Das' *Mira*, Pratap Sharma's *A Touch of Brightness* and Asif Currimbhoy's *The Dumb Dancer* were successfully staged in Europe and U.S.A. It was really a remarkable achievement. In India, the Theatre Group in Mumbai and other agencies also staged the plays of these playwrights.

Only writing a play of good quality is not enough, it should get a chance for presentation in the theatre. A careful assessment of Indian drama in general shows that while drama in other regional languages has shown a remarkable development, it is not done so in Indian English. R.K. Dhawan rightly says that Indian English drama is "*a plant of poor growth*" and further remarks: 'The first and foremost reason is the want of a living theatre. It is well-known fact that the real success of a play can be tasted only on stage. A playwright needs a living theatre to put his work on acid test, evaluate its total effect on the audience and thereby get a chance to improve upon his performance. This handicap has not allowed him to pursue playwriting in a systematic and comprehensive way.' (1994 184)

It is to be noted that after Independence most of the plays were written in prose. However, some playwrights like G.V. Desani, P.A. Krishnaswamy, Manjeri Isvaran, Lakhan Deb and Pritish Nandy were drawn to poetic drama. G.V. Desani's *Hali* (1950) is the finest poetic play of this period which received great appreciation for its rich imagery and symbolism. It is an autobiographical play which depicts a serious love affair. It was successfully staged in London and India. P.A. Krishnaswamy's *The Flute of Krishna* (1950) is another poetic play which depicts devotee's unflinching faith in God. Manjeri Isvaran's *Yama and Yami* (1948) written in poetic prose brings out the incestuous love of Yami for her brother. Lakhan Deb has written three verse plays: *Tiger Claw* (1967), *Vivekanand* (1972) and *Murder at the Prayer Meeting* (1976). *Tiger Claw* and *Murder at the Prayer Meeting* are historical plays. The first one is about the

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killing of Afzal Khan by Shivaji and the second one, showing great impact of T.S. Eliot, is concerned with the assassination of Mahatma Gandhi.

If we look at the galaxy of Post-Independence playwright, we come to know that the number of prose playwrights is larger than that of verse playwrights. Asif Currimbhoy is one of the notable playwrights in Indian Writing in English. He has published about thirty plays, the first of them being *The Tourist Mecca* (1959). He is a prolific writer focusing the various subjects like contemporary politics, social and economic problems, the East-West encounter, psychological tension, Indian philosophy, religion and art.

Currimbhoy's social concerns are clearly reflected in his plays like *The Doldrums* (1962), *Thorns on a Canvas* (1968), *The Hungry Ones* (1965) and *The Miracle Seed* (1973). *The Doldrums*, a play in two-acts was banned by the government soon after its publication but later on the ban was lifted. It was presented on the stage in 1969 by the Little Theatre Group in Delhi. In *The Tourist Mecca* (1961) the theme of the East-West encounter is portrayed. *The Hungry Ones* (1968), *Darjeeling Tea* (1971), *The Clock* (1959) and *The Dumb Dance* (1962) are psychological plays. *OM Mane Padme Hum* (1962), a play in three acts is about the gradual changes in Hindu religion highlighting the importance of Hindu philosophy of life.

The major political events which attracted Currimbhoy's attention are the partition and its aftermath in *The Captives* (1968), the liberation of Goa from Portuguese domination in *Goa: A Tragedy in Two Acts* (1964), Indian freedom movement in *An Experiment With Truth* (1969), the Naxalite movement in *Inquilab* (1970), the Bangla Desh war in *The Refugee* (1971) and student unrest in Gujarat in *The Dissident M.L.A.* (1974) and the birth of Bangla Desh in *Sonar Bangala* (1972). In short, Currimbhoy incorporates all the contemporary issues in his plays. Therefore, he is one of the most successful playwrights in Indian English drama. He is said to be "India's first authentic voice in the theatre." (Agrawal, 2002 40)

The other notable playwrights in the Post-Independence era are Pratap Sharma, Girish Karnad, Nissim Ezekiel, Gurucharan Das, Gieve Patel, Lakhani Deb, M.V. Rama Sarma, Santha Rama Rau. The most outstanding playwrights of this

period are Girish Karnad, Mahesh Dattani. And even Manjula Padmnabhan and Dina Mehta are also contemporary playwrights whose plays can be taken into consideration.

Pratap Sharma is a master craftsman. His two plays *A Touch of Brightness* (1968) and *The Professor Has a War Cry* (1970) criticize social hypocrisy. His plays become successful on the stage in the foreign land. Sex seems to be the major theme of his plays. Nissim Ezekiel's *Three Plays: Nalini: A Comedy, Marriage Poem: A Tragedy, The Sleep Walkers: An Indo-American Farce* (1969) are remarkable for bold thematic experiments and masterly use of irony and fantasy. *Son of Deprivation*, a short play was also published in 1969. The main feature of Ezekiel's plays is a skilful use of ironical fantasy.

Gurucharan Das' *Larins Sahib* (1970), a play in three acts, is a historical play which deals with nineteenth century colonial India. Das' *Mira* (1971) portrays Mira's selfless love for Lord Krishna which was "successfully produced as a ballet in New York, and as a play in Bombay." (Iyengar 1974 734) His play, *Jakhoo Villa* deals with the theme of decadence in modern Hindu family in Simla.

Gieve Patel's *Princes* (1970) demonstrates conflict between the two Parsi families over the possession of a child who becomes an invalid and later on dies. There are other important Indian English playwrights who have contributed in their own ways to the growth of Indian English drama. M.V. Rama Sarma's *Collected Plays* (1982) is a cluster of eleven plays on divergent subjects. *Youth and Crabbed Age, Like to Like* and *This Busy World* are his playlets in which the impact of Bernard Shaw is strongly felt. *Shakuntala, Marpessa* and *Urvashi* are plays dealing with the theme of love. *Towards Marriage* (1954) and *The Carnival* are both realistic and satirical. *The Mahatma* (1979) deals with the martyrdom of Mahatma Gandhi.

Santha Rama Rau's play, *A Passage to India* is modelled upon E.M. Forster's famous novel *A Passage to India*. M. Krishnamurti's *The Cloth of Gold* (1951) is a dance drama set in feudal times. K.S.R. Sastri's *Droupadi* is a very interesting retelling of the Mahabharata story. D.M. Borgaonkar's *Image Breakers* (1938) is a problem play on the marriage institution. The efforts made by these playwrights reveal the fact that "playwriting in English by Indian is not

impossible.” (Yadav 9) They speak volume of the fact that the future of Indian English drama is certainly bright and optimistic.

GREAT EXPERIMENTORS AND INNOVATORS IN THE POST-INDEPENDENCE ERA:

The plays discussed so far under the Pre-Independence and the Post-Independence phases (except the plays of Tagore) were those originally written in English. Among the plays translated into English, there are a few which were first written in the regional languages and subsequently translated into English by the authors themselves. It is observed that dramas written in regional Indian languages and their English translations have achieved a notable growth in the recent decades. In this modern era, cultural interaction has become a significant factor. In order to connect the two globes and make the foreign readers/viewers familiar with Indian tradition and culture, there is a need for English translation of literature in the Indian languages. R.K. Dhawan’s remark in this regard seems to be pertinent. “The translations have forged a link between the east and the west, north and south, and contributed to the growing richness of contemporary creative consciousness.” (1994 185)

Playwrights like Vijay Tendulkar, Girish Karnad, Badal Sircar, Rakesh Mohan and Mahesh Dattani have made bold innovations and experiments. They have used themes related to the present social scenario in order to bring about social change and make people aware of the need to renovate the present social structure and usher in a renewed and better social system. Broadly speaking a number of twentieth century writers have given a new turn to Indian writing and thought. Contemporary Indian writing is rich, complex and stimulating. Therefore, R.K. Dhawan rightly states that “Indian writing in English, including literature in translation has come of age.” (1999 9)

Among the regional playwrights, Girish Karnad is the one who himself has translated his plays into English. Bijay Kumar Das’ observation, in this context needs to be mentioned here. He writes: “Vijay Tendulkar, Manoranjan Das, Badal Sircar and a host of others have appeared in English translations. So also Girish Karnad. But Girish Karnad transcreated his plays into English. Hence he qualifies to be called an Indian English dramatist.” (31)

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Girish Karnad is one of the renowned playwrights of the contemporary Indian stage. He is widely appreciated for his technical experiments as well as displaying a wide range of themes and subjects. Karnad came on the scene at the right time, when Indian drama was at the threshold of a new era of innovation and experimentation. The Progressive Theatre Movement which had begun in 1920s, made advancement in 1940s and ultimately gave rise to Indian People's Theatre Association. This association known as IPTA played a very important role in the regeneration of theatre and other arts.

Karnad's dramatic creations include *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Anjumallige (Driven Snow)* (1977), *Hittina Hunja (Bali: The Sacrifice)* (1980), *Naga Mandala* (1988), *Tale-Danda* (1990), *The Fire and the Rain* (1995), *The Dreams of Tipu Sultan* (1997) etc. He takes up significant issues like existentialism, problem of identity, man-woman relationship, problem of caste-system, different manifestation of human passions like love, hatred, anger, sex, lust, sacrifice, treachery, evil etc. By using myth, legend, folktale and history, Karnad makes an attempt to establish modern man's relationship with the past.

He views contemporary issues with a new perspective and enables a reader/viewer of his play to explore his cultural roots. Being greatly influenced by Bertolt Brecht, a noted German playwright, he reveals his modernity in the handling of themes and techniques in his plays.

As a reinterpretation of ancient myth, *Yayati* is a great achievement. *Tughlaq* is undoubtedly one of the greatest plays of Karnad which focuses on the dream qualities and tyrannical nature of Tughlaq by giving exposure to his dual personality. His *Hayavadana* is a successful experiment in the use of folk motifs which depicts the problem of identity and search for completeness in life. *Naga-Mandala* portrays the agony and helplessness of a woman in the Indian family. His play *Tale-Danda* recreates the twelfth century socio-religious movement of Karnataka. It shows Basavanna's crusade against inhuman caste system, upholding the values of work, community and devotion.

The plot of *Bali: The Sacrifice* is taken from the famous Jain myth which deals with religious tensions and the resulting compromises. It incorporates new concepts of psychology and relationships. *The Fire and the Rain* takes up

complex issues and situations. This play revolves around some of the basic human instincts like love, violence, revenge, futility of knowledge and weakness of human nature. His play *The Dreams of Tipu Sultan*, like the earlier plays *Tughlaq* and *Tale-Danda*, is a historical play. The play is about the early days of colonialism which centres round Tipu Sultan and his dreams in the last phase of his life. This play dramatizes Tipu's struggle for emancipation. Thus Karnad very skilfully puts forward various contemporary issues by using myths, legends and history in his plays. R.K. Dhawan shows his admiration for Karnad for his valuable contribution to the Indian English Drama. He rightly states, "He has given the Indian theatre a richness that could probably be equated only with his talents as an actor-director. His contribution goes beyond theatre..." (1999 13)

If we look at the playwriting in the Post-Independence scenario, we realize that the Post-Independence Indian drama has made a fresh ground both technically and thematically. The playwrights like Vijay Tendulkar, Mohan Rakesh, Badal Sircar and Girish Karnad seem to be greatly influenced by the dramatic style of Ibsen, Brecht, Eliot, Sartre, and Camus. These Indian playwrights, who truly, present the modern Indian sensibility, have been acclaimed as pioneers of modern Indian drama. Novelty in technique is one of the important traits of the plays written during this period. The major focus here is on the feelings and experiences of the ordinary men engaged in day-to-day struggle for existence.

Vijay Tendulkar, a noted screen and television and short-story writer is a famous contemporary Indian playwright. He has been the most influential dramatist and theatre personality in Marathi. Initially working as, a journalist he came across all kinds of violence and evil things in the society. Tendulkar exposes various forms of violence in his plays like *Vultures (Gidhade, 1971)*, *Ghashiram Kotwal (1972)*. He has written thirty full-length plays and of them only seven have been translated into English.

In his early plays, Tendulkar depicts the sufferings of the urban middle class people. Later on the focus is shifted to ugliness of his characters' psyche. For instance, his later play *Silence! The Court is in Session (1967)* shows how inhuman treatment is meted out to women in a male-dominated world. Here, the

technique of 'play-within-the play' is deftly used to bring out the inner agonies of Miss Benare. In *Sakharam Binder* (1972) the focus is on the ugliness of human nature. In this play, Sakharam, the Binder, indulges in illegal sexual relations with several women to satisfy his insatiable lust. For the first time, Tendulkar made a bold attempt to bring neglected areas of our common life into the theatre. *Ghashiram Kotwal* (1972) which was performed in the theatre thousand times in India and abroad, is a political novel. It is an excellent combination of Marathi folk performance and contemporary theatrical techniques. It shows the abuses of power, corruption, sex and violence. He has introduced bold innovations, made significant experiments and given new dimensions to Indian drama. His play *Silence! The Court is in Session* bagged him a place among leading Indian playwrights in late sixties while his *Ghashiram Kotwal* brought him international fame in the mid-seventies.

Badal Sircar appeared in the Indian theatre at an appropriate time when Indian drama was at the threshold of a new era of innovation and experimentation. He is an eminent Bengali playwright who has written more than 45 plays. He introduced a new dramatic idiom in Bengal. His play, *Evam Indrajit* is a classic of contemporary Indian theatre. He firmly believes that theatre is an instrument of social transformation. His plays like *Evam Indrajit* (1962), *That Other History* (*Baki Itihas*, 1964) and *There's No End* (*Shesh Nei*, 1971) and *Pagla Ghoda* (*Mad Horse* - 1967) deal with political, social, psychological and existential problems. *Evam Indrajit* strongly reminds us of Beckett's *Waiting for Godot*.

He wrote several plays after the formulation of the Third Theatre. *Procession* (1972), *Bhoma* (1974) and *Stale News* (1979) are the plays in English version based on the concept of the Third Theatre. These plays focus on the formation of "a new society based on equality and free from exploitation of man by man." (Dhawan 1999 135) Sircar has attempted to revolutionize the Indian drama by introducing his concept of the Third Theatre. The influence of Sartre and Camus is evident in the themes of his plays. His plays offer a faithful representation of the contemporary society. The meaninglessness of modern life is the major concern in his plays.

Mahesh Dattani is one of the most important and dynamic playwrights in Indian English drama today. He is a prolific writer who has written plays on a variety of topics. Besides writing a drama proper, he has written radio plays, screen plays. He is a versatile theatre personality, who takes great interest in acting and directing the plays. In 1998, Dattani won the Sahitya Akademi Award for his plays *Final Solutions* and *Other Plays*. After the outstanding contribution of Badal Sircar, it is Mahesh Dattani who has given a new direction and sense of purpose to Indian English drama. His two volumes: *Collected Plays Vol. I* (2000) and *Collected Plays Vol. II* (2005) are milestones in Indian English drama. The first volume includes eight plays such as *Seven Steps Around the Fire*, *On a Muggy Night in Mumbai*, *Final Solutions*, *Tara*, *Dance Like a Man* etc. and the second volume including two earlier plays contains ten plays such as *Thirty Days in September*, *Clearing the Rubble*, *Mango Souffle*, *The Swami and Winston*, *Morning Raga*, *Uma and The Fairy Queen*, *EK Alag Mausam* and *The Tale of a Mother Feeding Her Child*. His plays focus on the topical issues like sex, communal tension, feminine identity, hijra marriage, homosexuality and lesbian relationship and crime and disease etc. Therefore, his plays appear to be revolting and sometimes outrageous. Bijay Kumar Das calls him, “a playwright of contemporary urban India.” (32)

In conclusion, it can be said that it is mainly the drama in Indian languages and the drama in English translations that have registered a remarkable growth in recent times. They have contributed a lot to the development of India English Drama. On the basis of the excellent plays written by Girish Karnad, Badal Sircar, Vijay Tendulkar, Mohan Rakesh, Mahesh Dattani & Manjula Padmanabhan, we may say that the Indian English drama has achieved a considerable measure of success in the recent times. However, “it is still struggling for its authenticity and identity; it is making a faltering but steady march towards its destination. It has, of course, survived the test of time and it has all the possibilities and potentialities to carve a niche for itself in days to come.” (Yadav 13) Now-a-days Indian theatre in English has started emerging with a distinctive and vigorous identity. The plays of the leading playwrights of contemporary Indian stage like Mohan Rakesh. Vijay Tendulkar, Badal Sircar,

Girish Karnad, Mahesh Dattani reveal the fact that the Indian English drama will surely flourish and prosper in the near future.

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Willa Sibert Cather's *O Pioneers!*: A Study of Life in Literature

Dr. V. Shoba*

Abstract:

Life is reflected in literature. So life and literature go hand in hand. It is an undoubted fact that the cognitive realm of humanity has connection with literature in a broad way. Whatever writers see and perceive they put forth in their writing. The muse, which guides them, kindles their thoughts from the subconscious mind and cognition. This interface between life and literature had been seen since age immemorial. The literature of every age contemplates on the society, culture and tradition of the people concerned. When writers follow the traditional implication of life in literature, Willa Sibert Cather, "an American Writer who achieved recognition for her novels of frontier life on the Great Plains" (Wikipedia), is no exception. Even though Willa Sibert Cather had written twelve novels, the work *O Pioneers!* shows how she identifies herself with the protagonist, how just a scenery changes into one or two chapters and finally how they become a novel in her hands. The readers could view the pioneer life of the people of the Nebraskan landscape which the author presents vividly in the novel.

Key Words: Life, literature, cognition, pioneer life, Nebraskan landscape, etc.

Willa Sibert Cather, a remarkable, excellent and productive novelist of the first half of the 20th Century is remembered for her depiction of the pioneer life during her time in Nebraska which gave birth to the landscape of her fiction. Being very sensitive, she brought to life the mannerisms of the people of American regions through her portrayal in her works of literature. Her belief was that an artist's materials are formed before the period of adolescence. Her literary works depict her childhood life in Nebraska. Her novels are *Alexander's Bridge* (1912), *O Pioneers!* (1913), *The Song of the Lark* (1915), *My Antonia* (1918), *One of Ours* (1922), *A Lost Lady* (1923), *The Professor's House* (1925), *My*

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Mortal Enemy (1926), *Death Comes for the Archbishop* (1927), *Shadows on the Rock* (1931), *Lucy Gayheart* (1935) and *Sapphira and the Slave* (1940).

Born on December 7, 1873, Willa Sibert Cather spent her first nine years in Back Creek, Virginia. Then, moving on to Catherton, Nebraska in April of 1883 and finally resettling of the family in Red Cloud in 1885, the town has become synonymous with Cather's name. She has described the shifting of the places in an interview: "I was little and homesick and lonely...so the country and I had it out together and by the end of the first autumn the shaggy grass country had gripped me with a passion that I have never been able to shake. It has been the happiness and curse of my life." (Woodress 36)

Willa Sibert Cather is the eldest of the seven children of her parents Charles and Mary Virginia. The responsibility of she being the eldest child is very well seen in the character Alexandra in the novel *O Pioneers!*. The migration to Nebraska paved way for Cather and Nebraska to grow up together. The neighbours of Willa Cather in the newly settled place, Nebraska are from Germany, Scandinavia, Bohemia, and French Canada. They were European-born ranchers and farmers. Cather, having mingled with these people, enriched herself with fertile imagination. These people became characters in her works. The move from a lush Virginia country side to a virtually untamed prairie proved the most significant event in her young life. Even though it is a shocking experience, it aroused in her, love for both land and its people the rest of her life

Hardy immortalized his familiar Dorsetshire country as Wessex and peopled it with remarkable characters and R.K. Narayan, an Indian Writing in English, created fiction based on his imaginary region Malgudi, whereas Willa Cather chose the familiar Nebraskan setting to reflect the life of that area in her literary works. *O Pioneers!* (1913) is a "two part pastoral" developed from two stories with earlier one titled "Alexandra" and the latter "The White Mulberry Tree". The latter is of Frank Shabata, a Bohemian farmer, kills his wife and her lover Emil Bergson as they lie together in his orchard under a white mulberry tree. Cather found the two stories belonged together. She comments on her novel as "a sudden inner explosion and enlightenment. Now she would hope always for similar experience in creating a novel, for the explosion seemed to

bring with it the inevitable shape that is not plotted but design itself" (Sergeant, 116).

The family of Cather lived in Nebraska for nearly two years. In 1885, they moved to the town of Red Cloud. Red Cloud has its unique role and different avatars in most of her novels. It appears as the place 'Hanover' in *O Pioneers!* (1913), 'Moonstone' in "The Song of the Lark" (1915), 'Black Hawk' in "My Antonia" (1918), 'Sweet Water' in "A Lost Lady" (1923), 'Skyline' in "Old Mrs. Harris", and 'Haverford' in "Lucy Gayheart" (1935).

Cather, in her work *O Pioneers!* published in 1913, places her "shaggy grass country" (Woodress, 36) at the centre of the novel writing about the land and people she knew. Meeting Olive Fremstad, a Wagnerian soprano had inspired her to create Thea Kronborg an artist in "The Song of the Lark" (1915), Annie Pavelka, Cather's childhood friend, becomes the centre of the story in the name of Antonia in her best loved novel "My Antonia" (1918). Cather's experience of the move from Virginia to Nebraska is told through the eyes of Jim, a young narrator of the novel. Cather's novel "One of Ours" (1922) is based on the life of her cousin G.P. Cather during World War I. Cather's memory of Lyra Garber, the beautiful wife of a prominent banker in Red Cloud is drawn in "A Lost Lady" (1923) and Cather's own sense of alienation within the modern world (Woodress, 368-75) is reflected in the novel "The Professor's House" (1925). Cather ventured in writing about the life of Archbishop Lamy, Catholic French missionary to New Mexico in the 1850s in her novel "Death Comes for the Archbishop" (1927)

Most of Cather's Characters are real life characters. Willa Cather's maternal grandmother, Rachel Boak, is an important figure in Cather's life and fiction. A courageous and enduring woman, the maternal grandmother appears as Sapphira's daughter Rachel in Cather's last completed novel "Sapphira and the Slave Girl" (1940) and as the grandmother in the last story "Old Mrs. Harris".

Cather depicts harsh life of immigrant pioneers who are settled in Western United States, especially in the novels, *O Pioneers!* (1913), "My Antonia" (1918), etc. Her works are based largely on her early childhood experiences.

The uprooting in 1883, at the age of nine, from green Virginia to rugged Nebraska prairie sparked Cather's creativity.

Of the twelve novels, sixty-two short stories and a large collection of non-fiction, one can find the reflection of the life of the Nebraskan landscape; particularly in Willa Cather's *O Pioneers!* (1913). The novel focuses on Alexandra Bergson, a strong and determined daughter of a Swedish immigrant. Alexandra Bergson has a peculiar kinship with the land. She struggles against the harsh prairie lands of the West after her father's death. She keeps her family together. She sacrifices her youth and beauty to a lifetime hard labour in cultivating the land. The story ends with Alexandra's success and happiness in having Carl, a man worthy of her love. Though *O Pioneers!* was not Willa Cather's first novel, she preferred to consider it her first, because the novel was her inner explosion and enlightenment.

Alexandra the protagonist loves and yearns for the wild land in spite of its adversity. She knows the fragility of the pioneers in respect to the land, but still she adores it. The land being wild "had its ugly moods and no one knew when they were likely to come, or why. Its Genius was unfriendly to man." (20). This ecological sense of Alexandra is nothing but the reflection of the ecological thinking of Willa Sibert Cather, who derived it from one of her favourite aunt within her family, Frances Smith Cather, an accomplished amateur botanist emigrated with her husband from Virginia to Nebraska, a decade before Willa Cather's own family did the shifting.

Cather indicates a prophetic plea for non-violence among the human being and other forms of life through a minor character, Ivar, a powerful dwarf like man and who is being named "Crazy Ivar". He makes hammocks out of twine and commits chapters of the Bible to memory. Being a hermit, he has a close relationship with animals and doctors them. Ivar cries "no guns, no guns!" (39). Ivar and Alexandra stand a testimony to different degrees of eco-conscious living. Patrick K. Dooley, one of the critics argues that Cather's treatment of Ivar reveals a "bio centric world view" (Dooley 71) and places her as "a hands off preservationist" (69).

The people's move from rural to urban areas in search of wealth is also stated by Cather in the novel *O Pioneers!* through some characters. Cather points out how the pioneers are restless and how they started leaving the Nebraskan landscape due to its wildness and longing for a better urban life. Carl sells his property to Alexandra, apprentices as an engraver; failing in that field also, goes to Alaska fruitlessly in search of gold. Later realizes how he had lost his identity. He infers, "I've enjoyed a great many things, but I've got nothing to show for it all." (122). Cather presents the modern American in the identity of Carl.

Lou and Oscar, Alexandra's brothers can also be categorized under Carl's notions. They do not have "the patience to grow an orchard of their own" (104), but are ready to take any risk in a foreign land. With the strict instructions of Alexandra, the brothers drop the idea of leaving the Nebraskan landscape. Alexandra's father too had been pessimistic about the land and had died at an early age of forty-six before his farm could have a chance in proving success.

Alexandra Bergson derives strength from the land. In *O Pioneers!* (1913), when Alexandra becomes tired, she feels some spiritual force "carried by a strong being who took from her all her bodily weariness" (207). This kind of feeling is an experience of Willa Cather, who identifies herself with her carefully and skilfully created character, Alexandra. With this spiritual support, Alexandra has the most prosperous farm in the area. She experiments with new farming methods. Having the first silo on the Divide, she is seated at the head of a long table, having dinner with her men. Being industrious, Alexandra becomes a boss lady, a successful business woman settling into the ample physical proportions of middle age.

One could also find Willa Cather with her feministic approach. The feministic cognition in Willa Cather is vividly brought through the character Alexandra. Alexandra wins in taming the prairie and having a control over the land, whereas the men characters are "too weak to make any mark" (15). Impatience and disbelief of the men characters have made them unable to handle the land properly. Land paves way for womanly touch, for women are normally considered an embodiment of patience, gentility and love.

Alexandra, in being perseverant in life, could get the hands of Carl - even though it was a late marriage – a man worthy to be loved and married. The same perseverance was in Willa Cather, but she remained single; maybe she couldn't get a man worthy of her love or she wanted a life of a recluse with a view to dedicating herself to literature. As Alexandra is to the land, so is Willa Sibert Cather to Literature, mirroring the life of the people around her. Even though her life is reflected in literature she has added a tinge of imagination to make her work a memorable one.

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Encouraging Critical Thinking in an Indian Classroom Today

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Abstract:

India is a land of multicultural experience that reflects its variety and vibrancy in its unique character. Here, a classroom today is a critical social arena where individual lives are shaped and influenced through attitudes and values, which are embedded in both the content and the process of learning. Therefore, the English language classroom at present, in a country like India provides an obvious multicultural context for learning, and teachers need to help students understand and appreciate the differences and similarities among the various ethnic, religious and cultural groups. This understanding would be the key to encourage critical sensibilities in a student in the classroom today.

This study aims to probe into a teacher's understanding of and attitudes towards a multicultural Indian classroom and in so doing, find out what could be the possible language teaching strategies used in promoting and enhancing successful actions. What are the challenges teachers are exposed to while creating an opportunity to foster tolerance and understanding in classrooms of diverse cultural backgrounds? How a teacher's role becomes crucial in encouraging students to read, think and learn the literature of a foreign land? And in what ways adopting new techniques of teaching literature can help students learn the nuances of a language they do not speak in? This paper will take up some of these vital challenges and issues that every Indian teacher is confronted with in the present context.

Key words: *multicultural experience, cultural groups, ethnic, Indian classroom, teaching strategies. Etc.*

In India, multicultural experience is highlighted by what is called a "unity in diversity" pattern. Every classroom today is a critical social arena where individual lives are shaped and influenced through attitudes and values, which are embedded in both the content and the process of learning. The English

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language classroom in a country like India provides an obvious multicultural context for learning, and teachers need to help students understand and appreciate the differences and similarities among the various ethnic, religious and cultural groups.

This paper attempts to examine a teachers' understanding of and attitudes towards a multicultural Indian classroom and in so doing, find out what could be the possible language teaching strategies used in promoting and enhancing successful actions in present scenario. What are the challenges teachers are exposed to while creating an opportunity to foster tolerance and understanding in classrooms of diverse cultural backgrounds? How a teacher's role becomes crucial in encouraging students to read, think and learn the literature of a foreign land? And in what ways adopting new techniques of teaching literature can help students learn the nuances of a language they do not speak in? The present paper seeks to address some of these vital challenges that every Indian teacher has to meet.

A sense of self: A second language and its effect on the speaker

The first challenge that a student or a teacher is likely to face in the Indian classroom is about speaking and reading in a language which is not their mother tongue. Many people have experienced the feeling of disquiet and embarrassment when asked to communicate in a language they are not entirely familiar with. People are afraid of making mistakes, of appearing clumsy or ridiculous. The roots of our cognitive processes are to a certain extent determined by our native tongues, and to be required to function in a second language can have a profound effect on the speaker, whether teacher or student. The (native) language we use determines the way in which we view and categorise the world - including such deep-seated cognitive processes such as the way we deal with space and time.

It has commonly been observed that people generally prefer to converse in their mother tongue as it gives a sense of security and strength, and a greater degree of control. A speaker is sometimes placed in a position of vulnerability as using the second tongue involves a certain amount of relinquishing of control. For a lecturer, as someone who is traditionally in a position of "power" in

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comparison to his students, it can be a difficult and unsettling position to be placed in a situation where the lecturer is obliged to use a second language while some of the students may be native speakers. This is not something that would happen readily in western countries, for most of them speak English as a first language. For instance a teacher in Toronto, or Virginia would not face an obstacle while teaching Browning or Tennyson's poetry but in a multilingual country like India with Hindi as its national language and a good number of regional languages that separately exist for all the states besides having innumerable local dialects cases where English is not the first language, the lecturer is thrown back onto himself and must learn to utilise a "strength" which is separate from linguistic ability – his intelligence and knowledge and skills as a facilitator will matter.

Concept of Critical Thinking

Another important question is encouraging critical thinking in such a classroom today which itself is a melting pot of diverse cultures, ethnic groups, religions and regional languages. First of all, what do we understand by the term critical thinking? To put it into simple words, to avoid misunderstanding, we need to understand *what it isn't*: critical thinking is not necessarily being "critical" and negative. In fact, a more accurate term would be evaluative thinking. The result of evaluation can range from positive to negative, from acceptance to rejection or anything in-between. According to Robert Ennis, critical thinking is "reasonably and reflectively deciding what to believe or do" ...Critical thinking means making reasoned judgments. Basically, it is using criteria to judge the quality of something, from cooking to a conclusion of a research paper. In essence, critical thinking is a disciplined manner of thought that a person uses to assess the validity of something: of a statement, news story, argument, research, etc.

As children think, they use their background knowledge, as well as information gathered from other sources, to draw their own conclusions. One of the challenges when teaching critical thinking skills to English language learners (ELLs) is helping them develop adequate background knowledge and adequate vocabulary to support this type of higher order thinking. Here, a very significant

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example can be cited by comparing Indian summer with the summer in England. For example, when we are reading Shakespeare in a multicultural Indian classroom a teacher is likely to face the annoyance of students who are forced to admire Sonnet 18 "Shall I compare thee to a summer's day?" in the month of April where they relate Indian summer to excessive heat and blistering hot temperatures. The context and background in which a student is placed and encouraged to understand the whole concept of the bard's comparing his beautiful beloved to summer's day becomes totally a futile exercise. This obviously indicates that the words and linguistic structures a culture needs to convey its thoughts and messages do tell us a little about the nature of that culture or country.

Cultural Encounters

Discovering diversity takes creativity, extra effort, diligence, and courage on the teacher's part. Indian classrooms seem rarely to offer an enthusiastic welcome for student difference. However, a multicultural classroom must thrive on these differences and use them as a foundation for growth and development. Differences command work, resolution, openness, and understanding. Teachers who address these differences and add them to the curriculum will succeed in creating a multicultural classroom that will advance the educational goals of all students. In the first place, teachers in multicultural classrooms must be open to their students and put forth the effort needed to get to know their students inside and outside of class. If a teacher is hesitant about being open, the class will reciprocate and the students will become estranged from one another and the teacher. In order to be open, teachers must be interested in their students, fearless, willing to try new and different things, sure of themselves in order to avoid taking things personally, and non-judgmental of his or her students (Canning 196).

Many cultures have many different mores and folkways. Teachers must be open to what the students are doing and find out why they do what they do. This openness will create communication in the class, which will ultimately develop into a classroom that is learning, understanding, and culturally fluent. In addition to openness, teachers must know the learning patterns of the students

in their class. Teachers must understand the learning patterns of the students who grew up in a culture other than their own. Students from north India differ greatly from students from South India, which may create a culture clash in the classroom. South Indians will think the north Indian students are rude, brash, unnerving, and extremely obnoxious. In fact, the teacher may find that they feel the same way about the overly critical north Indian students. Therefore, one has to readjust the participation structure of the classroom in a calm and professional manner.

Challenges and Solutions

If a teacher uses instructional methods like group discussion, student presentations, and tries to activate students as they lecture, the teacher may become frustrated, disenchanted, and may even think that a certain group of students is below average students with below average intelligence. This is not the case, one group has been taught to sit, listen, and recite memorized information. The other group of students do not participate in the class and believe everything that the instructor says is absolutely true. The best way to handle culture clash is to be open, knowledgeable, and not be afraid to talk about the cultural differences in class no matter what discipline the teacher is teaching (Jones 12). An open teacher will create an open class and an open class will have open lines of communication that will create a positive and beneficial learning environment for everyone.

Language difference is another major issue that teachers must address when establishing a multicultural classroom. A teacher who tries to learn the native tongue of her or his students, if only a word or two, will convey respect for the culture of his or her students and increase their potentially suffering self-esteem (Perez 152). Introducing the language or culture of all students in the class in to the curriculum will communicate that students of that culture are important (Perez 153). Howard M. Miller suggests that one very simple way for all teachers to add multicultural ideas and content to his or her curriculum is to build a classroom library of multicultural literature (Miller 88). No matter what subject you teach you can build a library of books by and/or about different cultures.

Teachers who own literature by authors from different backgrounds is great but it is not enough. True multicultural activities must be run and integrated daily in both informal and formal activities. Gloria Boutte and Christine McCormick suggest six basic principles for teachers to use when evaluating their culturally diverse classroom, these are, "1) building multicultural programs, 2) showing appreciation of differences, 3) avoiding stereotypes, 4) acknowledging differences in children, 5) discovering the diversity within the classroom, 6) avoiding pseudo multiculturalism" (140). Showing appreciation of differences is very important because a teacher who does not show appreciation of all the differences in their class will not get the chance to attempt any of the other five principles. Teachers need to pay attention to their verbal and nonverbal language when he or she responds to students who speak differently. However, the most important thing to remember about all classrooms is the premise that every child is unique. All children are different and beautiful in their own way, no one student should feel excluded from the class especially if the reason they feel they are excluded is based on race, ethnicity, or colour. Teachers need to show the colour of our world every time they enter a classroom whether math, science, art, or physical education.

An important step in teaching children to be comfortable with their cultural background and essentially themselves is to encourage and value their input in a small group of other students. This has to do with the organization of the classroom and the development of lesson plans. When grouping students, teachers should put students from differing backgrounds together. The term "differing backgrounds" refers to (in general) two types of students from two different learning styles. Students who are from a socialized culture that prioritizes group achievement, cooperation, obedience, and respect toward authority tend to be externally motivated, dependent on praise and reinforcement from significant others, and more responsive to a socially oriented curriculum.

Conclusion

Teaching is not always easy at the best of times, and teaching in the multicultural classroom can have a real effect on the lecturer's levels of

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confidence as tried and tested tactics do not always have the intended effect. The sense of “other” cultures and being “international” itself is, though, a comparative concept: when an Indian is in Holland he is an international lecturer and the Dutch students are native; when the same person is in India he is a native and any Dutch students he may have in his class are international, yet we are still the same individuals. Despite the practical strategies surrounding cultural awareness and understanding, flexibility and communicative competence, there is however, no real magic potion which we can administer to make teaching in the multicultural classroom instantaneously easy; there is no simple solution or quick fix. Rather, we must explore the issues as they arise and deal with them, and whenever successful interaction is experienced, trust and confidence spiral forward.

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Amit Chaudhuri's *A New World*: Dynamics of 'Transnationalism'

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Abstract:

The liberalization in the world tread, third generation communication technology, advanced modes of transport and travel, and the development of *lingua-franca* have issued a visa of a 'global village' to the contemporary society. Advancement in the science and technology bridged the gap between different continents and formed a geographical local and facilitates various cultural groups to communicate with each other. This transnational condition promotes cultural crises which in the positive attitude generate a new cultural identity and in the negative perspective it discards a specific cultural identity. The present paper tries to focus on transnational space explored by Amit Chaudhuri in his novel. *A New World*

Key Words: Globalization, nation, transnational, travel, etc.

The phenomenon of globalization generates many socio-cultural problems in the contemporary period. The political term like 'nation', sociological term like 'nationality', anthropological term like 'ethnic identity' and cultural terminologies which specifies a distinguished group have been shattered in the hybrid, multicultural and techno-savvy space of the contemporary world. The liberalization in the world tread, third generation communication technology, advanced modes of transport and travel, and the development of *lingua-franca* have issued a visa of a 'global village' to the contemporary society. Advancement in the science and technology bridged the gap between different continents and formed a geographical local and facilitates various cultural groups to communicate with each other. This transnational condition promotes cultural crises which in the positive attitude generate a new cultural identity and in the negative perspective it discards a specific cultural identity. The studies carried out in the discipline of Cultural Studies have been

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constantly evaluating and redefining the contemporary dynamic social scene. In the present chapter the select novels are analysed in the light of this transnational and multicultural space to explore the cultural crises and attempt to define the emerging cultural identity.

Amit Chaudhuri's *A New World* (2000) is a fine example of transnationalism as it uses a transnational space to reveal its story. The characters delineated in the novel cannot be labelled with any particular nationality. They are born in India, even brought up in India but now living in America. Though the setting of the novel is an India city Calcutta, the story is split into two different spaces – India and America. In the theory we have made a statement that the transnational fictions always reflect the characters who have migrated to the foreign countries in the search of job and prosperity. These characters flee from one land to another and at the same time switch their consciousness from one cultural frame to another. But in most of the cases they always remain in between these two places and share a transnational space where they found themselves comfortable. Same is the case with the protagonist of *A New World*, Jayojit Chatterjee who is a successful writer and economist in America. He has returned with his son Bonny to Calcutta to spend the summer holidays. The transnational space of the novel is revealed in the first paragraph of the novel as Jayojit lands in India and thinks about America. He thinks that, "It was eleven o'clock in the morning; it should be ten o'clock now the previous night in America" (3). This consciousness of the difference in time of America and India is not just to mention the time of the action but it also suggest that we are going to read a novel which is not a local specific. Further when Joyojit and his father speak about his journey and especially about the airline connectivity suggests the transnational social condition in which the "third-rate East European counties – Rumanian, Yugoslav, Aeroflot of the defunct Soviet Union" (9) are well-connected with Calcutta by airline services. In the discussion they also mention 'International Air Transport Association' which works to monitor the airline services worldwide by prescribing rules and regulations. These initial references clearly depict that the time of the novel is present time and the space is global.

In early Indian novels one can observe that international guests were welcomed with great excitement as if they are the new source of amusement. For instance R. K. Narayan's *The Vendor of Sweets* (1967) in which Mali's arrival from America to India is an interesting thing for entire village. But as the air transport becomes easy and the number of foreign personalities in India becomes an ordinary thing. This is also an indication of the transnational environment and its influence on the society. When Jayojit and his son Bonny arrive at the apartment of his parents all other social members ignore him and take it very casual. This small change in social behaviour is also noted skilfully noted by Chaudhuri:

The two or three part-time maidservants who always sat by the entrance steps looked at the two arrives casually; it was as if they were used to the sight of huge itineraries, arrivals, and departures, and it no longer disturbed the monotony and fixedness of their lives. (5)

Thus, this casualness and the ordinariness of the arrival and departure of international guests suggest that the society is moving towards the homogenization. Chaudhuri also throws light on the political temper of India by a short description of the new paper covered in the shelves. The news Jayojit have glanced in newspapers are about the Marxism and liberalization. "The hard-core Marxists and trade unions wanted to know how the Chief Minister would reconcile liberalization with Marxist belief" (17) and in the answer Chief Minister gives an example of China. The ideology of Marxism was developed by German philosophers Karl Marx and Friedrich Engels but it was now spread all over the world. The ideology of Liberalization sprouts in European countries but soon becomes the most influential in the economic developments of third world countries. Chaudhuri by revealing these references attempts to focus that the story happening in his novel can be decoded only in the transnational space and the boundary of any nation can be inadequate for the interpretation.

In the theoretical chapter it is discussed that transnational space of the present world was also constituted by the Hollywood movies. In the discussion of Jayojit's mother and his son they speak about Steven Spielberg's movie

Jurassic Park (1993). She thinks about the response of people to the movie in her city: "There had, in fact, been great excitement in the city with the coming of the film; crowds of people outside Nandan cinema" (25). The movie is based on an experiment of creating an island full of living dinosaurs with the help of advanced science and technology. There is nothing in it which can be specified as Indian but then also it gets an appeal from the Indian public. This should be interpreted as transnational social behaviour. Television is another source which makes these characters aware of the transnational world. The television programmes frequently watched by Jayojit's mother and father have the characters like, 'Hersh and Jordan' or 'Richard and Anastasia'. By their names it is impossible to recognize their national identity and in one case it is impossible to guess the gender.

Besides these references another significant thing which cannot be underestimated is that the protagonist of the novel always compares Indian life with American. Throughout the novel it becomes apparent that Jayojit is not much passionate about his home and country but he found it just as a source of 'amazement and amusement'. He is also not well connected with America as he thinks that the reason of his divorce is American atmosphere. He compares his father an ancestral patriarchal, masculine figure who has a total hold on the house and himself, who has lost his traditional role of man in the home. The figure of his father clearly reflects the stereotypes of traditional Indian male who remain rude to his woman, even cannot utter a single word of admiration whereas, Jayojit, himself is a creole of male identities which are split in between India and America. He cannot be a masculine figure like his father and cannot be as liberal as American male in man-woman relationship. Thus, he cannot be recognized as Indian or American. This split identity can only be understood in the transnational space.

In many occasions, Chaudhuri go on describing the Indian landscapes but in the margin of it readers can sense America. Jayojit, though born in third world country like India, has adopted the attitude of disbelief and distrust of developed European countries. On one occasion he reads the news published in local newspaper and found it boring. The third person omnipresent narrator describes it as:

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He read the paper twice, bored the first time, with the writing and with life in India, and in a more interested way the second time round; then he read an article about how well Indians were doing 'abroad'; naturally, by 'abroad' the reporter meant not so much Kuwait or Bangladesh but principally America. He not so much disagreed with it as felt the report belonged to another era, another planet. How naïve and innocent and ultimately patronizing and misleading everything in it was! After he'd finished, he suddenly missed the vigilant candour of *The Times* and the *New Republic* ... (78)

His comparison of Indian and American newspaper suggests that he has a biased opinion about Indian media. The adjectives he has used to describe the news item are 'naïve', 'innocent', 'patronizing', and 'misleading'. The statement made in the news is about the progress that Indians have achieved in the foreign lands. He thinks that in the age of globalization and liberalization in which everything is rapidly changing, the report writer is still thinking in the terms of political boundaries of nation and therefore he calls it 'innocent'. He further admires the international media agencies like *The Times* and the *New Republic* for their frankness and impartiality. Thus, the adaptation of this biased attitude is also a result of transnationalism. This transnational social and cultural space makes him confused about his identity and what he wants?

He'd gone to the toilet; and coming out, had encountered a strange picture comprising three colours, white, yellow, and green, which he hadn't been able to understand. He grew impatient. His mind had been formed by his teachers at school and father's world, which in turn had been shaped by the late-colonial world (. . .). It was a mind that had little tolerance of ambiguity; each time it looked at things, it also looked into the mirror of certainties that had shaped it. Yet when the time had come for Jayojit to choose between Britain and America, he'd chose the latter; though he never felt it was quite good enough for him. (79)

But in the next moment he admits that the life in India is 'quaint'. These thoughts suggest that he is not passionate about life style of any particular country but rather he would like to live life by using all good facilities from different countries.

Chaudhuri in the introduction of his book, *Clearing a Space: Reflections On India, Literature, and Culture* (2008), defines the transnationalism as:

'Internationalism' is a way of reading, and not a demography of a readership; and what we're witnessing is not the rise of internationalism, but its interruption and eclipse, and its replacement by a new mythology of travel, displacement, movement, and settlement, with, paradoxically, its new anxious awareness of the 'other', the foreign, and the native. (12)

The idea of transnationalism explored in this statement can be illustrated with the example of this novel which not only reflects the transnational scenario but it demands a new methodology of reading with the wider frame of perception developed in the virtual space of globalization. Thus, the novel is not just the description of Jayojit's arrival, stay and departure from India to America, but it signifies something larger. As per the title of the novel 'A New World', the story reflects the new world in which the political boundaries, national identities and cultural affections were under deconstruction and new transnational, multicultural society is emerging.

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The Bird Imagery in Suzan Glaspell's *Trifles* and Joseph Kramm's *the Shrike*: A Feminist Comparative Study

Dr. Maram Samman*

Abstract:

In literary texts, many images are used to portray women. The feminist outlook of the paper that emerges from textual analysis shows that Joseph Kramm and Suzan Glaspell have used birds to symbolize the females in their plays. The paper argues that despite the apparent differences between the two characters in the two texts, they confine to the same notion. Women are usually tender until they are forced to protect/defend themselves then they could turn into killers. Glaspell's Minnie is a caged-bird like woman whose freedom is confiscated as she became Mrs. Wright which eventually has led her to kill her jailer. Kramm's Ann is a shrike-like woman who has cornered her husband Jim to save her marriage and force him to give up his mistress. The feminist perspective in the study is a way of considering the experiences of Minnie and Ann. It shows how they endure the patriarchal rules of their societies and then resist them.

Keywords: Birds, Suzan Glaspell, Joseph Kramm, Symbolism, feminism

Introduction

The trajectory of English literature shows that birds have certain connotations when they appear in literary texts. They have been the subjects of poetry from the poetic "immortal Bird!" of John Keats's "Ode to a Nightingale" to "the round angelic eyes" of Ted Hughes's "The Hawk in the Rain." However, birds have featured prominently also in drama usually for their mythical and symbolic importance. This article finds an interesting similarity between Suzan Glaspell's *Trifles* (1916) and Joseph Kramm's *The Shrike* (1952). One reason for considering to compare the selected texts is the apparent differences between

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them. Due to the gender related issues regarding the authorship of the two plays, their authors' attitude toward their female characters is obviously different. Glaspell is a known sympathetic feminist playwright while Kramm is not. On the other hand, this article works at the crossroads of symbolist and feminist criticism; herein lies its importance. The close textual analysis shows that behind these differences lies one concept. The metaphorical representation of birds in the two plays highlights the growing dissatisfaction that many women feel with gender relationships in the 19th century. This paper focuses on the feminist imagery of birds as they appear in the two plays as a sharp critique of the dominant male ideologies of the American society. Points of difference and similarity will be tackled.

Humm (2013) believes that feminist "criticism is thematic, focusing on women's oppression as a theme in literature" (p.7). For her, the "major achievement of feminist criticism was to highlight gender stereotyping as an important feature of literary form" (p.8). Feminist literary texts usually discuss the male-dominated relationship between the two genders in desperate attempts to correct them. In this study, the feminist approach adopts Robinson's (1992) "decolonizing tradition" (p.29). This feminist outlook of the two plays emerges from textual analysis and shows that the two dramatists use birds to symbolize the females in their plays. We can say that the selected texts inscribe and exploit feminism and the symbolic image of birds to criticize the social status of women in society. The two dramatists discuss the marital stories of two American couples. Glaspell's Minnie is a caged-bird like woman whose freedom is taken as she became Mrs. Wright which eventually led her to kill her jailer. Kramm's Ann Downs is a shrike-like woman who legally corners her suicidal husband Jim to save her marriage and forces him to give up his mistress.

This paper is a feminist comparison appraising the bird imagery used in the two plays to condemn the hierarchy of the masculine society of the two female characters. The comparison sheds fresh feminist light on the art of the two dramatists. The feminist re-reading of the two plays aims to explore the interrelationship between the texts. In fact, this feminist perspective is concerned with the two heroines: what are their choices, their relation to society and the roles they played in it? In general, it is interested in the problems and

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difficulties these females faced and how they survived them in accordance/against the norms of their society. A feminist outlook is also concerned with, according to Mizic (2015), "the issues that female characters faced and how those characters navigated their environments and communities as women." Naturally, such feminist criticism should investigate the "ways that women perpetuate their own oppression or rebel against oppression. It also looks at how women understood the social order, where they saw themselves within that order, where they bought into it and where they subverted it" (p.16). Intimately connected to the theme of identity and selfhood is the gender roles in the traditional marriages. Gilbert (1985) defines the gender oppression felt by women, "as invisible as air, they are also as inescapable as air, and like the weight of air, they imperceptibly shape the forms and motions of [their] lives" (p.33). The two dramatists seem to be making direct comments on these relationships that granted the males the right to dominate and subjugate the females. Such texts can be "understood as both a product of existing social conditions and a form of critical opposition to them" (Rita Felski, 1989, p.1). These relationships force women to play their roles "like a guardian angel, watches over his interests, warns him against dangers, comforts him under his trials, and by her pious, assiduous, and attractive deportment, endeavors to render him more virtuous, more useful, more honorable, and more happy" (Welter, 1966, p.170). The fact remains that females should fulfil their duties disregarding their feelings, hopes and pains.

Over the centuries, symbolism is considered an interesting tool to enrich stories and literary texts. Symons (1899) believes that "without symbolism there can be no literature; indeed, not even language" (p.iii). Unlike realism that aims to provide an exact copy of life, symbolic literature "seeks to clothe the idea in a sensual form which, nevertheless, would not be its goal in itself, but which, while serving to express the idea, would remain exposed" (Brodskaia, 2012). The interesting fact about symbolic literature exists in the assortment of meanings they provide for the single text. Joseph Conrad (2002) avers that such texts are "very seldom limited to one exclusive meaning and not necessarily tending to a definite conclusion. . . . all the great creations of literature have been symbolic,

and in that way have gained in complexity, in power, in depth and in beauty" (p.2).

This paper depends on Northern Frye's (2006) definition of symbolism as "any unit of any literary structure that can be isolated for critical attention. [It is] a word, a phrase or an image used with some kind of special reference" (p.12). Birds may be the only common elements in the two texts but they represent completely different meanings. In *Birds in Literature*, Lutwack (1994) explains that "of all the wild animals, the bird has always been the closest to human kind because so much of its life can be easily observed and appreciated. Flight and song make birds exceptionally noticeable in every sort of environment" (p.x-xii). By using the conventional topoi of birds in their plays, the two dramatists manage to evoke a wealth of connotations of the symbols. These bird topoi ignite the minds of the audience with all the traditional meanings of the image along with the modern shadows emphasized by the dramatists. Thus these new shades would only be valued if they coincide with the established context of the image. It is the purpose of this paper to ascertain whether the image of the bird is utilized with its usual traditional symbolism of freedom or if that association is revised. In *Trifles*, Suzan utilizes the bird image to represent the inescapable fallouts of long-time endured abuse, imprisonment and pain.

Trifles

Suzan Glaspell (1876-1948) was a journalist, a novelist, and a playwright. She wrote thirteen important plays including the Pulitzer Prize awarded *Alison's House* (1930), nine full novels, and around fifty short stories. Glaspell "foregrounded the remarkable sensitivity with which [she] portrays issues of gender, politics, and power in her works" which "had been vital in re-establishing her as an important American author in the first place" (Hinz-Bode, 2006, p.2). She is a feminist to the core in almost all her literary works. Elaine Aston (2005) claims that "Glaspell's central concern was to speak on the behalf of the woman at odds with society" (p.57). Glaspell is acknowledged as the mother of modern drama in America, and essentially "the great American thinker in dramatic form. She is the spirit and the mind and the soul of the real American of today, expressed in literature" (Rohe, 1921, p.18).

As a female in her society, she knows the plights of women during her time. She concludes that "despite the fact that histories have mostly been written by men, who slighted or ignored [women] altogether, [women] were well worthy a place in the foremost ranks of the world's patriots, philosophers and statesmen" (Rajkowska and Ozieblo, 2000, p.21). She manages to express her opinions through her literary texts. In her plays, females generally accomplish their aims in life. Ben-Zvi (2005) states that "Susan in her writing is able to show the shallowness of life for a society doll. . . . She calls [herself] "the New Woman" or "the Bachelor Girl," a woman who has chosen not to marry, but can not be dismissed as the stereotyped old maid since she can be twenty as well as forty" (p.33). Hinz-Bode (2006) describes *Trifles* as the "first solo-piece for the stage . . . which has generated [Glaspell's] fame as a feminist writer" (p.7). Interestingly, the title of the play is one of the many symbols in the play that highlight the fe/male gender differences. Mr. Hale makes a general statement that is approved by the other men in the play accusing all women of worrying over "trifles".

MRS. PERTERS: [*to the other woman*] Oh, her fruit; it did not freeze. [*To the COUNTY ATTORNEY*] She worried about that when it turned so cold. She said the fire'd go out and her jars would break.

SHERIFF: Well, can you beat the women! Herd for murder and worryin' about her preserves.

COUNTY ATTORNEY: I guess before we're through she may have something more serious than preserves to worry about.

HALE: Well, women are used to worrying over trifles.

[*The two women move a little closer together*]. (p.76)

Furthermore, it is noteworthy to say that the play covers a real life trial of a murder of a farmer by his wife who has been sentenced to life imprisonment. In the real murder case of the Hossack, "a mother of nine children was accused of hatcheting her husband to death while he lay in bed asleep". In *The Road to the Temple*, Glaspell describes her feelings as she "was sent down-state to do a murder trial, and [she] never forgot going into the kitchen of a woman locked up in town" (Ben-Zvi, 2005, p.41). Yet still Glaspell is successful in changing the

reader's "perception of Mrs. Hossack and may have tried to influence her readers, she still had the job of keeping them interested in the case" (Ben-Zvi, 2005, p.44). In the play, it is fascinating to notice that the lives of the Wrights began and ended before the play. The real action of the play describes the aftermath of the murder of Mr. John Wright. The Sheriff and the County Attorney enter the kitchen to investigate the murder reported by Mr. Hale a neighbor and a friend of the deceased. The Sheriff's wife and Mrs. Hale accompany the men to the house of the Wrights to collect some clothes for Minnie who is officially accused of killing her husband. As the two men are searching the house for evidence, the two women solve the case from what they see in the kitchen. They find a broken cage and a strangled bird. They know now that Minnie killed her husband because he strangled the bird. They agree that they will not tell the men what they find and hide the bird out of their sympathy for the killer.

The setting of the play is written carefully in details to describe the kitchen of Mrs. Wright. Barker (2000) believes that the dramatic "place is understood to be a site or location in space constituted and made meaningful by social relations of power and marked by identifications or emotional investments" (p.144). This concept of space is related to the gender differences in the play. In the kitchen, the women sense the prevailing feelings of Minnie; feelings of helplessness, fear, sadness, loneliness and victimization are caused by the controlling manipulative husband. They know the reasons why the house is gloomy since they "don't think a place'd be any cheerful for John Wright's being in it" (p.76). On the other hand, men see only chaos and judge that Minnie is "not much of a housekeeper" (p.76). Their attitudes force the women to stand in defense of Mrs. Wright "There's a great deal of work to be done on a farm." They also comment on the role of the men implying that "men's hands aren't always as clean as they might be" (p.76). Obviously, they are hinting toward the role played by John Wright in the ruin of his small family by controlling and abusing his wife.

The way Glaspell unfolds the events of the play is also very interesting. She resolves not to tell but to show the audience about Minnie's life and her plight. Heywood Broun comments in *The New York Tribune* on Glaspell's indirect style saying: "No direct statements are made for the benefit of the audience. Like the

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women, they must piece out the story by inference. The story is brought to mind vividly enough to induce the audience to share the sympathy of the women for the wife and agree with [the women] that the trifles which tell the story should not be revealed" (as cited in Gainor, 2003, p.41). The county Attorney asks the Sheriff: "You are convinced that there was nothing important here_nothing that would point to any motive." Ironically, the professional answer of the lawman is "nothing here but kitchen things" (p.75). From these trifles, the two women are able to solve the crime, find the evidence and the motifs behind the crime. They sympathize with Minnie the real victim who has played her role to the max as a housewife and a female. She asks for an apron. This strange request is in accordance with Welter's (1966) comment on women at that time when he writes "to suffer and be silent under suffering seems the great command she has to obey" (p.162). Mrs. Peters supposes that wants an apron "just to make her feel more natural" (p.78). Unfortunately, she could not free herself from her social duties as a woman, even in jail.

Rereading the play through the symbolic and feminist lenses draws a clear picture of the way the different bird symbols have developed the theme of patriarchal society in America. In the play, Glaspell focuses on the stereotypical gender roles. The differences between men and women are emphasized all through the play—physically, mentally and emotionally. In the opening of the play the "*women have come slowly, and stand close together near the door*" (p.72). Whereas "*the men are much bundled up and go at once to the stove*" (p.73). These gender differences are symbolized also in the concept of trifles. At the kitchen, they discover that "she was piecing a quilt." As the men leave to gather the evidence, the women examine the blocks of the pattern and find out that the sewing "is nice and even. And look at this! It's all over the place! Why, it looks as if she didn't know what she was about! [*After she has said this they look at each other*]" (p.80). Gainor (2003) states that the women of the play are able to "piece together the story of Minnie, just as Minnie was piecing the quilt that becomes an all-important clue for them. They recreate the history of a pretty young woman with a lovely voice, shut up in an isolated farm-house with a husband who forbids her to sing or communicate by telephone" (p.44).

The theme of freedom is symbolized in the broken and empty cage. Minnie is free after years of isolation and abuse. The play gives a clear insight of a male-controlled society back in the early 20th century. Glaspell manages to blatantly critique the dominance of the male society at her time. The killing of the bird is the last straw that has pushed Minnie to the extreme. This bird functions symbolically to represent Minnie's victimization and her empowerment. She appreciates the songbird's musicality because she once had a musical career. The women admit that she "used to sing real pretty herself" (p.81). The bird is appropriated as a vehicle between the physical restriction of inner space and the outer world beyond domestic enclosure. Some distinctive archetypal characteristics of real birds that are used in this play are the need to escape, being captured, beautiful songs, spreading happiness and joy, desirable appearance, flight/freedom, and fragility. The caged bird symbolizes Minnie's trapped soul and controlled desires. The cage represents the social and familial constraints that have long been placed on the women in general and Minnie in particular by the men in general and John in particular. The way Glaspell arranges the cage calls for shaking the control of male over the American females. This is Minnie's decision after years of blindly following the rules of society that are represented by her husband. "She used to wear pretty clothes and be lively, when she was Minnie Foster, one of the town girls singing in the choir" (p.78). Finally, she rebels against these rules by killing her husband. Thus the innocent bird longing for once-lost freedom is forced to be a killer.

The Shrike

Like *Trifles*, Kramm's *The Shrike* utilizes the bird image to represent not freedom but lack of freedom, not life, but death. The canary-like Minnie turned into a killer because of social oppression is similar to the innocent-looking slayer Ann Downs. Joseph Kramm (1907-1991) was an American actor, director, acting teacher, and a playwright. He has received the Pulitzer Prize for Drama in 1951 for his play *The Shrike*, his ninth play and the first to be produced and published. It is chosen because it is "an expertly constructed play on a subject of great importance, extremely well produced and acted. . . . [and] best served the interest of the American theatre" (Fischer *et al*, 1952, p.14). The *New York News* pronounces the play as a "fascinating play" while the *New York Post* describes it

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as "Remarkably enthralling" (as cited in Kramm, 1952, p.i). In the play, Mrs. Ann Downs is shrike-like, a bird which impales "its prey against thorns, barbed-wire fences, and other protruding objects." In this manner, it can tear the prey to pieces with no resistance. "For this reason, it has been nicknamed the "butcher-bird" (Jackson *et al*, 1996, p.296); this is what Ann has done to her husband. The *Theatre Arts* writer, McLaughlin (1952) describes the play as "the story of a man trapped in an asylum by a carnivorous wife who has its grim appeal in a time when social tensions make almost all of us potentials for the psychiatric ward" (p.4). Jim Downs is admitted to the hospital after an unsuccessful suicide attempt. He discovers that to leave the ward, he must give up his beloved girlfriend, leave his apartment where he feels independent from his controlling wife and finally endorse his checks for her to cash them. She leaves him with nothing and under her complete grip as the dead prey of the shrike. In the hospital, she tries her best to exclude him from everyone even his brother, Harry. He meets the doctors and discussed Jim's options. "He wants to speak to Jim alone, but Ann is reluctant to leave" (p.79). Later, he discovers that Ann "made [Jim] completely dependent on her. That's what she set out to do, and that's what she's achieved" (p.79). He knows that she loves her husband but he admitted that "there's something distorted in taking advantage of [someone] being here to get [him] back this way." He advises his brother to "be in love with her" (p.79).

Cunningly, she convinces the doctors that she cares only for Jim's wellbeing. After a while, she states her real motives "If he could be in the hospital's care for a while, I'm sure he'll realize our separation was a mistake" (p.67). In the strict hospital, she always enjoys special treatment and is allowed to visit her husband anytime. "Ann is admitted by Gregory on a special pass—for these aren't visiting hours" (p.76). In "A First Play, *The Shrike*: is Theater Event," Chapman (1952) describes the play as "a psychological thriller [that] is as wearing on the emotions as it is on the nerves" (p.250). It is clear that she has found in his properly deserved situation in the hospital a long awaited opportunity to reconcile her lost marriage. Considering the fact that he has brought all this on himself, the hero is driven to failure by his wife who has lost everything because of him. Now the loving bird has turned into a killing shrike.

This modification in the orthodox of the bird imagery is only a reaction to the lowliness and solitude felt by Ann.

On the other hand, the aggressor/prey division presented in the play becomes clear as the play advances. Arguably, this division is implicitly, but significantly, contrasts with the positive, marital worldly status she manages to keep in front of the doctors. "The power of art and its gift to the world lies in its ability to respect difference and still reach directly to the human heart" (Hinz-Bode, 2006, p.8). The fact that he knows her true nature is strange. Jim tries to convince the doctors of the truth about his wife. He knows that "she makes a terrific impression on everyone. Not only in the hospital. It's been that way for years. Everybody thinks she's wonderful. . . . but twenty-four hours a day living together over a period of years is a completely different story" (p.69). She assures him that when he gets out of the hospital she would do everything he likes. Yet his reaction is that he "*stops eating and becomes suddenly fearful*" (p.64). In the film version of the play, the playwright directly describes Ann as the "innocent-looking bird with a sharp beak who likes to impale a victim on thorns" (as cited in Sun, 2002, p.220). In *Saturday Review*, Hewes (1952) acclaims that the play in its "finest moments is stripping bare of our society's norms" (p.28). The play is a direct and daring critique of society and its governing laws.

Kramm wants to generalize the themes of his play by stating that the action takes place in "*City Hospital—any city hospital in any sizable city*" (p.59). From the first page of the play, the audience is given simple information about a suicidal patient. Two hospital orderlies are discussing the reason for his failed suicide and the common reason is "some woman, I guess" (p.60). From their experience in women and in patients they are sure that the main reason behind all males' problems is simply women. Unlike the detailed setting in *Trifles*, the play has a very simple naturalistic setting: "a drab place—no ornamentation and no flower; just beds, and mental cabinets next to each bed for patients' belonging heavy wire screens in front of the windows—not outside them" (p.59). Remarkably, the play presents an amalgam of American society with its multiplicity of ethnicities; act two begins with several patients like the Jewish, Sam Tager, O'Brien with his Spanish accent, Ankoritis the swarthy Greek. Major

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the graceful Negro and George with his Irish name (p.71). The hospital is likened to a theater where everyone is watched and judged in accordance with society's roles. If you adhere to your role in society you will be considered sane to live a normal life outside the confinement of theaters/hospitals. Yet the real reason for Jim's anguish is his wife. She holds him responsible for her solitude.

She confesses to the doctors that she has left her work because of him. Like *Trifles'* Minnie, Ann gives up a successful acting career after meeting her husband. She admits that she once worked in theater but left it "when I met Jim. When we married I felt one career in the family was enough, so I gave it up" (p.63). As Minnie secures the rope around John while sleeping and squeezes life out of him; Ann exploits her charm to plan the forced return of her lifeless husband to her house. Ann disconnects her husband's phone and switches all the calls to her. She knows all what is happening. She "seeming so sympathetic," tells him that she has asked other teachers to take his students because he will spend more time in hospital. Also "Everything [in his apartment] is been moved back to Ann's place" and the "apartment's been rented to someone else" (p.77-78). Kramm juxtaposes the seemingly contradictory ideas and motifs of the shrike and achieves rejuvenated synthesis; he manages to humanize his shrike-like heroine. Underneath her innocent looks and wifely devotion, she "is a very possessive woman. It took [her husband] a long time to get out of her clutches" (p.69). Jim knows that "his wife wants him back, not so much out of love, but from a fear of loneliness"(p.69).

Conclusion

Although the two playwrights apparently are contrasting each other in their portrayal of females, they agree that women are delicate and soft until are forced to defend themselves or their love. In such times, the canary will turn into a shrike. In *Trifles*, after being forced to live with her husband, give up her singing career to be a typical house wife, Minnie is capable of strangling her jailer. Glaspell uses the motifs of bird imagery to direct the audience to the plight of Minnie and how Mr. Wright has killed her spirit while strangling the bird in the cage. She warns society against caging women into gloomy cold houses that break and silence their beautiful, happy songs. Moreover, in *The Shrike*, Ann gets

a golden chance to keep her husband in hospital, get rid of his girlfriend and finally bring him home to be in her custody. She used to live in solitude. She has devoted her life for her husband who eventually left her alone and dependent. She feels that he should spend his life with her because of this sacrifice. She feels that this is her right to live with the man she loves.

The feminist perspective in the study is a way of looking at the two plays through the experiences of Minnie and Ann. It shows the ways that the two characters endure their societies and then resist them. The two playwrights adopt ideas that are against the standard and known traditions of life. The two heroines challenge the traditional gender roles of their time to achieve freedom each in her unique way. Minnie kills her husband while Ann corners hers and forces him to live with her against his will. Both question their gender roles and fight to regain the once lost power in their domestic, marital life. In *The Shrike*, Ann sees herself in an autocratic social/political order and navigates her life through the restrictive patriarchal and social norms to rescue her marriage. Glaspell uses bird imagery to indicate the importance of freedom to women imprisoned by social conventions of the time. These symbolic representations of birds in the two texts reflect the writers' attempts to portray their growing dissatisfaction on the social restrictions put on women.

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Mohamed Rupani: A Gujarati Translator of Shakespeare's Drama and Sonnets

Dr. Sunil Sagar

Abstract

Translation history is as yet an uncharted terrain because we are slowly and steadily realizing the full import of how it can affect the way we look at literary history per se. Translation history also needs our attention because mostly it is a foot-note in the larger literary history and never gets its due. In addition, translation history has so far been explored in a superficial way of chronicling the dates and names of translations and translators. Therefore, it is immensely important to explore the other aspects of translation history such as translator identity, patronage, influence, support mechanisms and selection of texts.

In Gujarati, translations and adaptations of Shakespeare's plays have been attempted since 1852 but the life and work of these translators are little known. Translator is the very cultural agent who makes the transition of a text from one culture to another possible. Therefore, it is necessary to reconstruct the life and the historical context of a translator. Mohamed Rupani was one such translator of Shakespeare's works into Gujarati. He happened to be the first and the only translator of Shakespeare's sonnets. The paper proposes to explore the life and work of Mohamed Rupani in the light of his contribution to translation history of Shakespeare's plays.

Key Words: *Translation history, Gujarati, translator identity, patronage, influence, support mechanisms, selection etc.*

Introduction

Translation is an intercultural construct that we know little about. Translation history is a way of uncovering the historical context in which translation occurs. It is also an investigation into the cultural agent called the translator who facilitates the cultural transfer. It is no longer held true the translation is an innocent act that is not affected by cultural and political forces. It is now outmoded to believe that there are no power relations and that the

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translator acts freely and translates without being influenced. There's a growing interest in the role played by patrons, powerful individuals, agencies, translation scholars etc. which influence the translator and shape the translation in one way or the other. Therefore, it is necessary to explore the life and work of translators and try to reconstruct the historical context in which the translation occurred.

In the case of a country like India, it becomes even more crucial to study the historical context and examine the influences because there's a history of colonization. It is necessary to consider the colonial encounter and see how it shaped Indian history in general and translation history in particular. To start with, Shakespeare's works form the part of colonial legacy in the syllabi of universities. Shakespeare also offered a lot of entertainment value in the form of his plays. Playwrights adapted his plays in myriad ways in Indian languages and extended this legacy. Reception and appropriation of Shakespeare in India is an ever growing narrative that continues till today as we have found new ways to adapt his plays on the screen. The common thread to all these is the role played by the human agent who adapts, translates and transcreates. Without a thorough study of the life and work of the translator, it would not be possible to reconstruct the narrative.

Shakespeare in Gujarati

Incidentally, Shakespeare's legacy in India began with an adaptation in Gujarati. A Parsi theatre group adapted Shakespeare's *Taming of the Shrew* into Gujarati as *Nathari Firangiz Thekane Avi* and performed it in Andrews Library, Surat in 1852. This was not only the first ever adaptation of Shakespeare in Gujarati but also the first one in any modern Indian language.

It was followed by a flurry of Gujarati adaptations of Shakespeare which lasted half a century or more. Adaptations in Gujarati were done mostly by Parsis as they ran theatre groups. There were a number of theatre groups based in Mumbai performing adaptations of Shakespeare's plays. There were a couple of theatre groups in Morbi and Wankaner in Saurashtra region as well. These adaptations borrowed freely from Shakespeare's plays and adapted to suit the local contexts.

Translations proper occurred only by the fag end of the 19th century. Narbheshankar Pranjivan Dave was the first Gujarati translator of Shakespeare's plays. He went on to translate five of Shakespeare's plays namely *Othello*, *Julius Ceasar*, *Measure for Measure*, *The Merchant of Venice* and *Hamlet* during 1898 to 1917. This is how translation of Shakespeare's plays began to occur in Gujarati. It was followed by Hansa Mehta's translations of Shakespeare's *Hamlet* and *The Merchant of Venice* in 1942 and 1944 respectively. Jayant Patel, a lecturer in Gujarati at MTB Arts College translated four of Shakespeare's plays titled *Othello*, *Macbeth*, *The Merchant of Venice* and *As You Like It* during 1963-64. Around the same time, Jashwant Thakar translated two of Shakespeare's plays into Gujarati namely *Macbeth* and *Richard III* in 1964 and 1969 respectively. In 1967, 1978 and 1983 respectively, noted Gujarati scholar, Mansukhlal Jhaveri translated *Hamlet*, *Othello* and *King Lear*. Krushnashankar Ambashankar Vyas translated *The Merchant of Venice* in 1975. It was followed by Mohamed Rupani's translation of Shakespeare's 159 Sonnets and *As You Like It* in 1977 and 1979 respectively. Nalin Rawal provided the lone translation of Shakespeare's *The Tempest* in 1992.

Mohamed Rupani: Life events that led to translations

Among all the Gujarati translators of Shakespeare, Mohamed Rupani (1912-2016) holds a special place. Rupani is a unique instance in translation history of Shakespeare's works for several reasons. Firstly, he is the only translator who has translated both- Shakespeare's sonnets and at least one of the plays. Secondly, he is arguably the only translator to have translated Shakespeare's sonnets. Thirdly, he travelled a number of times between Indian and South Africa and yet retained his attachment to his roots, love for poetry and Shakespeare and went on to translate for nearly 60 years. Moreover, he is also unique as a translator because he is one of the only two Gujarati translators who self-published the translations. The only other translator to do it was Jashwant Thakar.

Rupani's life is nothing short of a gripping narrative which would best fit in a Shakespearean play. He was born in Inhabane, Mtamba, Mozambique in 1912. He was born there because his father had immigrated to South Africa for

work at the age of 14. But his father wanted his children to get proper education so he returns to Kodinar, Gujarat, India to ensure their education. Rupani could return to Gujarat only because his father wanted his children to get proper education. If it had not been so, Rupani would not have returned to India and we would have lost an invaluable translator of Shakespeare!

Anyway, Rupani came to Kodinar and as planned earnestly went about his education. He received his primary education at a vernacular school in Kodinar. It was followed by a brief tenure at H.H. The Aga Khan Boys School, Mumbai for the first year of English in Junior high school. Back to Kodinar, he acquired his high school education at an Anglo-vernacular school. It does not however go as planned as he had to abruptly abandon studies and return to South Africa in 1928. He continued to stay there in 1931. If it was any solace, he discovered his love for reading when he explored his father's rich library.

While books fascinate him, Rupani's heart lay in India because he wanted to pursue his studies. His mother came up with an alternative for him to continue to stay in South Africa with a suggestion that he may start a new business venture. For this, she offered a lot of financial help in the form of diamonds, jewelry and cash. Rupani considered it but politely turned the offer down. He returned to India and resumed his studies at Baroda. He attended Baroda High School during 1931-34 and Baroda College during 1934-38. Following which, he graduated from Bombay University in 1939. While at college, he had a chance meeting with Ms. Dilawar K. Kavi. She was the first student from Muslim community to enter Baroda College in 1936. He married her in 1940. After their marriage, the couple shifted to East Africa in 1940. Since both were qualified enough, they rendered their services as teachers in schools in Zanzibar during 1940-41, Dodoma during 1942-49 and Mombasa during 1949-68.

Once he retired, he was free to move around. He stayed in Nairobi for a year in 1968. It was followed by a stay in Ahmedabad during 1968-70. He returned to Nairobi for a while during 1970-75. He lived in Ahmedabad again but this time for a period of 13 years during 1975-88. Nairobi kept attracting him for some reason and that's why he returned for a period of another 8 years from 1988-1996. He returned to India and stayed for a year in Porbandar,

Gujarat in 1996. He stayed in Rajkot during 1996-2000. He also stayed in Jamnagar for 6 years during 2000-06.

After these many travels and different places of stay, the couple decided to stay at Dignity Lifestyle Retirement Township, Neral. Shortly after this, his wife passed away on December 14, 2006 at the age of 89. After this, Rupani shifted to Swami Ramanand Shastri Senior Citizens Home, Lonavala in year 2009. He stayed there for 4 years and shifted to Janseva Foundation's Old Age Home located near Pune. His stay did not last long. After a stay of 3 years, he passed away there in 2016.

Mohamed Rupani moved between India and South Africa for a long life that he lived spanning 104 years. He lived in different places and continued to shift from one place to another. It's a marvel in itself that in such an unpredictable narrative of travelling and uncertainty, he translated Shakespeare's 159 Sonnets and a play titled *As You Like It* in 1977 and 1979 respectively. He also translated a huge collection of British poetry during 1939 to 2000 and brought out two volumes titled *Angla-Kavya-Darpan* in 1999 and 2000 respectively. He self-published the translation of sonnets and *Angla-Kavya-Darpan*. Yasin Dalal mentions in the blurb on the *Angla-Kavya-Darpan* vol. 1 as to how Rupani struggled hard to find a publisher for his two volumes and it was this struggle that brought him to Rajkot. It was to no avail because he found no publisher willing to publish his translation. In the end, he finally decided to bear the burden of publishing his translation.

Mohamed Rupani as a Translator

Rupani's work as a translator gives rise to more questions than answers. He goes to Africa and works there during 1939 to 1968. He come back to India for a year or so but returns to Nairobi and stays there during 1970-75. The question is while he was traveling to and fro, while his life was not stable for a moment and while he apparently retired, how did he manage to translate Shakespeare's sonnets and play and publish them in 1977 and 1979 respectively? The more fundamental question is why did he translate anything at all? How did get interested in translation?

Some answers are found if one reads his translator's prefaces closely. First of all, his preface to the translation of *As You Like It* does not reveal his initiation or training in translation. Even his preface to the sonnets does not mention how it occurred that he went on to pursue the translation of sonnets unlike every other Shakespearean translator opting for the translation of his plays. However, his preface to the translation of British poetry titled *Angla-Kavya-Darpan* does come to translation historian's rescue. It mentions that it was during his tenure at Baroda College during 1934-38 that he came in contact with teachers of English who introduced him to the world of English poetry. When he was introduced to English poetry of Shelley and Keats, Rupani was deeply delighted and subsequently he also tried his hand on writing poetry. Fortunately, he was also taught prosody at Baroda College which helped further. However, it was Prof. Romans who persuaded him about writing poetry in Gujarati. This led Rupani to write in Gujarati in the first place. Translation must have followed it as a logical next step because his love for English poetry must have made him think that such wonderful poems need to usher into Gujarati so that Gujarati readers can also get access to English poetry.

Translation of Shakespeare's 159 Sonnets

Since his objective is to usher in Shakespeare's sonnets in a way that the average Gujarati reader can understand it, he does not mechanically or literally translate Shakespeare's sonnets. Instead, he uses transcreation as a way of ushering in Shakespeare's sonnets into Gujarati. His preface reflects that this must have been difficult because he had consulted a host of critics and scholars who provided different inputs. For instance, Rupani quotes what Umashankar Joshi said that only prose translation can do justice to the source text. (8) Rupani, however, says that his transcreations bypass this statement and follow their unique path of rendering Shakespeare in a way that is adaptable to Gujarati. Yashwant Shukla also opined that if one has to translate sonnets into Gujarati, one will need to translated them first into prose and then transform them into sonnet form. Suresh Dalal was also interested in the way sonnets are rendered and advised Rupani to write about the method of translation in the preface if it gets published. (9)

Rupani overruled all and rendered the sonnets in his own unique way. In the preface, he does not shy away from accepting that these are transcreations and not mere translations. Even on the cover page, it mentions that these are transcreations and not just translations. While he was not aware perhaps, he provided an apt illustration of translation as rewriting. He explains translation as rewriting through a metaphor. He likes translation to the way the moon receives the light from the sun but goes on to become the light of the moon. In the same way, he claims that trancreation becomes the independent creation of the translator although it is based on a source text. He has no hesitation in appropriating Shakespeare's sonnets in his own way and claiming them as their own. He was the most modern or all modern translators!

Translation of Shakespeare's *As You Like It*

Rupani had a special reason to translate *As You Like It* perhaps. The translation carries dedication to a particular theatre actor namely Himmatbhai Kalubhai Mir who belonged to the theatre group called Deshi Natak Samaj based in Mumbai. At the end of the translation, there's a detailed note on Mir and how he worked in the theatre. If it's a coincidence, it is quite astonishing that Mir performed in plays which were comedies and the translation is also that of a comedy. Rupani was in some way related to Mir as well. Mir belonged to a community which did not encourage the education of the girl child. Therefore, girls from Muslim community never made it to the college. Mir encouraged his niece, the daughter of his brother-in-law to continue higher studies. Emboldened by the support offered by Mir, his niece becomes the first Muslim girl namely Dilawar to enter Baroda College and pursue higher studies. The same girl happened to be the one Rupani meets in Baroda College and eventually gets married. So in some way, Rupani was related to the theatre actor by marriage.

Rupani interacted with the family in East Africa as well. Mir's sister related several instances from the life of Mir which inspired Rupani to perhaps dedicate the translation to Mir.

In his preface, he mentions how he tried to usher in a version of blank verse in Gujarati. He also relates how his predecessors such as Hansa Mehta had tried to use different metres to render Shakespeare in Gujarati. In this way, he

was aware of the translation history than many of us are and acted in accordance with what he deemed suitable as the way of translating Shakespeare into Gujarati. He also recounts how he made a seamless transition from his creative effusions in the form of *Yogini Mari* to the translation/transcreation of *As You Like It*. He mentions that it was natural to make a transition to verse translation because he had written verses in *Yogini Mari* using the language of every day speech. He goes on to relate how he tried his hand on blank verse in Gujarati first in his poems in *Yogini Mari* (1969), then in the translation/creation of Shakespeare's Sonnets (1977) which finally led to the translation of *As You Like It* in blank verse in 1979.

Rupani's translation of *As You Like It* is significant because he employed a sort of blank verse in Gujarati and tried to find a different way to render Shakespeare. This was a bold and unorthodox move by a translator who was neither established nor scholarly. In fact, he never lived in India long enough to study how community of Gujarati writers, scholars and translators translated but he continued to keep track of how translations were attempted. He also consulted every known scholar of the day and tried to seek guidance from them. The translation of *As You Like It* carries a Foreword by the renowned Shakespeare scholar Santprasad Bhatt. In all, Rupani's endeavour of rendering Shakespeare's sonnets and *As You Like It* deserve a special place in translation history.

Lead Out

Mohamed Rupani was perhaps the only translator who earned the glory of translating Shakespeare's sonnets as well as a play into Gujarati. Rupani's life and translations deserve deeper and enduring study. His life deserves a special mention because it was full of travels and challenges and yet he managed to hold on to the literary inclinations and translated Shakespeare's works. His translations break a new ground in many ways. Firstly, he was the first translator to attempt the translation of Shakespeare's sonnets into Gujarati. Secondly, he did not try to render Shakespeare in a mechanical way but took creative liberty as and when required and provided proper transcreations. Thirdly, he was aware of translation history that preceded his translation and

acted in accordance with it. Above all, he made a valuable contribution to the translation history related to Shakespeare's works in Gujarati.

Rupani's life and work open up new avenues of translation history and research. Further research will yield a better understanding of the historical context in which Rupani made his contribution. Such an effort will also shed new light on the translation history of Shakespeare in Gujarati.

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Use of Language Lab as a Tool to Acquire Good Communication Skills

Vandana Mishra*

Abstract:

In today's busy world everything is moving so fast and it is very important to have effective communication skills for a better understanding and for making decisions. Introducing language lab to the students and to those who are interested in learning English in an entertaining way will be a must have tool for enhancing language. Acquiring English language through the lab will be interesting and fun for the students in listening to good audio-visual clips and it will also ensure technical efficiency with its technical support. The present paper intends to get familiarised with the boon of technology which can help even in understanding English language and practising it which may not be possible in a classroom due to low self-esteem among the students. Using the language lab and using its resources for the benefits of the students is the underlying purpose of this paper.

Keywords: Language Lab, Communication, Vocabulary, Speech, etc.

Communication is an essential part of human life; it is the medium of expression of thoughts among the people. Language is a part of culture and each language is unique in itself representing its culture. According to Raymond Williams "the process of communication is in fact the process of community: the sharing of common meanings, and thence common activities and purposes; the offering, reception and comparison of new meanings, leading to the tensions and achievements of growth and change". He talks about the technology and its uses for the better communication and for having a well-informed society through his work, *'The Technology and society'*, adding its importance and requirement about the technology for an organised society, he says, technologies must have been seen as a complex system but it cannot be denied as a requiring improvement in operational communication. Further, he puts about it as, "The objectives and the consequent technologies were operational within the structures of these

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systems'. There are immense advantages of using the Language Lab. A shy and self-conscious student can make the most of using this tool by analysing his standard of language and shortcomings as the modules allow them to test their language efficiently. Language Lab can also be used as a confidence boosting tool just by exploring the possibilities of enhancing your vocabulary and fluency which helps in building confidence.

The software has video and audio clips as an aid for perfection of their voice modulations: sometimes students are sensitive towards criticism and in such cases chances of correction is not possible in classrooms. Hence, language lab plays a significant role as video and audio clips will allow them to analyse their mistakes to correct through voice modulation features. 'In Today's fast-growing world, traditional modes of language teaching have proven to be time consuming and inadequate. We therefore need to set up a language laboratory so that students can learn English effortlessly and flawlessly'. (Konar, 2011) A proactive lab has the capacity to engage students of all types having their different learning abilities and with their individual differences. There are different types of learners. We can classify them in five categories according to their learning habits.

- a. Visual learner
- b. Auditory learner
- c. Reading Learner
- d. Writing learner
- e. Tactile Learner

Learning through Lab will enable all kind of students providing them a vigorous atmosphere to understand the given concept enthusiastically which will also substantiate intense interactive training through rich audio-visual content alternating between ILT (Instructional Learning Training) and CBT (Computer Based Training). There are exercises based on modules to practice and learn from covering interactional and interpersonal skills to hone the understanding by developing interest in learning simultaneously building technical efficiency. It will improvise soft skills to prepare learners for Campus

Interviews through some exercises, quizzes and tests under the head topics such as:

- Interview Skills
- Resume Writing
- Writing Skills
- Communication Skills
- Telephone Etiquette
- Email Etiquette
- Personal Appearance and Hygiene
- Group Discussions

Language lab helps in acquiring good communication skills as it's very essential in almost all of the professional careers. When we are in class there are lots of tasks and efforts to teach and balance the learning atmosphere with discipline. A teacher alone does it painstakingly, by comparing classroom teaching with lab training. It is not just but the same that the teacher will experience a drastic atmospheric change in the lab course training which can be additionally helpful in the class. With a bit instruction to the students while using the language lab to safeguard the malpractice of the systems availed will regulate discipline in students and the instructor can monitor the action of the students in order to have resources utilized perfectly without misusing them.

The mechanism involved after the installation of the software to the networked PC of the institute, which is easy to handle as it is a system controlled by the teacher and students are provided a headset with a microphone and they are ready to explore the resources. A 'software-only' language lab is, where software can be installed and accessed on any networked PC anywhere on university campus. It will be an accessible software system that can be located in one room, from room-to-room or campus-to-campus.

There is an author, Judie Haynes whose active contribution towards English learning with technical support and rigorous works illumines how useful it is to train students with the facilities we have which has not been in use

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widely due to the lack of technical support. Judie Haynes who received TESOL's Newberry Award for Excellence in teaching in 1993 taught in elementary ESL classrooms for more than 30 years. She has been an ESL teacher in River Edge, New Jersey for than past 20 years. She authored and co-authored four books on helping classroom teachers with English language learners: Newcomer Program Grades K-2, Newcomer Program Grades 3-6, Classroom Teacher's ESL Survival Kit #1, and Classroom Teacher's ESL Survival Kit #2 and she has also contributed a chapter to TESOL's Integrating Standards into Classroom Practice PreK-2. Haynes has served on the National Board for Professional Teaching Standard's Committee on Standards for ESL and bilingual teachers. She is a past chair of TESOL's Elementary Interest Section and has been on the executive board of the New Jersey Teachers of English to Speakers of Other Languages and the New Jersey Bilingual Educators (NJTESOL-NJBE) for 16 years. She observed about English as a second language learner undergoes through five common stages in learning language adds on saying this channel may differ from learner to learner and even may stop at any stage. They are as follows:

1. Silent/receptive- There is a phenomenon in language learning called the "silent period." The silent period can last from one day to more than a year. However, that students who speak after a day or two are parroting what they hear and that's not a real speaking.
2. Early production – Learners may have acquired understanding of the language with the period of a few months they develop comprehension and have good vocabulary too. So they learn to speak some words necessarily their grammar may not be correct but they begin to form short phrases.
3. Speech emergence - Ana Lomba who is also a Parents' Choice award-winning author, a leading language educator, and a tireless advocate of early language learning states that "speech is fundamental in language acquisition". If learners apply the learned vocabulary or skills that they acquired instantly while speaking, then that help them to excel their language. By this stage learner tries to construct phrases and sentences and also apply them in speeches as they have already built some vocabulary by writing and reading so the application of their acquired language is reinforced.

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4. Intermediate Fluency-. This is a crucial stage when learners start thinking in their second language enhancing their proficiency in speaking the language.

5. Continued language development/advanced fluency- She continues saying that it takes ten years to mastery over language and to understand fully the complexities and nuances of any language. To develop proficiency in speaking and writing that language consistency and practice is essentially required.

Listening is very essential part of learning language and Judie Haynes stated in *Myths of Second Language Acquisition* that 'Second learners normally learn to speak first. The ability to speak is a productive skill. It requires a lot more from the learner than listening or reading. 'There are two different brands of the laboratory which are used in schools, colleges or any language training institutes:

1. Computer Assisted Language Laboratory (CALL) and

2. Web Assisted Language Laboratory (WALL)

The former abbreviation i.e. CALL uses the computer to teach language which is Computer Assisted Language Laboratory, one of the most modern speech laboratories available today is CALL. This is handy because the entire course module is already installed in the computer as the course resources are already downloaded on the computer and are assigned to students according to available features and the need of the student. 'WALL is almost same as CALL with one difference that is, in WALL system, computers are connected to the internet and the teacher as well as students are free to use or browse any resources from the internet during the teaching learning process.' (Wilson, & Thayalan, 2007). The use of technology makes teaching and learning more interesting and while acquiring the communication skills by speech practice, it makes easier to learn via 'edutainment'.

Feedback Report about every student's progress, their strengths and weaknesses help students in acknowledging their standard of language and to enhance it what more efforts they have to put effectively. Giving feedback to each student's personally is almost not possible and it's a cumbersome task for a teacher. In any education process evaluation is a considered as a parameter of progress. On the bases of evaluation students get admission in next level. Through evaluation learners get to know their development and teacher can

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work on the improvement of the weak points. It also helps trainer to evaluate one's teaching methods and techniques. Feedback plays a very significant role in building a holistic personality. It also works as a reinforcement and provides boost up of lead for corrections. In a conventional class the process of giving the feedback is very difficult as the time is limited and the numbers of student are more than the required time. Thus, the learning done in the lab can be materialized in the class by having elaborative discussions to have enriching communication through the talk and interaction with teachers to further the effective communication skills.

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Note

As per UGC Notification on its website, (below mentioned web link) the issue of *Critical Space* is published in June 2018 and the articles published in it are already accepted for the publication before the said UGC notification that is before 2/05/2018. The notification reads like this, ***“The UGC would also like to clarify that 4,305 journals which have been removed on 2nd May, 2018 were UGC-approved journals till that date and, as such, articles published/accepted in them prior to 2nd May 2018 by applicants for recruitment/promotion may be considered and given points accordingly by universities.”*** Therefore as per above quoted UGC clarification, articles published in this issue are liable to calculate its points for PBAS/API.

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