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Critical Space®

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in English Language and Literature



Editors

P. A. Attar H. B. Patil



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

The journal 'Critical Space: A Peer-reviewed (refereed) International Journal in English Language and Literature' aims at to publish unpublished, original research articles and make available a new platform to the scholars of Language, Literature and Culture. It deserves to promote the young researchers and attempts to cultivate the research aptitude among teachers in the higher educational system. It is a four monthly journal (February, June and October). Each issue of *Critical Space®* will be sent to the members of the journal and the respective libraries.

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EDITORIAL

It is an immense pleasure to present you the June-2019 issue of *Critical Space*, which contains variety of articles on different academic, cultural, sociological and pedagogical issues of contemporary relevance. As usual, I hope that you will find it interesting to read and intelligent to contemplate.

Ms. Sumati Surwase and Dr. Sujata Bamane analyses Toni Morrison's *The Bluest Eye* to explore the connection between an individual's colour preferences and their emotional connotations. It can be seen that *The Bluest Eye* is explored exclusively for its reflection of racial discrimination, but the present article extended its purview to the colour symbolism and explored certain psychological dimensions of the texts that are uncovered, till date. Arushi Bahuguna, in her paper, offers an Aristotelian reading of James's story, 'The Figure in the Carpet'. The paper uses Aristotle's theory of mimesis in order to understand the story and brings up the necessity of interpretative approaches to sustain the equilibrium between 'artistic meaning' of the author and 'aesthetic pleasure' for the readers. Shibly Azad analyses Hemingway's story 'The Snows of Kilimanjaro' to explore the conflict of Apollonian virtue and the Dionysian vice in an individual's soul, in the broader context to African identity. Dr. Y. B. Gonde's paper deals with disruptive technology in Higher Education and reveals the significance of such a technology in dealing with the huge corpus of knowledge. The paper is useful for the teaching professionals not only to understand the new techno-savvy methodology, but it also helps to improve the delivery of the syllabus. Nivas Sakharam Patil and Dr. N. B. Masal deals with Henry Green's novel, *Nothing* in connection to dysfunctional relationships. Dr Prakash Bellikatti analyses Richard Ford's *A Piece of My Heart* in connection to the changing gender roles. The textual analysis of the novel and the understanding of the modern socio-cultural scenario of the researcher make the paper more interesting to

read. Sandeep. T. G deals with the select poems of Carol Ann Duffy in order to explore the cultural anxiety of choice between poetics and politics of desire in connection to new gender identities defined by queer theory. Uma Parvathy's article explores the select poems of Yehuda Amichai and defines the cultural iconography and notes an urgent urge of a nation to transcend the real cultural identity which is suppressed under different socio-political prejudices. Dr. S. I. Noorani deals with the theme of marital discord in the select short stories of Chitra Banerjee Divakaruni. The socio-cultural understanding of the researcher and cross references of the text and multi-disciplinary theory, reveal the new dimensions to the truth of relationship which encompasses both the sociological entities and psychological factors. Sanmati Dhanawade's article deals with the women characters in Peter Robinson's novel *Past Reason Hated*. It can be understood that in most of the genre fiction, especially in police procedural novels, the women characters are delineated as victims or assigned a minor role at the outskirts of the main action, but in the present novel, the author has explored the psychological state of the suppressed woman in so-called modern-urban society of London. The paper is interesting to read as it also develops a critical commentary with the story line of the novel. Rajkiran Jotiram Biraje and Dr. Sudhir V. Nikam deal with how Stephen King deploys supernatural and non-supernatural elements in his novel, *Bag of Bones*.

Thus, I hope that you will find the same enthusiasm in dealing with the new horizons of the research among the contributors of the *Critical Space*. The issue has pedagogic significance as it deals with new topics that has contemporary relevance.

- Dr H. B. Patil

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Colour -in -Context: A critical study of Toni Morrison's *The Bluest Eye*

Ms. Sumati Surwase*

Dr. Sujata Bamane*

Abstract:

Colours make human life more beautiful and meaningful as they are pervasive factors of the universe. The colours stand to be the supreme elements in every phase of human life for both symbolic and aesthetic purposes. People often tend to choose specific colours according to the event as well as according to the meaning they symbolize. According to the colour-in-context theory of Andrew J. Elliot and Markus A. Maier, the individual colour preference made by people is a matter of their own temperament which includes both physiological and psychological process. This suggests that colour stands as a stimulus to manifest human emotions and feelings in referred context. The colour psychology also states that colours can exhibit symbolical meaning that varies according to cultures, aesthetics and the contexts in which the colour is employed. Thus, the present paper is aimed to observe the colour and context interconnection as a stimulus to understand human sentiments with reference to the novel *The Bluest Eye* (1970) written by Toni Morrison. The novel describes the ultimate desire of a black girl named Pecola to have a pair of blue eyes. Her obsession for the blue colour is an outcome of the insults that she bears as a black girl. The paper is also an attempt to explore the characters and their psyche in the light of colour-in context-theory.

Key Words: *aesthetic, context, colour-in-context, psychological, physiological, race symbolic.*

The human life is filled with the end numbers of colours that play an essential role in keeping humans alive. The colours too help to establish harmonious relationship between man and nature. The visual system in human anatomy perceives the colour information through existing surroundings. The colours, as viewed, provide possible information about the settings and environment that supports to form a cognitive conceptualization of the things around. However, the conceptualization of things can vary on the basis of the

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emergence of the colour used in various circumstances. It could be understood with an example of colour red in various situations. Richard Webster in his book *Colour Magic for Beginners* states "As red is the colour of blood, it is considered to be the colour of life." (15). Apart from love, red is associated with rage, anger, lust, desires, sexuality and malice in various context. It also symbolizes power, dominance danger and alertness. Hence, the same colour can generate different as well as opposite meanings. From this example it is to be understood that the estimate meaning value of a colour is dynamic. It is thoroughly contingent to the two pertaining factors such as the psychological perception and the used contexts. Thus, in the present paper an attempt is made to study the psychological functioning of human mind in perception of colours.

Goethe, a German poet and writer in 18th century, was the first to explore the impact of colours on moods and emotions in cognitive functioning. In his treatise *The theory of colours* (1810) he discussed the nature, function, the four wheels of colours and psychology of colours in detail. He was of the opinion that the colours activate the 'emotional impulses' such as 'warmth', 'excitement' etc. Later in 1942 Goldstein, a German neurologist and psychiatrist, worked out on Goethe's ideas of colour. He stated that colours can manifest physiological reaction in emotional perceptions. Many of the scholars worked on the connection between colour and psychological functioning. However, this area lacks a systematic theoretical background.

In 2012 Elliot and Maier proposed 'colour-in-context theory' as a model to study relation between colour and psychological functioning. They intended to study colour and its effect on human behaviour. This model also tends to provide theoretical grounds to the study in this area. According to colour-in-context theory, colours are context oriented therefore, they generate context specific meanings. Elliot and Maier describe colour as "no lexical stimulus that can communicate information quickly, subtly, and across barriers of language, age, and even species" (67). The 'colour-in-context' theory can be understood in six different aspects discussed by Elliot and Maier in their article 'colour-in-context' theory have elucidated six premises. They are as follows:

1. Colours can carry meaning:
Elliot and Maier argued that colours do not have just aesthetic meanings. They are bound by the individual preferences. Thus, colours can generate physiologically relevant as well as functional meanings.
2. Colour influences on psychological functioning:

According to Elliot and Maier colour perception is an 'evaluative process.' It evaluates the effect of site of colour on perceiver as whether it is 'hospitable' or 'hostile'. Elliot and Maier have explained the psychological functioning in their article writing as, "Appraisal of a stimulus as hospitable promotes appetitive affect (e.g., excitement, hope), cognition (e.g., flexible, global processing), and behaviour (e.g., overt approach), whereas appraisal of a stimulus as hostile prompts aversive affect (e.g., anxiety, fear), cognition (e.g., rigid, narrow processing), and behaviour (e.g., overt avoidance)". (2012:67)

3. 'Colour effects are automatic':
Colours work as an 'implicit affective cue', as termed by Friedman and Forster (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2933078/>) to evoke hospitable or hostile appraisal. Such cues influence the perceiver even if he is unaware of it.
4. Colour meanings in association with 'learning and biology':
Elliot and Maier are of the opinion that psychological perception of colour can escalate from the joint effect of biological and social factors. It can result from perceiver's cultural and societal background where he/she learns to associate the colour to a specific meaning.
5. Colour and Psychological functioning hold reciprocal relationship:
Elliot and Maier state that visual processing is not just an isolated system. In fact, it is governed by the cognitive and behavioural aspects. Thus, the colour perception and psychological functioning share reciprocal relationship as they influence each other.
6. 'Colour meanings and effects are context specific':
The 'colour-in-context' theory is based on the idea that colours can have various meanings in various situations/context.

Throughout the study it is observed that Elliot and Maier in their 'colour-in-context' model have discussed some important aspects which are responsible in associating colours to their meaning. Those aspects are – physical and biological contexts that suggest the impact of surrounding, physical descriptions and spatial references on perception. The social context highlights the role of social and cultural acquisition on the process of perception since childhood. These two factors mentioned above engender the psychological appraisal in colour perception and its meaning in context. However, these factors hold a reciprocal relation and keep shaping and reshaping each other in concerned situation.

Elliot and Maier's 'colour-in context' theory is based on a systematic experiment they had carried with undergraduate students from Gettysburg College using blue and red colour. The details of the experiments are not stated in the present paper as it aims to apply the 'colour-in context' theory to literature. The authors have used theoretical framework of 'colour-in context' theory (premises which are formed on the experiments basis) to scrutinize cognitive and behaviouristic traits of the characters in fictional world created by Toni Morrison in *The Bluest Eye*.

Toni Morrison is an eminent African American writer of twentieth century. She explores the individual social, political and spiritual apprehensions of black people through her works. Her works have voiced the problems of black community faced on the basis of colour conflict. Thus, colour remains to be a core concern while studying literature about black people.

The Bluest Eye is a first novel written by Morrison in 1970. It is divided into four section with the names of seasons. Since, the sections are named after seasons, the novel widens the scope to study colours in various contexts. The story revolves around a young girl from black community named Pecola. She is terribly obsessed with a pair of blue eyes. She is always insulted by people as she is black in colour and therefore looks ugly. The novel throws light on the socio-political situations that cause tragedy of Pecola. The writer has skilfully used the different colours such as green, black, white red, blue orange, pink etcetera to provide social contradiction in the lives of people. The colour differences in the novel are analysed as follows:

The novel begins with description of Jane and Dicks' house as green and white. Claudia the narrator of the book states that "Our house is old, cold and green." (TBW: 5). Both Jane and Claudia's houses are green in colour but the colour green has different meanings in their lives. The white and green colours of Jane's house suggest the prosperity and high social standards that Jane possesses as a white girl. As the meaning of green colour is concerned, there is nothing like prosperity at Claudia's house. They survive on the extra income gained from the renters at their house. However, colour green of Claudia's house symbolizes harmony and feeling of security at her house as she is loved and concerned by her family. This could be one of the reasons that Pecola was settled at MacTeer's house for a while when Cholly burned his house. Conversely, through a short paragraph in prologue it seems that Jane being rich and white encounters isolation, because nobody at home wants to play with her. Claudia narrates Pecola's house as 'A two-story gray building' (TBE :79). Thus,

the gray in this context asserts that the Breedlove family was surviving in deprivation. The colour gray symbolises nothingness which is witnessed in the lives of Pecola, Cholly, Mrs. Breedlove and the neighbouring prostitutes. In this concern Dr. Meghamala et al. in her article *Colours and Its Significance* states "Too much gray leads to feeling mostly nothing." (116-117). On the other hand, the colour white has been employed for the houses of white people which was perceived as a matter of richness and social superiority in the white culture.

The writer has used various colours to describe the physical appearance of the characters as per their socio-economic background. Claudia tells the readers that they get new brown stockings when school started. Richard Webster in his book *Colour Magic for Beginners* states that brown colour highlights poverty. He mentions "Christian monks wear brown garments as they associated it with poverty, humility and renunciation." (28). He also states that the colour brown associates with the earth colour and embodies hope. In the novel Claudia seems to be very hopeful with life. Claudia decides to plant the marigold seeds at the back of her house with a thought "if we planted and said the right words over them, they would blossom, and everything would be all right." (TBE:4). She was not bothered with the fact that Pecola was not married or carrying her father's child. She was more concerned about Pecola. She wants Pecola's baby to live because she says "I felt a need for someone to want the black baby live, just to counteract the universal love of white baby dolls, Shirley Temples, and Maureen Peals." (TBE: 149) Claudia is hopeful that the upcoming black generation would be rebellious and will not tolerate the insult for being black. However, Claudia's act of connecting marigold to Pecola's life is symbolic. In this context, the colour green and yellow represent life and fertility.

The physical appearance and the colours worn by the other characters in the novel help to understand their personality. Maureen Peal is a character who is described as 'A high- yellow dream child with long brown hair'. (TBE:47) She is a mulatto who is explained wearing bright green coloured knee socks with white borders and a brown velvet coat. Her dressing signifies her privilege as a rich hybrid in white culture. Maureen Peal is associated with the colour yellow as she is a light skin girl. The impact of her complexion is seen when Pecola was circled by a group of boys who insult her by calling "*Black emo black*" (TBE :50). Frieda and Claudia decide to rescue Pecola but the boys stop fighting and leave them when they see Maureen. In this context, Maureen's light skin colour stimulates the feeling of inferiority among the black boys as she holds a strong nexus with white culture. While walking back to home Maureen befriends Pecola, she asks her annoying questions such as if she has seen any naked man.

[5]

When Claudia shouts at Maureen, she criticizes them as “Black and ugly black e mos. I am cute.” (*TBE* :56). This dialogue suggests that Maureen was imbued with her physical charms quoted in white colour.

After Maurine Peal episode, the narrator introduces one more conceited character named Geraldine who is referred as a ‘brown girl’. Geraldine is also a black woman married to a rich white man. She is the one who tries to shift herself little higher than the other black people for being associated with a colour white culture. She believes “niggers were dirty and loud.” (*TBE* :67). Geraldine loves her black cat with blue eyes more than her son but has no sympathy for Pecola as a black girl she insults Pecola as ‘little black bitch’ (*TBE* :72). Thus, the novel sheds light on marginalization of black people resulted from colour discrimination.

According to the ‘colour-in-context’ theory, every individual can have different perceptions for the same colour depended on the related context. The novel presents two contradictory characters from the same community: Claudia and Pecola. Pecola is preoccupied with her concept of beauty in terms of blue colour. She prefers drinking milk through the Shirley temple cup as she was a very beautiful actress. Pecola attempts to internalize herself into an ideal beauty that she finds in Shirley Temple. On the other hand, Claudia destroys her all white dolls with blue eyes. She even rejects to have milk from the Shirley Temple cups. She finds these colours proscribe her existence as a black woman. She perceives her black colour as her cultural identity whereas for Pecola it’s a taboo.

At Mr. Yacobowski’s shop Pecola buys Merry Janes candies wrapped in yellow paper. She sees dandelions outside. She develops a strange feeling for the wild yellow flowers “but they do not look at her and do not send love back.” (*TBE*:37). Pecola’s attempt to humanize the flowers with feeling of love suggests her quest of love. She is thwarted by a thought that “They are ugly. They are weeds” (*TBE*:37). She associates the yellow flowers with herself and feels that the flowers are ugly and unwanted as Pecola is in the world. Here, Pecola’s catharsis is symbolized with the yellow flowers. Thus, Morrison, in the words of Veda Jackson “associates Pecola with the colour yellow to indicate that she is the one who lacks spiritual vitality and fertility.” (47) Claudia’s perception for colour yellow is completely opposite to Pecola. Her belief in planting marigold seeds advocates her reading of colour yellow as a symbol of life.

Another example of colour perception is seen through the character of Mrs MacTeer who does not like Pecola as a foster child as she was an

unnecessary addition to the MacTeer Family. While shouting at girls, thinking they are doing some nasty things, Mrs. MacTeer realizes that Pecola is bleeding and girls were helping her out. She perceives menstruation as an essential phase in every girl's life and therefore, her cognitive feeling of hatred for Pecola is transformed into motherly affection. Here, the red colour of menstruation changes both cognitive and behaviouristic approach of Mrs. MacTeer for Pecola.

Like Pecola and Claudia, Pauline is also seen much affected by the colours in her life. She makes her colourless life more colourful by being nostalgic to her past memories. According to Richard Webster "visualization allows you to eliminate the negative effects of painful memories." (45) Pauline visualizes the colours green of June-bugs, yellow for the lemonade her mother used to make for her and purple of the berries stained on her clothes. She finds blue as colour of love and affection that she ponders over the small daughter of her masters. She endeavours to satiate the emptiness of her life with the past memories of colours. Towards the end of the novel schizophrenic Pecola visualizes herself with blue eyes and finds an escape from past memories of rape and insult.

While studying the psychological perception and functioning of colours in the novel, the writers discovered spiritual context in which colours are used. On a church picnic Cholly Breedlove (Pecola's father) as a young child observes a tall and strong black man breaking watermelon. When he sees that huge man against a blue sky, he wonders that the God might look like him. His mind reflects on the conventional ideology of God being an old white man, having white hair and blue eyes and devil to be black. According to DR. Meghamala et al. "Black is the colour of authority and power, stability and strength." (1) Nevertheless, Cholly's presupposed knowledge about God induces him to relate the black man to devil. In Christianity black colour is regarded as evil and associated with devil.

However, the images of the God and devil and their correlation with the respective colours are an upshot of Cholly's learned context from his social background. Cholly belongs to the society where the black colour is considered as symbol of sin and inferiority. On the other hand, colour white signs purity and supremacy. As Richard Webster says "White eliminated negativity and encourages forgiveness and acceptance." (26) The acquired knowledge of colours from social background enables Cholly to perceive the image of God in white colour. His inherited knowledge does not allow him to realise that the appearance of God is identical with the colours of the white oppressors.

When Pecola enters at Geraldine's house with Junior, she finds the Bible in 'red-and-gold' colour kept on dining table. The colour red conveys various meanings but in Christianity the colour red is regarded with sin and sacrifice and colour gold represents richness and glory of the God. Richard Webster states "Red symbolizes the blood of Christ." (17) whereas for colour gold he says "In ancient times, it was believed that gods were the colour of gold." (30). Thus, the colours black, red, white and gold carry the meanings according to Christian religious context.

The Bluest Eye sheds light on the racial anxiety of people in the terms of colour discrimination and physical appearance. Antony H. Richmond in his book *The Colour Problem* (1955) affirms that the racial discrimination was made on the basis of biological indifferences. He says "...the race concept itself is confined to such physical characteristics as stature, colour of skin, hair and eyes, shape of head, nose and lips, cross section of hair, and blood group." (13) The characters such as Pecola, Pauline and Cholly suffer from the racial abuses and develop a feeling of inferiority that leads them towards self-destruction. Pauline isolates herself by serving to a white family, Cholly is desensitised by racism and rapes Pecola. The colour black stands to be very offensive for Pecola and the people around. Therefore, she is obsessed for colour blue to beautify herself. Pecola is also insulted by the black people like Geraldine and Maureen Peal who feel privileged to be associated with white culture. Geraldine, a brown woman, expels Pecola from her house calling her "You nasty little black bitch. Get out of my house." (*TBE*: 72) as if the blackness of Pecola reminded her own precocious identity as a brown woman. Her brown skin colour embodies her disintegrated cultural identity as she is neither black nor white. *The novel* describes the social exploitation of black people based on the racial parameters of beauty. However, Morrison criticizes the professed standards of beauty by saying "the concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world and we should have nothing to do with it". (<https://quotefancy.com/quote/922473/Toni-Morrison>)

Thus, through this study of application of colour-in-context theory to the novel it is discovered that the colours used in the novel share various meanings as their context is different because **"Colours don't have universal meaning. Instead, they have different meanings in different contexts."** (<http://socialpsychonline.com>). The colour white occurs in various context such as the colour of houses, the skin colour and as the image of God. In the context of houses, colour white represents happiness and rich socio-economical standards. In the context of beauty, colour white, according to Morrison, stands as an

accepted measure of beauty and respect in the white culture. In the religious context, the white colour exemplifies purity and peace. Webster points out "Colours also have a psychological effect on us that influences our mind and emotions." (3). Similarly, Pecola sees colour blue as an escape from the blackness towards light, whereas Claudia identifies blue and white as the colours of dominance therefore, she destroys her white dolls. The very existence of Pecola was cramped with the colour that she possessed and she desired. It is also observed that the colour perception shares reciprocal relationship with psychological functioning. The perception varies on the social, physical and psychological experiences of people. Thus, through this detailed analysis it is observed that the colours can work as stimuli to channelize human emotions in specific context.

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Reading as Re-creation: Exploring the Mimetic Pleasure of Art in Henry James's 'The Figure in the Carpet'

Arushi Bahuguna*

Abstract:

This paper analyses Henry James's story 'The Figure in the Carpet' from the perspective of Aristotle's theory of mimetic pleasure. Locating Aristotle's concept of 'recognition' in the literary interpretative acts of the characters, the paper notes James's emphasis on the importance of diversity of interpretations and the impossibility of unitary aesthetic meaning. The paper argues that the crux of James's story, which is the absence of a fixed meaning of an artwork, as the crucial requirement for art to be successful in inducing pleasure in the spectator, since the open-ended property of aesthetic meaning leaves an interpretative space whereby an individual spectator relates or 'recognises' herself and her experiences of life imitated in art. Attempting to locate the pleasure-inducing quality of art in its ability to be interpreted diversely by different spectators, this paper offers an Aristotelian reading of James's story. The paper also notes the tactics James employs to give the story an immediate mimetic quality by mirroring in his protagonist's actions the reader's act of reading and trying to decipher the "secret" figure in the artist's canvas.

Key Words: *Nature, Aristotle, pleasure, mimesis, artistic meaning, etc.*

The present paper focuses on the preoccupation with the nature of pleasure produced by art in Henry James's short story, *The Figure in the Carpet* (1896) through the lens of Aristotle's theory of mimesis. The story dramatizes the loss of pleasure from an artwork when a unitary meaning is attempted to be ascribed to it. While Aristotle identifies mimesis as an intrinsic human quality leading to learning that is pleasurable, James's story addresses the implications of interpretative approaches on the pleasure experienced through an artwork. The story brings into question the narrator-critic's obsessive desire to reduce artistic meaning, in Hugh Vereker's works, to a simplified, stable, and single

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meaning. James pits the narrator-critic's approach against various characters, the narrator's friend George Corvick, Corvick's finacé Gwendolen Erme, as well as Hugh Vereker's hints and comments about his "little idea" which is the inspiration of all his works. James takes up a hunt for artistic meaning as the topic of his story, where to find out the governing idea of a novelist's work is a puzzle which all the characters in the story get down to cracking - like a code to be deciphered, but which resists to be categorised as a code, a commodity, or even a particular philosophy. The story provides an insight into the "recognition" experienced by spectators of an artwork, which is a crucial factor in Aristotle's mimetic theory. Aristotle holds up "recognition" by the audience, of certain facts or experiences encountered in life and recognised in an artwork, as the cause of mimetic pleasure, and the story probes the ways in which the pleasure created by art can be understood, and commented upon critically. Through the interaction between the narrator-protagonist-critic and the author Hugh Vereker, James sets into motion an "interpretative quest" (Halberg 142) about the inspiring idea fitted into "every volume" and in "every stroke of (his) pen" and without which Vereker "wouldn't have given a straw for the whole job". Through the course of the story, James enlarges the narrator's error in understanding the nature of this governing "idea" behind and within Vereker's work. The narrator's search for a unitary, fixed, and easily expressible idea leads him to miss Vereker's "little point", which as Vereker points out, most critics miss. Through the narrator-critic's experience as an exasperated seeker of a stable and definite interpretation, the story highlights the multiple possibilities of interpretation that art provides its audience. As the "unreadability" (Miller 113) or non-literal nature of the idea behind art's pleasurable quality is demonstrated, it is contrasted with the narrator's susceptibility to "reductionism" (Halberg 139). Through this tension, James dramatizes the temptations of easy "encapsulation" (Halberg 142) in a critic's profession, while pointing to the urgency for criticism which promotes diversity of interpretation, and therefore, preserves the pleasure derived from unique and varied interactions with art.

The story introduces the non-verbal nature of the pleasure produced by art right at the beginning, with George Corvick setting the task for the unnamed narrator-critic to review Hugh Vereker's latest novel as Corvick himself "should have spoken of him". When questioned what "sort of thing" he means, Corvick mentions that Vereker's works give him "a pleasure so rare, the sense of", but he is unable to give a word to this "sense". Corvick expects the narrator-critic will do that job for him. James introduces the story with a disagreement about the

exact nature of mimetic pleasure between two readers of an author's oeuvre. The fact that the critics themselves cannot name the exact nature of enjoyment the work they are reviewing generates in them, helps to build James's emphasis on the non-verbal, non-literal, and dynamically diverse nature of mimetic pleasure and experience of art. The title of the story also strengthens the argument that the experience art generates in the audience is representational in nature. As J.H. Miller observes, the "clues" about the perceived governing idea of Vereker's works, "are always figures, since the "it" can only be expressed in figure. There are no literal terms for the "it"" (114-115). Miller also notes the comic nature of the wide array of clues strewn throughout the story about the "it" - since they often "contradict" each other - "that it is within, as contained within container, that it is beneath, that it is behind, that it is a pervasive hidden thread, that it is all surface and no depth and so a fraud, that it does not exist at all, that it is the abyss" (Miller 114). Attempted descriptions of the "figure" take the form of similes and metaphors, as can be seen in Vereker's introduction of this aspect of his work to the narrator-critic - "the thing's as concrete there as a bird in a cage ... stuck into every volume as your foot is stuck into your shoe". The metaphoric method used to attempt describing "figure" also highlights the importance of mimesis in understanding the interconnections between things, in order to forge a personal connection with an artwork. The variety of metaphors used for pointing to the same referent, that is the "idea" of the work, also traces the multiple ways in which an artwork can be approached by different observers, or even by the same observer. Miller calls the multiplicity and contradictory nature of clues about the figure "comic" since these complicate the problem rather than pointing to a single path of discovering a unified principle governing the novelist's creations.

James demonstrates the dynamic nature of enjoyment produced by art by denying the verbalisation of the enjoyment and its underpinnings to the characters who profess having its experience. James creates a linguistic gap between experience and its distillation into a finite and fixed description through the vagueness of words used by the characters. As the narrator asks Corvick to complete his incomplete statement about what Vereker's works give him the sense of, he gets a vague reply. Corvick's reply after he "mused a little" is "something or other". Corvick's reply to the narrator indicates that as a spectator of an artwork, he chooses not to fix the precise details of the cause of his enjoyment. When further prompted to specify, Corvick says that is "just what I want you to say", again indicating to the incompleteness of interpretation from a single perspective. It is poignant that Corvick is essentially repeating what

Vereker had also said to the narrator, that he “must leave it for someone else to say”. The story therefore stresses the point by repetition about a collaborative effort at meaning-making, instead of an individual impression being projected as a complete explication of the work it refers to. Neither the artwork nor its enjoyment, therefore, can be objectively described, since both are in a process of being made into “something or other” as a spectator interacts with it. Due to the changing and multitudinous nature of artistic meaning, it cannot be named or read out from the artwork. Being a figure, it is a substitute for something, never *the* thing or things which can be assigned a decisive role in determining the quality of experience arising from the style, form, and content of the artwork. Every instance of reading Vereker’s works gives the narrator new ideas about what its governing idea might be, and it is his urge to simplify its inspirations into a single theory which gives him “torment”, replacing the pleasure he had derived from the same works in the past. Miller notes the deaths of characters in the story and reads in them a “diabolical satire of fulfilment” (115). All characters who the narrator believes possess knowledge of the secret “figure” in Vereker’s works die, leading to a connection between giving “closure” to artistic meaning, and life also attaining its closure in death. The deaths make the “secret” forever unapproachable for the narrator, raising the question of whether artistic meaning can be so limited and dependent on mortality and corporeal reality. The story may also hint at the death of the various meanings that the fixing of one meaning causes, and ultimately the death of the purpose of the artwork which is to produce pleasure via the diverse routes taken by different perspectives.

Vereker’s surprise at being asked to express the “idea” of his works in literal words also points to role of the specific medium of an artwork, which is also discussed by Aristotle. Dependence of the end product, and pleasure from an artwork, on the chosen medium implies that the same pleasure will not be produced when it is taken out of its medium, in the form of a summary, analysis, or commentary. Vereker, therefore, finds it a redundant exercise to say or explain his artistic idea when he has already chosen his desired medium of giving it a representation. Any description of the creative process entails personal experience which is extraneous to the artwork since it will not form a part of the experience of the viewer. Such a description tends towards silence, because it cannot anticipate the infinite responses that new perceivers will bring to it. By fixing one interpretation to the artwork, the critic would deny the existence or authenticity of several other interpretations, and discredit the pleasure that other perspectives can produce. Gwendolen can call Vereker’s

works as resembling her “life” itself, while for the narrator they become a “familiar torment”. Profusion or lack of pleasure from Vereker’s works in the two cases demonstrates that artistic pleasure arises from the interaction between the reader and the text, rather than the reader and the author. The central position granted to the “medium” of the artwork in Aristotle’s theory almost eliminates the role of the author in the production of pleasure, which plays out in Gwendolen’s personal association and involvement in Vereker’s works, where her focus is the artwork, and not the artist’s presumed intentions and inspirations.

The narrator’s loss of pleasure in Vereker’s works and his failure to derive the “figure” for which he obsessively hunts, makes the story imitate the reader as s/he is also made similarly curious about Vereker’s “fullest intention”. James introduces several layers into the reader’s association with the narrator-critic, by sometimes making him appear silly and therefore destabilising a continuous empathetic connection, while at other times making his faults and sufferings appear natural and hence leading to pity and emotional connect with the protagonist. Aristotle’s discussion on probability, which induces the audience to relate to the artwork, plays out in the reader’s empathy with the narrator. Finding it probable that a person may desire to locate artistic pleasure in a single, well-laid out theory, the readers find this “reductionist” urge within human nature, and within themselves. As G.C. Halberg writes, “This story not only resists the desire to reduce and encapsulate, but provides its readers an opportunity to reflect on that desire by masterfully inducing it in them” (139). By refusing to state Vereker’s secret to the reader, James makes the reader imitate the narrator in looking for a reliable source of stable meaning, thereby appealing to a temptation for simplistic meanings in the reader, which the reader would find instantly “mimed” (Miller 112) in the story through Vereker’s bait to the narrator-critic. Linked with the erring narrator-critic in this way, the reader feels the frustrations of encountering resistance to a fully-applicable theory of meaning-making. Through the contrast between the narrator’s approach to rigidly define meaning and Gwendolen Erme’s ability to see Vereker’s meaning reflected in her life, the story provides two reactions to the absence of unitary meaning. While the narrator-critic disbelieves that art can provide meanings which can be experienced yet cannot be fully theorised, he fails to discover such a theory of art. As he straddles doubt and dejection, he fails to establish a unique, personal connection with Vereker’s art. Blocked by his goal to trace all aspects of the novels to one episteme, the narrator forgoes his own

contribution to the meaning, as he always looking for confirmations from others to justify his interpretation as the correct and sole meaning.

The story enacts a reversal whereby the comfortably distant spectator/reader becomes the troubled protagonist. Through the reversal of the reader occupying the “epistemological position” (Halberg, 142) of the protagonist, the story is able to imitate the experience of the reader, while also noting a tendency in human nature which may need revisiting, or in classical terms, need purging. The story presents us with a protagonist-critic who seems unaware of the multi-dimensional nature of art which mimes the multi-faceted form of nature itself, and keeps trying to dictate a fixed meaning through formulaic modes. His failure contrasts with Gwendolen’s rapture and celebration of art’s expansive meanings and relatability to life. Through such a contrast, the story explores how art pleases the mind by uncovering crucial aspects of human nature and the world, all the while stressing that any attempt at exploring art and its interpretation will always be incomplete, subject to change, and just one of the various windows through which we may look at the scenes and the slice of life imitated by art.

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Dionysian Africa as Antithesis of the Apollonian West: Decoding the Images and Symbols in *The Snows of Kilimanjaro*

Shibly Azad*

Abstract:

This paper posits that “The Snows of Kilimanjaro” embodies the dialectical notion of a perpetual struggle between Apollonian virtue and the Dionysian vice in individual souls, presented as thesis and as antithesis, respectively. I attempt to decode the embedded binary symbols, to illustrate that the usage of the imageries of the snow-capped mountains and the peaks as opposed to the dusty plane of Africa infested with beasts, alludes to life and death; that to portray its destructive power, Hemingway feminizes Africa by equating its image to Helen, making the latter a synecdoche of the former; and that this blend of hegemony and misogyny reinforces a politics of aesthetics that obliterates, distorts, and dehumanizes the image of Africa.

Key Words: Africa, psychology, death, soul, Dionysian, Apollonian, etc.

Hemingway’s “The Snows of Kilimanjaro” resembles a pastiche of Leo Tolstoy’s novella *The Death of Ivan Ilyich*. Anticipating an imminent death, like Ivan Ilyich in Tolstoy’s story, Harry in “The Snows of Kilimanjaro” examines his past life, juxtaposing his current state of physical disability and moral delinquency to his past. Harry concludes that his life has been an unfulfilled dream, as he squandered his talent for a hedonistic pursuit; that he lived a *dolce vita*; and that none but he is to blame for it. The interjected narrative subsumes Harry’s stream of consciousness and presents his past events diegetically by setting them off from the events of the presentiment. The pace of the narration consequently, swings analeptically and proleptically, providing the readers with a broader perspective on Harry’s anguish. Describing the death of Harry, the effaced narrator subtly suggests a triumph of the Apollonian virtue over the Dionysian vice as the yardstick to measure a man.

To achieve his aesthetics, Hemingway sets in Manichean dialectics in choosing his locales and depiction of landscapes as well as the respective ambient. The choice indicates Hemingway’s complete internalization of the

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Orientalist perception of Africa as the Dark Continent, a perception rooted in his subscription of the high Victorian values, evinced in his equating “physical courage to moral strength” (Meyers 98), as a kernel of individual integrity. The story, thus, projects a binary vision abstracting Africa into a diaphanous apparition that treats the continent as the “Other” because the “Western psychology,” writes Achebe, feels the need to “set Africa up as a foil to Europe, as a place of negations at once remote and vaguely familiar, in comparison with which Europe’s own state of spiritual grace will be manifest” (3).

This psychological need that Achebe mentions is manifested in Hemingway’s story, when he puts pristine Africa in opposition to the industrialized West. This paper posits that “The Snows of Kilimanjaro” embodies the dialectical notion of a perpetual struggle between Apollonian virtue and the Dionysian vice in individual soul, presented as thesis and as antithesis, respectively. I attempt to decode the embedded binary symbols, so as to illustrate that the usage of the imageries of the snow-capped mountains and the peaks as opposed to the dusty plane of Africa infested with beasts, alludes to life and death metaphorically; that to portray its destructive power, Hemingway feminizes Africa by equating its image to Helen, making the latter a synecdoche of the former; and that this blend of hegemony and misogyny reinforces a politics of aesthetics that obliterates, distorts, and dehumanizes the image of Africa.

The story begins with a riddle of death. The description of a dried carcass on the mountain is followed by the declaration of the protagonist’s resignation to his impending death, as he notices that the “big birds squat [...] obscenely,” waiting for his death (Hemingway 3-4). From its inception, the story sets death as its “theme,” writes Stoltzfus, from which there is no “recovery” (217). The imminence of death, however, catches Harry off guard, since he comes to Africa to recuperate from his ennui, to purge himself of his “fat off his soul the way a fighter went into the mountains to work and train in order to it out of his body” (11). Harry evidently was attributing a therapeutic quality to Africa. His conviction in the pristine, bucolic, and pastoral Africa’s ability to supply him with the required spiritual aliments, results in his associating Africa with the “creative phase of [his] life.” He considers this phase as “natural existence,” since before becoming the prey of lucre Africa served him as his “spiritual home” where he was always “happiest.” Therefore, to “start” it all over “again,” he considers Africa as his springboard (10). This intent to purify a corrupt soul, writes Oldsey, makes the story symbolically attempt to attain the “heights” of a structured religion by “secular means” (188).

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The world of Harry, however, becomes topsy-turvy, because he forgets to apply the “iodine,” when a thorn had scratched his knee (Hemingway 13), resulting in the gradual atrophy of his right leg. Africa, or more precisely, the image of the therapeutic Africa, turns out to become Harry’s hospice, where lying in his deathbed, he can introspect the completion of his cycle of life, “out of which man comes and into which he returns at last” (Evans 602). In the remaining final moments, Harry concludes that he traded his talent for luxury, lived an estranged marriage, and promoted a life of self-deception (Hemingway 11). The realization makes him angry; he quarrels with his phlegmatic wife Helen constantly and dies heartbroken. In the process of dying, Harry recalls the images of the snow-capped mountains of Schrunz and Black Forrest (7, 19); in the delirious penultimate moment before his last breath, he “sees” the peak of the Kilimanjaro, believing that “there where he was going” (Hemingway 27).

In light of Harry’s ambition as a writer, scaling Kilimanjaro becomes his symbolic attempt to gain immortality, because “the act of writing,” states Bluefarb, could be metaphorically compared to the “act of climbing” (6). The reference of the leopard that approaches the “House of God,” on the other, alludes to a man’s “attempt to transcend his animal nature,” so as to reach his “spiritual plane of existence” (Stephens 85). Metaphorically, Harry then is striving to attain a transcendent reality, which in Aristotelian terms, is described as the “Pure Mind” that is often equated with the “nature of God” (Bluefarb 6). The buzzards and the hyenas are the metaphors for the banal mendacity of human existence. That is, at his death, Harry experiences a symbolic resurrection and a spiritual ascension.

Until this peak experience, as Harry is tied to his temporality, he remains bitter. The resulting resentment finds its outlet in vexation. Harry makes Helen a scapegoat, blaming her wealth for his hedonism (Baker 20), reasoning that though “this rich bitch” is a “kindly caretaker,” she also is the “destroyer of his talent” (Hemingway 11). His acrimony toward Helen is commensurate to his measuring her worth in terms of wealth and sexuality. Consequently, despite her having pretty countenance, “pleasant body,” perky “breasts,” “useful thighs,” and the aptitudes that he values about her, she reminds him of the creeping death (12, 18). Helen becomes a symbol of void, of that dark “*nada* that haunts him and that causes him to dwell obsessively with death” (Stoltzfus 221).

Sensuality is sharply contrasted to spirituality in Harry’s dualistic perception of Helen; Harry identifies her sensuality and the latent fecundity as the source of his fall. Because the lasting nubility of a woman as Helen and the

pristine land as Africa share a common aspects fecundity, Harry effectively turns Helen into a synecdoche of Africa, both being the manifestations of the mother nature, with the power of reproductivity that bounds a man to both; this explains why her “pleasant smile” makes him feel an approaching death (Hemingway 18), as it reminds him of his Faustian enslavement. Contrary to his anticipation, Africa and by extension Helen, serve him as the agents of death, and he attaches himself to both, anticipating rejuvenation. He expects the amenities of life from Helen and a resurgent creativity from Africa, but the former deprives him of his creativity and the latter of his biological life.

The epiphany that he has courted thanatos believing it eros, makes Helen’s “pleasant smiles” as despicable as the laughter of the hyena; not only does the Hyena wait to devour his carrion, its shrill laughter appears to him to be mocking his intelligence, as does the soothing voice of Helen, reminding him of his castration. Thus, Helen is symbolically made a scavenger: descriptions of her prior amorous relations allude to her scavenging nature that is reinforced by the suggestion that she castrated Harry’s creativity by means of her sexuality. The suggestion, ironically, exonerates Harry of his volition; and this misogynistic attribution makes Helen a bestial villain as hyena, since, following the Anglo-Saxon tradition, Hemingway thought of Hyenas as “hermaphrodites, scavengers, singers of sad songs, smelly, ugly, and ultimately, comical in their failure to comprehend the “realities” of our perceptions” (Glickman 506-7). Both Helen and the hyenas are conflated as an identical beast in Harry’s symbolic perception; and his despisement towards both is intensified, as, for Harry, the two constitute the objective correlatives, linking him to death.

So does Africa as a Dark Continent invoke a profound despisement for its “mysterious nature” (Evans 602) and its state of disorderliness: failure to put iodine on time, breaking down of the truck, and the non-arrival of the rescue party (Stoltzfus 217). Rationality, the privy of civilization, disappears in this land of primitivism and mystery; it’s ambience becomes unforgiving; and its denizens behave contrarily: the “half baked “*kikuyu* driver fails to check oil and burns down the truck (Hemingway 6); its inhabitant, the personal boy, for instance, is of dubious origin, who does not even use a local patois, but an Indian appellation as “*memsahib*”; and Helen also sports an Indian outfit: “*jodhpurs*” (10, 12). This projection of Africa as confusing, inauthentic, and disorderly allows one place it as “the antithesis of Europe and therefore of civilization, a place where man’s vaunted intelligence and refinement are finally mocked by triumphant bestiality” (Achebe 3). The story thus exemplifies similar demerits for which Said criticizes Conrad; Said’s criticisms therefore, are equally applicable to

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Hemingway, who gives the impression that the “Westerners may have physically left...Africa, but they retained [it] not only as markets but as locales on the ideological map over which they continue[...] to rule morally and intellectually,” and that for the benefit of Africa, there is no “alternative to imperialism”(*Culture and Imperialism* 27-8).

Hemingway’s subtle reiteration of these colonial vestiges is perplexing, since Orientalism could be defined, notes Said, as “dealing with it by making statement about it, authorizing views of it, describing it...ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. “Concurrently, asserts Said, the divisive “us vs. them” binary was applied, to distinguish the Europeans from “those” of the “Non-European” origins, assuming an inherent “*positional* superiority” of the European identity (*Orientalism* 3, 7). Because Orientalism originated in colonial Europe, one wonders why Hemingway subscribed to a similar attitude, since the Americans of his time considered the Far East as the Orient.

The Euro-centric perceptions toward Africa that Hemingway subsumes are a direct result of his English heritage and his early identification with the Victorian values, acquired via reading the imperial fictions (Spilka 6). Kipling left a permanent mark on Hemingway’s “technique, tone, theme, and code of honour,” writes Meyers (88); Hemingway took him as his “aesthetic model,” and from Kipling he learnt the techniques of short story writing. Because of their shared “biographical” and “literary affinities,” Hemingway retained a life-long admiration for Kipling, even when the latter fell out of favour. Though he distinguished between Kipling’s “aesthetic and politics aspects” (Meyers 91, 93), both shared a set of common “themes” in writing and both described their protagonists’ “emotions in extreme situation: action, violence, brutality as well as loneliness, insomnia, and breakdown,” notes Meyers (97).

The shared thematic content and the patterns of emotional portrayal that Meyers note are abundant in “The Snows of Kilimanjaro.” Africa is projected as uncanny, effeminate, and disorderly with a latent violence and death, as it is being feminized in the image of Helen. Like Helen, Africa is effeminate, as much as, like her, it is fatal for a macho man as Harry. Its appeals lay in its primitivism, which radiates its charm as a siren to allure men, intending to entrap his masculine strength; and its fatality is exposed in its eventual devouring of its prey; those lucky to escape the death trap, however, are kept as hostage by this impassive Circe. The flocks of the buzzard and the pride of the hyena keep the hostages in perpetual terror, reminding them of imminent death. The conflation

of this encased allure and the inherent fatality that Africa embodies, is symbolically presented in the dialectics of Helen and Hyena. The pun on their apparent homonymic quality and the intended personification in choice of the dictions as a pair are evident. Helen also alludes to her mythic predecessor, who is the personification of the *femme fatale*, of the ultimate flame for sins of flesh, who ruined the lives of the masculine Trojans, as does Helen. She ruins Harry by castrating his masculinity; she curtails his ability to use his pen, an extended metaphor for phallus, by means of exorcising her sexuality; and she devours her prey silently, one at a time, as it is her fashion: prior to Harry, she had had others, as spouse and lovers (Hemingway 12).

The hyena and Helen are conflated, portrayed as the two faces of the same coin, as alter egos of each other. As the Janus-faced Helen is suggested to have hid her cannibalistic and carnivorous features behind her exterior beauty, so is Africa portrayed as a quagmire that covers her interior fatality behind her exterior charm. The only escape from this tragedy of being gradually atrophied is a quick death, metaphorical and/or real, so as to ascend the snowy peaks, the symbol of Pure Mind, above the mundane and bestial plane of primitivism. Though tainted with hegemony and misogyny, Hemingway captures the dilemma of a conflicted soul, of an eternal cosmic struggle between good and evil, however, at the expense of Africa and the Africans. In the story, the mute Dark Continent is personified as Helen and is made an arch-villain, a symbol of the Dionysian other, legitimate to be exploited, bruised, and abused, though through Helen, it pleads: "I've been destroyed two or three times already. You wouldn't want to destroy me again, would you?" (14). But the pleading falls on deaf ears and Africa as much as Helen remains the plane for game hunting and pleasure. After all, though it can inflict its raiders with the curse of gangrene, it still is a "rich bitch," meant to be exploited, because its prospect is poetical, since, in its dreams, it promises a house in Long Island (Hemingway 5, 9, 27).

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Disruptive Technology in Higher Education

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Abstract:

In the 21st century borders of knowledge and information are getting wider and wider day by day. Everyday there is regular tremendous growth of knowledge in all spheres of life. The recent trends of inventions and discoveries new researches etc. are contributing a lot to the area of knowledge and science and technology are not an exception to this. Surprisingly we witness a big flood of knowledge and information in our age. Thanks to the students and researchers and different practitioners of various vocations who are enriching the area of knowledge through their continuous sincere efforts and hard work. Disruptive technology is one such an invention, a discovery. The present paper tries to explore how this new Disruptive Technology works effectively in Higher Education.

Key Words: Disruptive Technology, Higher Education, Online Learning, artificial intelligence, intermate, etc.

The term disruptive technology is a new term coined by a professor at Harvard Business School Mr Clayton Christensen in 1997. In his opinion the versions of technology need to be changed in passage of time and further it will be replaced by new forms of technology. It means the disruptive technology is a new way of doing things that disrupt or overturn the traditional business methods and practices. In this regard Tamishra Swain quotes the examples of steam engine in the age of sail and internet in the age of post office mail as the example of disruptive technologies. In a sense the disruptive technology is a new technology which has made an effect on the technology that existed before.

According to Walsh et al. (2002), "disruptive technology creates spasmodic developments that require adapters to change their conduct keeping in mind the end goal to make use of the innovation". *The Collin Dictionary* defines 'Disruptive Technology' as "disruptive technology is a new technology, such as computers and internet, which has a rapid and major effect on technologies that existed before.

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Christensen, the father of this term later on replaced the term disruptive teaching by the term's disruptive innovation. His purpose behind this was to encompass the need for new business models. 'To disrupt' according to Oxford Advanced Learner's Dictionary means 'to make it difficult for something to continue in the normal way and 'disruptive' means causing problems, noise etc. so that something cannot continue normally "(P. No. 43 Eighth Edition (2010) by A. S. Hornby (OUP)).

Disruptive technologies generally start with very limited functionality and usually appeal only to a very limited market. They are very cheap and not very profitable e.g. early personal computers, desktop copiers.

The spread up of disruptive technology or innovation has brought significant market changes. It has modified the dominant logic and has affected the strategy positioning of companies. (Gretzell et al. 2015).

Competitive Models:

In technological environment we always see competitiveness. People and firms always seek for new innovations by throwing away (discarding) and disrupting the old ones. In technology people always try for competitive model and for that they always think of options to the earlier technology. Different firms use technology in their management for enhancing the productivity and for organizing the software or for managing the human resources or people. For example, Microsoft at first invented different office management systems including MS Word and MS Excel, people used either of these systems as per their business needs. When the objectives of business are changed and expectations become higher and higher, then the existing practicing software needs to be stopped. In management firms, Excel is used. When the firms grow up with multiple activities Excel stopped to work. In its place there came up a need for a different technology base where multiple and integrated approach can fulfil the working activities of the organization. Thus, disruption of Excel is needed and other innovations (multiple, mathematical combinations) were expected. 'Tally' is thus an integrated management software in which account details are managed.

Disruptive Technology in Education:

In the field of education, we need to practice best principles and that is but a sort of disruptive technology. The internet and the myriad of technologies have disrupted the traditional campus-based model of education. A good example of this trend is the rise of 'Massive Open Online Courses' (MOOCs) in the

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education discourse. It encompasses book camps, targeted online courses, micro degrees, competency and skill-based education and many other models which help to acquire knowledge and skills outside of the credit-based higher education model.

Impact of Disruptive Technology on Academics:

In fact, academics is a very broad term. We normally restrict it to teaching, learning and research. In teaching-learning process teacher and student are involved. The teachers prepare and delivers his lecture in the classroom. The student is a learner who listens, interacts and learns. The use of technology bridges the gap between the teacher and the student here. Some years ago, simple microphone system was used with few speakers. It was difficult to hold mike in one hand and teach and it would restrict the movements of the teacher. It was necessary to disrupt this practice. Then collar phone came and the teachers started to speak and teach naturally. But echo-surrounding had created a problem in listening to the lecture clearly at the listeners end. Even too much sound / very low sound was also a problem in listening the lectures properly. This technology is continued even today. But big educational institutes have disrupted this technology and provided one earphone / head phone as well as mike individually to the students. So that every student will communicate the things with his teacher individually, separately and no other student will be disturbed. In fact, this is a disruptive innovation in academics. Even beyond that for effective classrooms management the Wi-Fi environment is created. In these days every institute is craving for introducing new ways of digital learning by using disruptive technologies. Today Learning Analytics, Virtual Assistants, Augmented Reality or Badges are the technologies used in academics for transforming individual, groups or organization **Challenges:**

Disruptive technology represents options in academics, which option we should welcome is a point of concern for us. The prime need is to prefer the latest to the old application. Besides this there are other points of concern like the availability of new technology, the cost factors, the interest of the institution in technological replacements etc. For example, old classroom is still our culture, overhead projector is used to some extent, it can be disrupted by the use of Wi-Fi. Wi-Fi also works some time and not regularly. It can also be disrupted and replaced by Li-Fi. Thus, disruptive technology is an ongoing phenomenon on the basis of newer and newer innovations Books to be replaced by e-books, journals to be replaced by e-journals, news-papers to be replaced by e-newspapers etc. But surprisingly as Mr Swain points out new technology is not adopted in

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Germany even though it is the second biggest book market in the world and it has only 1.2% books as e-books.

Any technology and its applications are to be stopped as the newer and newer versions come up in course of time. If we are to improve productivity and performances then new technology is necessary which shall show higher performance in low cost and less time. It means we need to disrupt old technologies. In case of library, for example we have to take the help of web technology for linking the library resources of any university, we have to disrupt OPAC service as it requires time of the reader for using the campus in person. Thus, one technology is disrupted and another welcomed for bringing out good academics and culture. (Value. Based Education. in the age of Disruptive Technology (p. 175)).

The 21st century is an age of technology. In the opinion of Mr. Awasti and Mr. Agarwal it refers to a body of knowledge that is employed to generate tools. It is used to create skills and choose materials for human use. It includes the use of material tools, techniques and sources of power in order to make life easier or more pleasant and work more productive.

Due to the use of technology our education system is undergoing transformation. The use of technology and education will become a good combination if it is used with a right reason and vision. Technology helps the teacher to make his student to grasp or understand the concept easily. The tools of technology like digital camera, projectors, mind training software, computers, power point presentation, 3D visualization tools etc. have really made our teaching-learning process much easier and more friendly for the student. Due to the use of these technologies in teaching learning process the participatory role of the students in teaching-learning process naturally increases. The classroom becomes more interesting and more interactive. Without leaving the classroom students can meet their counterparts through video conferencing. In our times distance education and online education have become a very important part of education system.

Students with different difficulties are different from normal students. For addressing the problem of these disabled students, teacher can make use of different tools and techniques. Christensen introduced the theory of disruptive innovation. At present we see the disruption of higher education by online environment and many a new tools and techniques. There is a noteworthy growth of information and communication technologies. These technologies have brought change in education. They have changed the structure of colleges

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and universities. Colleges and universities are undergoing disruptive innovation and it is predicted that near about 50% college classes will perform their teaching work with the help of internet by 2019. (Web 2.0 Tools: Disruptive Technology and Inclusive Education) p. 13, April 16-22, 2018).

In the words of D. S. Kauts and N. Kaur, higher education is that education which a student receives after the completion of higher secondary education. It is the highest level of education. At this level, the main aim of education, to inspire and enable individuals to develop their capabilities to the highest potential levels throughout life, so that they grow intellectually, are well equipped for work, can contribute effectively to society and achieve personal fulfilment, to increase knowledge and understanding for their own sake and to foster their applications to the benefit of the economy and society to serve the need of an adaptable, sustainable, knowledge based economy at local, regional and national levels, to play a major role in shaping a democratic civilized, inclusive society" (p. 13). For achieving these aims teachers use different instructional strategies and technological tools. The use of technologies in teaching-learning have disrupted teaching and learning practices in higher education.

Web 2.0. tools are tools of technology that help teachers and students to create, collaborate, edit and share content on-line that is user generated. e.g. The works of preservation, research, collaboration, audio-video, slide show, images, music, drawing, writing, organizing, mapping, quiz and test generations, file storage and web pages, and also tools for grasping and conversion. The use of technology in classroom gives many benefits to the teacher. The learning capability of the students increases. The technology supports the teaching goals of the teacher also.

Kanta A. Sharma in her article 'Disruptive Technology and Education' defines Disruptive Technology as, "the disruption of markets when new entrants find ways of making a product which is simpler than the existing product, performs the same functions and is more affordable. Since it is perceived as a better, more user-friendly product at a lower price, it disrupts the market for the existing products". (U. News 56(12) Merat 19-25, 2018, p. 19). Further Sharma analyses the disruptive technology in the field of education as the use of information communication technology to deliver education whether it is conventional online education or massive open online courses (MOOCs), cloud computing or any other form or mode of delivery of educational contents. These courses are usually free and they cover a wide range from language, computer

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science, pure science, Biology and life sciences, engineering and business management and others. People work upon them as an opportunity to get knowledge and skills or update the ones they already have. They are need based and flexible. They can be done at one's own time. They are but modules in nature. So, they do not have to follow a sequence as in conventional academic institutions.

Disruptive technology of online education in different formats is beneficial. It is beneficial from the points of views of conventional accessibility, simplicity and affordability. Through disruption technology higher education is possible in no university or remote areas. Girl students can have access to education from home. In case of affordability one has not to spend on boarding, accommodation and other peripheral costs.

It is convenient to follow these courses as they can be pursued at anytime, anywhere through smart phones. Through You Tubes also students understand and solve problems in case of their courses. On internet also these courses exist.

Problems of using disruptive technology in education:

In fact, disruptive technology is expected to occupy each nook and corner of Indian education system. But we find this technology can't threaten actively to the conventional education system. The reasons for this are quite obvious. These include the issues of connectivity, the re—revision of role by teachers. Teachers are not only transmitters of knowledge but they have to keep themselves abreast of new technologies. They should know well that in the present teaching-learning process the learner has a greater say due to online (teaching-learning system) education or student- centric classroom and its absence.

President Bill Clinton announced a transformative vision for schools which included four points. They are (1) Computers and other learning devices should be available to all students, (2) Classrooms should be connected with the outside world. (3) Educational software should be an integral part of the curriculum. (4) Teachers should teach with technology.

Schools have computers and they are connected with the outside world. On the other hand, educational software did not become an integral part of curriculum and teachers did not get ready to teach with technology.

Impact of disruptive technology on higher education:

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J. P. Sharma and Karunesh Saxena opine that in the recent period following major disruptive technologies have emerged:

1. Mobile internet
2. Automation of knowledge work
3. The internet of things (TIT)
4. Cloud computing
5. Advanced robotics
6. Autonomous and near autonomous vehicles
7. Next generation genomics
8. Energy storage
9. 3D printing
10. Advanced materials
11. Advanced oil and gas exploration and recovery
12. Renewable energy

Besides these technologies the following disruptive technologies have made a significant impact on education system. These include:

Online Learning:

Internet learning technology has completed a huge activity of changing how advanced education establishments work, instruct and enhance in the course of recent years. While MOOCs might not have been so amazing, different developments in web-based learning have helped to make higher education more available, opened up new doors for under studies and changed what number of view the estimation of an online instruction.

Competency based Education:

This means all under studies enter a programme with various aptitudes and proficiencies and that every move at an alternate case. We now have the innovation to better quantify these distinctions and plan versatile learning programmes appropriately. These projects expect to build understudy engagements, as time is spent developing what the understudies definitely know as opposed to having them relearn recognizable material.

The Internet of Things:

This has opened up a radical new universe of potential outcomes in advanced education. The expanded availability among gadgets and "ordinary things" implies better information following and examination and enhanced correspondence between understudy, educator and foundation, frequently while

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never letting out the slightest peep. IOT is making it simpler for understudies to realize when, how and where they need, while giving teachers support to make a more adaptable and associated learning condition.

Virtual / Augmented Reality:

These have started to bring higher education into the domain of what used to be thought about sci-fi. With access to increased reality, understudies can submerge themselves, all things considered, learning circumstances that are either excessively risky or impractical, making it impossible to encounter generally. For instance, medicinal understudies are presently ready to perform complex systems in virtual reality without putting themselves or their virtual patient in danger. History understudies would now be able to take virtual voyages through the old urban communities that they are considering.

Artificial Intelligence:

It is one of the fastest emerging disruptive technologies. It has become very popular e.g. In Saudi Arabia the lady robot is given citizenship. Imagine an online learning platform that adapts to each student's specific needs. Artificial Intelligence learns- and improves in the learning process. It has a far-reaching effect on higher education both online and in-person.

Initiatives of the government for using disruptive technology in higher education:

A Massive Open Online Course (MOOCs) is a web-based platform. It provides distance education to a large number of students. It was established in 2008 and got momentum in 2012 as a popular learning tool. MOOCs organizes interactive session and forums between students, professors and teaching assistant (TAT)_ along with the study course material and video lectures.

MOOCs in India:

Many institutions in India, non-profitable as well as commercial offer their courses world-wide with the help of MOOCs providers. For example, IIT / IIS (NPTEL) India WizIQ etc. (India and USA), IIT Delhi etc. UGC along with HRD along with MOOC, has launched programmes for higher secondary, degree and post degree levels. It covers all subjects which are taught or not taught in regular campus studies.

SWAYAM is a new portal for MOOCs. It is named as 'Study Webs of Active Learning for Young Aspiring Minds'. Students have a chance of studying over

2000 courses through this portal. Currently, 200 courses are available for registration. The courses of SWAYAM are in five quadrants; (1) Video lecture, (2) Specially prepared reading material that can be downloaded / printed, (3) Self-assessment tests through tests and quizzes (4) An online discussion forum for clearing the doubts. The following educational agencies provide different levelled courses;

UGC- Post graduate education
NPTGC - For engineering
CEC - For undergraduate education.
IGNOU- For out of the school students
IEMB- For management studies
NCERT&NIOS - For school education.

(University News, March 19-25, 2018. 77, 79-80.)

In a nutshell, we can say that the use of disruptive technology in higher education is inevitable. Every time changes are taking place very speedily in the field of higher education and for welcoming those changes, we have to take the help of disruptive technology. In fact, by that way disruptive technology helps to develop the field of higher education.

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Dysfunctional Relationships Depicted in Henry Green's Novel, *Nothing*

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Abstract:

The 19th-century romantic novelists such as Nicholas Sparks, Jane Austen, Diana Gabaldon experimented romanticism in their literary works. Henry Green, an early 20th-century British novelist who wrote nine novels and one autobiography, characterized his works with romanticism. He has contributed in literature considering his experience in Auxiliary Fire Service in London as a fireman. His major concern of writing novels is to exhibit the European warfare or European society during the world war I and II with his childhood memories of first world war. In concern of thematic structure, Green dealt with class-conflict, class-consciousness, psychology, slavery as the major themes of his novels. Apart from these, he has experimented romanticism in one of the popular novels *Nothing* (1950) by taking into consideration the intimate relationship of his characters in the novel. The present paper highlights some characteristics of romanticism.

Keywords: *Romanticism, Romantic relationship, class consciousness, class system, Psychological disorder, etc.*

Henry Green a British novelist born on 29th October 1905 near Tewksbury, Gloucestershire, England who tried to change the class structure of English society in the period of post- World War I and II respectively. Generally, being an author, Green has laid emphasis on society and its changing structure. Henry Green is a pseudonym of Henry Vincent Yorke, a son of wealthy industrialist from London. His novels are identified and criticized as social comedies. *Blindness* (1926) *Living* (1929), *Party Going* (1939), *Caught* (1943), *Loving* (1945), *Back* (1946), *Concluding* (1948), *Nothing* (1950), *Doting* (1952) are his famous novels.

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In all of his novels listed above, we find a realistic approach and his personal experience as a worker in his father's foundry. In his novel *Nothing*, he dealt with the romantic relationship of the characters adapting lavish like culture and depicting high-class attitude even though being a middle -class family.

Green, as a 20th-century author has received various critical comments on his writing. As an experimental novelist, he has tried to perpetuate his realist approach in his writing from childhood experiences to worker at London Auxiliary Fire Service. He dealt with modernistic perspective in his writing as per his understanding of modernism. He has been criticized as a "poetic" or a "symbolist" by various critics namely Tindall, Stroke, and Russel. Also, he has been criticized as a master of a limited range of techniques. Generally, his tone of the novels expresses the working-class speech.

The theme of every fiction or novel is always wrapped around some major characters in that particular fiction. Likewise, Jane Weatherby is a central female character who has an intimate relationship with Mr. John Pomfret, a divorced person who was the husband of her best friend earlier. After a long gap of the years, both of them meet each other and fell in love with each other. Philip is another central character in the novel who is the son of Mrs. Weatherby and Mary Pomfret is another female character in the novel who is a daughter of Mr. John Pomfret. On the other side of the novel, Green has shown the romantic relationship between Philip and Mary, a daughter of John Pomfret. Both Philip and Mary are also, wishing to get married to each other.

As far as Green's point of view of depicting romantic characters is concerned, he never left scope for his characters to live aloof from reality. His characters in this novel are bound together in hopes of the future. But nothing happens at the end of the novel. Every individual has his or her own concern which is depicted very clearly. Mrs. Weatherby is thinking of her own settlement by getting married to Mr. Pomfret but her thought about the future of her own son Philip is neutral some extent as she believes in the class system of society.

Mrs. Weatherby, Philip, Mary Pomfret all of them discuss over the issue of marriage of Philip and Mary. The romantic relationship has been developed amongst all four of them. This is nothing but the bountiful or extravagant showcasing of relations of them those are adapting the lavish type of life. It is a kind of sublime invocation of romantic relationships. Mrs. Weatherby and Mr. John Pomfret united together after a long time, trying to foster their life long

relationship. Both of them believe that getting married is the only resolution to finish the internal relational disputes.

All the characters have their individual approach towards their romantic relationship with each other. Mrs. Weatherby tends to develop the relationship with Mr. John Pomfret to whom she asks for dinner and gazes at John with sweet compassion and says: “‘Oh, my dear’, she continued ‘you must be careful. Don’t let it end as our love did in great country walks.’” (Green 88)

The deep inside concern has been explored through the above utterance of Mrs. Weatherby towards Mr. Pomfret. Green has made a showcase of his experience during the post-world war II. Every individual has some past experiences regarding their personal relationships. By considering this Mr. Pomfret does ask about past experiences to Mrs. Weatherby. She refuses to answer the questions asked by him which makes her uncomfortable. She responds John in an aggressive manner as she doesn’t like the questions asked by him. Her response to John exhibits her passion for love and affection towards him. As Mrs. Weatherby describes her past life to John Pomfret, she narrates all of her experiences. She argues that she had neither enjoyment nor romance when she had been married the first time. This reply made John conscious of his relationship with her. He convinces her that she never lived her life until he was not there. He said: “Look here I do apologize. Now that the children have got engaged. I suppose I’m wallowing in intimacy, there you are, thinking out aloud no end of ill-considered things. There’s been so little time to adjust oneself has there?” (91)

Along with the development of the relationship Mr. Richard Abbot is another major character who tries to find the midway solution over the issue of marriage of Philip and Mary. He discusses all sorts of problems with John Pomfret. In his point of view marriage through this intimate relationship is nothing but a kind of business. Green has depicted here an absurdity in relationships also, which does not have any meaning for stable existence in the society. It must be an approach of 20th -century English society which reflected in the present novel.

The generation gap is the possible barrier in the marriage proposal of Mary and Philip. Mrs. Weatherby and Mr. Pomfret are appearing in the novel as a major barrier in the relationship of Mary and Philip. Mrs. Weatherby believes that Mary a daughter of Mr. John is not appropriate for her son Philip as she belongs to the middle-class family. The romantic relationship between Philip and Mary make both of them satisfied in their individual lives but they could be

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doubtful to get married to each other and make the pre-marriage relations successful. Also, they are worried about their post-marriage responsibilities. They feel they will not carry out them properly. It is a consciousness about the classes of their own which is developed due to the social unrest in the post-world war second period.

On the other edge of the romantic relations, Mrs. Weatherby and John Pomfret enjoying their togetherness as Mrs. Weatherby invites him for delicious dinner after an engagement of their children. They spend maximum time together gossiping family issues and other internal problems. When they discuss in concern of marriage of their children both Jane and John visualize themselves as younger one. This is nothing but the romantic attitude which is showcased by Green. Mr. John Pomfret says: "What I meant was I'm the one who's too young. And I know you are;" (Green 105).

In these angles of romantic relationships, the parents of both Philip and Mary are showcasing good caretaking concern but not that much pure as parents must have. Mrs. Weatherby always tries to be a counsellor for her child Philip as she feels that he is not enough mature to take his own decisions. This is an ironical approach that she has been nurturing towards Philip. Green must have shown an impact of warfare on the mind of upper-class people in society. On the other side of the novel, Mr. Pomfret is getting very much romantic and describes his affair with Mrs. Weatherby very beautifully, "Jane and I had quite an affair once years ago and I think I know her as well as any man ever does know a woman." (112)

Green as an author believed that wedding is the happiest moment for women. His attitude is echoed through the character of Mr. John who is the struggling middle-class character throughout the novel. The romantic approach of a woman towards marriage has been depicted by Green intentionally. The relations in the novel that Green has shown are always turning on different modes of a story. In point of view of literary criticism, whimsical relations are also, a characteristic of romanticism. It is a representation of absurdity in 20th century society of England. This absurdity is also, reflected through the relations amongst the characters in the present novel. Following utterance of the Mary does indicate an absurdity and temporariness of the relations.

Daddy, is there any news? She asked.
Of the wedding stakes? he cried. But I have none.
Because oh dear it's not going well, I think Daddy! (120)

With reference to above Mary's Quote, I would like to give one example of French novelist Gustav Flaubert. He has shown a female character of Emma, who is from a typical middle-class family and unhappy as well. But she does find her happiness by acting out romantic fantasies like Marry. But the later hero of the novel Rodolph, who is described as a landowner gets tired and their marriage plan gets destroyed. The same kind of temperament does occur in the life of Mary but the reason may be different for breaking the marriage plan. Mary tries to convince her father but her hopes flow through her tears.

Richard Abbot and Jennings are enjoying the drinks having a discussion over the issue of marriage of Philip and Mary. Richard is not that much interested in this relationship. Other family health problems such as Penelope's psychological problem and John's diabetes push Mrs. Weatherby in anxiety. On the other hand, being in relation, Mr. Pomfret and Mrs. Weatherby are discussing their marriage. Their relationship is growing day by day whereas the romantic relationship between Philip and Mary is declining gradually. It may be an interruption of elders in their relation or immaturity in the decision making of Mary and Philip. All the relations are flourishing as the ship runs in sail forming tides. To some extent Philip believes that Miss Jennings will help him to find the solution to get married to Marry by making progress in their relation So, he takes some opinions by Miss Jennings and confirms whether she is in his favour or not in regard with the relationship but in vain. Here we come across confused mindset and internal conflict of thoughts, which are the characteristics of romanticism. Philip admits: "So sorry' he agreed at once 'I mean I'm rather a hole with my own personal affairs and as you're a distinct friend of the family's I wanted to get your point." (143-44)

An affair of Philip now caught in an indirect conspiracy of some of the family and relational reasons. When Miss Jennings and Philip both of them talk on his marriage, she puts the option of registered marriage. She believes that this option would be better for both of them. But nothing happens after their discussion. It's a fourth time of Mrs. Weatherby to have Mr. Pomfret for dinner since Philip and Mary got engaged. She is always likely to develop their relationship in which an enthusiasm appears like a thief.

Green has done a kind of magic in describing the relations. Sometimes it feels that the relations are developing but on the next corner of their journey, something finds futile. Now, look at the following conversation between Mrs. Weatherby and Mr. Pomfret.

He came over, sat by her side on the sofa and took her hand.

[39]

'You are wonderful my dear, he said softly.
 'Oh, John how disagreeable, she murmured, 'so you don't feel you can? Is that it?
 'I hadn't said so. Then do you wish a double wedding?'
 'Certainly not. Never!' (148)

The last line of the conversation proves that the title of the novel is apt. The relations are growing gradually but nothing is happening in them. Everything seems planning for doing nothing. Mrs. Weatherby and Mr. Pomfret both are gossiping over their personal relationship which leads them into the affectionate mood. "I'm not, he said and squeezed her hand hard. I've been over this so often in my mind! But couldn't it be rather late in the day? She tried to draw away but he held her fast." (148)

Mrs. Weatherby compares Pomfret's romantic mood with Mr. Philip, her son. Both of them imagine themselves as younger. They tend to move forward for romance. Mrs. Weatherby asks him. "You mean to say you've actually asked me to marry you after all these years?" (148)

Green has bound their desires and wills for each other together. But in an actual way, nothing happens in their life. On one Sunday Mr. Pomfret invites Mrs. Weatherby for lunch at the hotel. Inviting each other for dinner and lunch is nothing but making the show of their affection for each other. But futile discussion takes place in every meeting rather the implementation of decided marriage plans. Mrs. Weatherby puts her plan of getting married to Mr. Pomfret in front of her son. She finds herself very comfortable in her personal relationship with Pomfret but doesn't help her son. She believes that these relations are complex associations, so it would be better for Philip to come out of it as on the other hand, she feels that Mary, a daughter of Pomfret is from middle-class and doesn't suit to Philip. Here on another edge Mr. Pomfret talks of his marriage plan to his daughter Mary that he is comfortable in his relationship with Mrs. Weatherby and they are going to be bound together in marriage ritual. Mr. Pomfret gives his opinion about post-marriage responsibilities, "Marriage has some certain responsibilities as you'll find in due course when your time comes" (p-158).

Mary points out her father's attitude towards her. She thinks that her father doesn't have much concern about her relationship with Philip. While discussing with Philip she complains about her father's serenity. She admits that he doesn't care for her as she is growing daughter. The romantic affection between Philip and Mary is always caught in various kinds of direct or indirect

disputes. The growth of their relationship is interrupted due to some internal disputes, some interpersonal claims, and blame games. Even both Mary and Philip also, blame on each other's parents. Philip verbally attacks Mary's father that he is a selfish kind of person creating the barriers in their relation. Mary also gets crossed over this Philip's opinion about her father. The relationship between Mary and Philip is about to die now:

So, you believe my interests lie in marrying you Philip?
 'Not at all', he answered warmly.
 I've not to offer. I've never been able to believe you ever would.
 After all, Mary and Philip get departed from each other.
 Mary's following utterance of meeting with Philip does express
 nothing happens at the end rather break up of their relationship.
 Oh no Philip, she burst out, turning scarlet, 'you're not to be so
 bloody to me!! Here takes your beastly ring, I'm off! (162)

Like Mary's father, Philip also, advises her to leave for Italy to Mayra to spend some days over there as he wishes to get rid of such fruitless relation. To another side of the novel, Green's next romantic couple Mr. Pomfret and Mrs. Weatherby come together planning to get registered marriage. Both of them come too close to each other. The careful concern has been developed due to their affectionate behaviour. Mr. Pomfret accepts the responsibility of the little Penelope. He believes that a man about the house is what the child needs. They are talking in each other arms expressing comfort feel without marriage. Marriage doesn't take place in between Mary and Philip. Nothing happens in the relationship but Mr. Pomfret taking all the responsibilities against which he expects nothing.

By observing these hollow and unproductive relations, it feels that Green has presented the scenario of English society which faced the difficult days of settlement after second world war. It is a kind of social comedy Green has written ever. Generally, the tone of the theme of the novel is optimistic but all the happenings in the novel that are shown by Green are pessimistic. It is an exhibition of European societies during the world war and after the world war second. Characters in the novel are personally and socially experiencing unrest in their life.

The dialogues in the novel are witty in tone as Green has tried to present the social reality. People are trying to reunite by any way but in vain. During and after the period of world war, People from English society were restless and that situation remained a crucial part for Green in the writing of the present novel.

Green has jumped from one generation to another generation in a theme to keep the balance in the writing structure of the novel. It may also, called a stream of consciousness technique he has adapted. After all the novel is the best presentation of the reality of relationships in real life.

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Patriarchy in Eclipse: Richard Ford's *A Piece of My Heart*

Dr Prakash Bellikatti

Abstract:

In the present paper, Richard Ford's *A Piece of My Heart* (1976), is analysed in the context of deconstruction of traditional notion of fatherhood in the wake of new behavioural pattern of father in the present socio-cultural frame. It is noted that the concept of fatherhood is under deconstruction and it is replaced by a modern one. The new social order, rise of feminist school of thoughts, destruction of social institutions like family are the major reasons of the changes noted in male behaviour. In order to protest against these changes the new schools of thoughts like gay and men liberation movements are established. The self-confidence, emotionally detached, intelligent, brave, shroud and most importantly aggressive qualities of male are disappeared. The present paper analyses *A Piece of My Heart* as one of such attempts of protest as it focuses the problems created due to the absence of traditional notion of masculinity.

Key words: *Masculinity, Patriarchy and Deconstruction, etc.*

I

Richard Ford is one of those American writers who have challenged the myth of masculinity through their works and suggested that in the wake of postmodernity, traditional masculine norms seem to be merely fictitious, damaging, and ultimately, unattainable ideals.

Patriarchy can be defined in different perspectives as it is deeply rooted in the hormone stimulated behaviours, psychological up-bringing and socially constructed masculine identity. All these theories and their understandings can be realized in the context of Richard Ford's novels. The present novel can be observed as one of the significant examples of such literary expression on this newly emerged issue of gender identity. In *The Inevitability of Patriarchy* (1974), Goldberg points out that the secondary position of women in the social structure is the outcome of hormonal effects on men which results in the aggression of men and ultimately leads them to dominate. Further the point is illustrated by John Beynon in *Masculinities and Culture* (2002) reveals that masculinity is "a standardized container, fixed by biology, into which all men can be placed,

[43]

something natural that can even be measured in terms of physical attributes” (2).

Sociological perspective is modelled on the sex-roles theory that represents the role of socially constructed institutions such as family, marriage, school, religion in the gender differences. The institutionalized patterns lead the individuals to behave in certain way that is acceptable and appropriate for their sex in the society. Hence, the reproductive role of woman forces her to be subordinate in gender relations and is therefore suitable for the home, where she has to bear and nurse a child. On the contrary, the biological construction of the man places him in the role of economic provider and family protector. This philosophy is aptly expressed by the American functionalist theorist T. Parsons in *Family Socialization and Interaction Process* (1955) writes:

The fundamental explanation for the allocation of the roles between the biological sexes lies in the fact that the bearing and early nursing of children establishes a strong and presumptive primacy of the relation of the mother to the small child and this in turn establishes a presumption that the man who is exempted from these biological functions should specialize in alternative directions. (23)

Parsons’ focal point is that the biological development of a woman assigns her the role of mother, and so, in the society, she has to nourish the child. But man develops in opposite direction; so, he has to function in opposite way that is acceptable in the society.

However, this theory is also inadequate as it does not explain why the more importance is given to masculine values than the feminine in the society. Besides this, the social functions of man and woman could not explain the reasons of gender differences. The subsequent critics point out that masculinity is a socially and culturally constructed ideology; so, the traditional notions that the roles of men and women in the society are based on biological and pre-existing norms are incoherent. Rather, feminist critics propose the view that the socio-economic structure of the society formulates a set of expectations according to which each gender has to perform. During the centuries, these patterns are restructured and redefined in different situations and have been transmitted through a process of social learning. Similarly, the sociologists have also argued that masculinity is a social construct, having multiple representations and being subject to change.

Thus, aforementioned discussions and different approaches to the concept of masculinity point out that masculinity as an ideology is the subject of debate among scholars and is constantly revised and redefined in terms of socio-economic, historical, psychological and anthropological developments. But all these discussions commonly represent masculinity as a set of behavioural patterns which differentiates it from femininity. To comprehend the term more elaborately, it is necessary here to take the brief survey of masculinity and its developments.

The traditional belief that father is the financial provider of family who earns money, assets, and wealth, to support and complete his responsibility is shattered in the novel *A Piece of My Heart* (1976) as the father of Sam Newel, one of the narrators of the novel, strives towards this unfeasible projection of true masculinity until both his physical and mental health deteriorate, and he suffers a fatal accident at work. Sam's father was a traveling salesman, who sells starch, but the experiences of this salesman confront the patterns of masculinity in many ways.

Sam recounts the memories of his childhood to his girlfriend Beebe that reveals his relations with his father and mother. He tells that most of the time, his father remains out of the house for the purpose of his business. For nearly twenty-six years, he travelled five days to different cities or even to different states and covered one hundred- and fifty-miles distance daily. Such a nature of his business results in isolation and detachment from his family. Further, Sam tells that his father was killed in a car accident when he was travelling to New Orleans. However, Sam's life was not as much disturbed by the death of his father as it was troubled by his living. He says: "How he died was practically slapstick . . . compared to how he lived" (79). His emotional detachment from his father leads him to remain unknown with the fatherly qualities. He never learns to respect his father. In fact, his father was someone outsider for him. It can be evidenced in his comments when he narrates to Beebe:

It's making sense out of things that don't make much sense. My father isn't finally important. He's just adhesive for everything. I puzzle about him to have somebody to puzzle about. But I still end up thinking about just parts all the time. There's something easy about them I don't understand, and I can't hold them together well enough to figure out what it is. It's ridiculous (80).

The negligence of his father to him indicates the lack of attachment. He is somewhat confused about his relations with him as, though his father is less

significant, he is never able to forget him. This confusion is perhaps the result of his alienation from the fatherly love. Besides, his father was not bold enough to face the physical as well as mental suffering. He failed to cope up with the situations of his life as the company, for whom he was working, and became bankrupt. He was suffering physically with the piles which cause bad circulation in the leg. Thus, the image of his father as a brave person was automatically reduced from his mind. According to the traditional masculine norms, men should not cry in adverse situations. But Sam observed that his father was crying because of his sufferings. Therefore, he looks at it as a funny thing. He says that "It began to seem funny . . . because he was gigantic, and all the things that pestered him were little" (81). According to Sam, his father should not cry for the little things that bothered him. Yet, his father craves for those little things, which ultimately results in shattering his image as an adventurous person who travels long distance to support his family. On the other hand, his earlier absence in the family makes him only a financial provider and not a father. All his duties were completed by his wife in his absence. Therefore, he fails to create his image as a father to his son. Sam tells that his father's whole life was busy with making business trips to different continents:

The worst was sitting all those goddamned rooms, in Hammond, Louisiana, and Tuscaloosa, with nothing at all in them, for *years*. Just come in late in the afternoon, have a drink of whiskey, go down and eat your dinner in some greasy fly-speck café, smoking a King Edward in the lobby, and go back to the *room*, and lie in bed listening to the plumbing fart, until it was late enough to go to sleep. And that was *all*. Five days a week, twenty-six years. Maybe he saw my mother two-sevenths of that time. . . he was just too ignorant to know what it *was* like (*ibid*).

Sam's memories of his father clearly point out their familial relations. The italicized words indicate the consistency in daily routine of his father. According to Sam, his father has earned nothing in his whole life except burying himself in the so-called business as a salesman. His detachment from the family makes him invalid in terms of the family responsibilities. His presence or absence does not make any sense to his son. He failed to give any direction to the life of his son. Throughout the years, his son feels isolation.

Whenever Sam was out with his family, he finds that there is no emotional attachment at all. His mother and father were only busy in making the fun of life and always neglected the feelings of their son. Most of the time, they

enjoy drink, listen to the songs, and have a dinner with other men, who belonged to the same profession; leaving their son alone in the hotel room to suffer with loneliness.

The memories of Robard about his father are different from that of the Sam as Robard feels satisfied with the memories of his father. According to Robard, "his father was a planner and a conniver and thought the way he set the world up was the way it should go, even though it was wrong" (201). His father believes in his abilities and thinks that his plan will prove worth. Robard remembers that he used to see his father in the situations where he behaves in the way as if he knows everything.

Mark Lamb is another figure in the novel, who plays the role of father in the deserted island of Mississippi. He controls the total island and does not want any disturbances from the outside. He has taken the island on the rent, but he takes care of it as if he were the owner. He lives there with his wife and a servant, who works for the all household. When Robard and Sam enter there, he appoints Robard as the guard of the island, hands over a gun and asks him to use it only in the critical situations. His conversations with Robard and mostly with Sam reveal his care and concern about the island as well as to his family. He is the perfect man who takes all the responsibilities of a father on his shoulders. Even he pays for Johnny Carter, the cousin of his wife, who is unable to live a meaningful life. But he was also haunted by the memories of Johnny who died by drowning in the lake. He tells Sam that he "used to roam all over this island, all times of the day or night, and it didn't make any difference where it was, I went or when, I'd always see him" (218). Mr. Lamb feels the presence of Johnny all over the island. He also fears to go out in the woods after the dark. He confesses to Sam that he feels afraid of the death of Johnny and he now thinks that he was fool. Such a feature of his personality confronts the masculine norms that men should be brave and should not fear anyone.

Though Mark Lamb's appearance is illusionary as he is not what he pretends to be, he fits in the modern norms of a father. Traditionally father is supposed to be an aggressive person and opposing to the traits such as love and care. But, Mr. Lamb is loving father who cares for his family. It is evidenced in the memories of Mrs. Lamb who tells Sam that once when there was flood in the island which was threatening the wash out of Lamb family from the island, how he became restless. She tells:

the river flooded . . . We were afraid the whole house would break loose and drown us both. I was pregnant with Lydia, and Mark

[47]

was afraid something awful was going to happen to her on account of my having to kill all the snakes. But I said I wasn't afraid of snakes, and there was nothing to injure the baby, as long as I wasn't bitten, and that seemed satisfy Mark, who simply wanted somebody to tell him he was wrong (178-179).

Mrs. Lamb's memories reveal that it was Mr. Lamb who was afraid rather than her. Such a behaviour of man stands in direct opposition to the hegemonic masculine qualities as it advocates the boldness of men in the adverse situations. But Mr. Lamb fears about the safety of his wife and child and this gear is aroused out of his care for them. Even Sam also admits that Mr. Lamb is a caring person when he remarks to Robard that "The old man cares more than I do. It's right up in his face all the time" (229). Thus, placing the men in the situations where they confront traditional masculinity patterns and adhere to new one, Richard Ford has depicted the deconstruction of the old and reconstruction of the new masculine ideals in the postmodern society.

II

A Piece of My Heart reflects the male characters like lawyer Sam Newel, truck driver Robert Hewes and landowner Charles Lamb. But in one of its subplots the novel tells a story of Sam Newel's father who was a salesman. The character is a fine metaphor that symbolizes a modern man who gets failure on every ground of his personal, social and professional life. The portrayal of this character is deliberate to show how the modern man is running behind the materialistic pleasures and how the dreams become important than the family.

The characters of the novel are confused with the traditional model of masculinity that they have exposed in their childhood. They attempt to behave like elder generation males but fail to cope with the present-day scenario. They try to adopt the traditional model of masculinity but the social, economic and cultural factors fail their adaptation. The social scenario depicted in the theory foregrounds their behaviour. The lost generation poses a question about the 'great reasons' to live life; the beat writers produced a literature that reflects the confusion about the ideals and the practice; the women liberation movement attempted to set the equilibrium in the professional world; the school of feminism put the question on the cultural and social codes regarding the gender identities. Thus, this kind of social and cultural atmosphere nurtured the creative mind of Richard Ford and therefor his protagonists also show the confusion. Due to the confusion they become incapable to define their existence

as a male and find obstacle in communication and establishment of social and familial relations.

Thus, in the age of equality man is not accepted in his traditional role but is expected to alter into the emotional and caring being with equal opportunities.

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Poetics and Politics of Desire: Analysing Cultural Anxiety of Choice in The Select Poems of Carol Ann Duffy

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Abstract:

The history of exercise of power is inevitably the history of exclusions, repressions, censorships and masks. In terms of 'sexuality' too there were margins laid, hard and sure, that considered 'deviant' tendencies as fundamentally 'strange' and they, as a result, got associated with the term 'queer'. The word, which today has acquired theoretical status, had earlier been used as an abusive term which was used by homophobic fractions. It is in this context that the appointment of Carol Ann Duffy as the Poet Laureate of Britain becomes relevant. She is a Scottish poet and is the first woman, the first Scot, and the first openly LGBT person to hold the position in the 400 years long history of Poet Laureateship in England. Duffy undertakes the project of problematising the sexual identity categories and foregrounding the 'normative' principles of heterosexual preferences. She conveniently/ correctively challenges the 'pre-ordained cultural orientation' that is a kind of social conditioning, (performative to an extent) and brings in to play the most fundamental equations on homosexual predilection.

Key Words: Politics, power, race, gender, sexuality, queer, etc.

Human history illuminates us about numerous forms and methods of imposing power. There are innumerable chronicles of marginalisation that speak voluminously about the distressed tales of people who were segregated in terms of race, caste, gender and so many of such grounds. Millions suffered and are still suffering the trauma of oppression. The use of power, according to Foucault is not 'episodic' in nature but dispersed and pervasive. He states that 'power is everywhere' and 'comes from everywhere'- so in this sense is neither an agency nor a structure. According to Foucault the dichotomy 'power/knowledge' is sure to signify that power is constituted through accepted forms of knowledge. In *Discipline and Punish: The Birth of a Prison* he states:

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We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production. (194).

Thus, the history of exercise of power ritualistically 'constructs' false notions, concepts and identities- a kind of facade- where only certain assemblage/ sections alone appear conspicuous. If we closely examine proportions of sex/gender across the globe we could, without fail, perceive obvious manifestations of marginalisation. There are apparent preconceptions and prejudices regarding the nature of sexual identities that are constructed and permeated in societies. Heterosexuality, despite a long history of 'deviants' and 'aberrant', is considered to be 'normal' and a door to heteronormative stability. Such proposal to 'induced' stabilisation of society unalterably resulted in the exclusion of- not merely as a normative principle but more as a cultural conditioning- other sexual modes/inclinations. Moreover, these 'deviant' tendencies were considered to be fundamentally 'strange' and as a result got associated with the term 'queer'.

'Queer' as a theoretical postulation/ political statement/ academic question began, approximately, by 1990s as an indirect offshoot of Feminist inferences that fundamentally questioned the very differences between sex and gender. In between emerged Gay/ Lesbian studies that attempted to disrupt the normative/ deviant assumptions by pointing at additional possibilities. The word, which today has acquired theoretical status, had earlier been used as an abusive term used by homophobic fractions. According to Annamarie Jagose:

Queer focuses on mismatches between sex, gender and desire. For most, queer has been prominently associated with those who identify as lesbian and gay. Unknown to many, queer is in association with more than just gay and lesbian, but also cross-dressing, hermaphroditism, gender ambiguity and gender-corrective surgery. (93)

Being such an umbrella term that expresses preferences in terms of sexual desires 'queer' has acquired wider acceptance in the contemporary milieu. It attracts what Michael Warner thinks is a kind of social critiquing as well, because it indirectly points at the way how certain social ideas construct social

identities on 'normative' behaviour. Thus, Queer theory looks at: 1. how the idea of sexuality is constructed in various socio-cultural domains

2. popular/public representations of 'variant' sexualities and how they are persistently marked as being unacceptable.

3. history- that remains 'buried'- of homoerotic accounts

4. how patriarchy and other practices of dominance oppress/ discriminate 'other' attempts of sexuality.

5. studying the socio-ethical spectrum where homosexuality is referred to as illegal/forbidden

6. attempts subvert/ rebuild the existing paradigms of 'essentialist' sexual constructions.

7. to include sexual justice as an extension of social justice.

It is in this context that the appointment of Carol Ann Duffy as the Poet Laureate of Britain becomes relevant. She is a Scottish poet and is the first woman, the first Scot, and the first openly LGBT person to hold the position in the 400 years long history of Poet Laureateship, starting from Dryden in the year 1668. In fact, she had earlier been shortlisted for the coveted post in 1999 but she was denied the same by the then Government that feared such a move to attract the wrath of a conservative middle class of England. Subsequently Andrew Motion was chosen instead, marking obvious symptoms of homophobia prevalent in the cultural blood of Britain. Thus, her installation makes a significant turn in history and emphatically reasserts the contentions on marginalisation based on sexual identity. On becoming the Poet Laureate, she stated -"there's no requirement. I do get asked to do things and so far, I've been happy to do them."

For Duffy, invariably, poetic imagination emanates from 'romantic' as well as 'illusory' that would transcend the mundane and the complex realities of human existence. Love, for her, irrespective of insensitively urbanized landscape in which it is given birth, is the most favourite, promising feeling which will liberate her. However, in a queer context, we could perceive that it is a not a proclivity that is heteronormative. Adam Isaiah Green explains, "The evolution of the queer begins with the problematization of sexual identity categories... and extends outward to a more general deconstruction of social ontology in contemporary queer theory" (28). Duffy also undertakes the same project of problematising the sexual identity categories and foregrounding the 'normative'

principles of heterosexual preferences. She conveniently/ correctively challenges the 'pre-ordained cultural orientation' that is a kind of social conditioning, (performative to an extent) and brings in to play the most fundamental equations on homosexual predilection.

One of her prominent poems 'Standing Female Nude' speaks about the politics of body, the possibilities of nudity and the predicaments of exploitation. The nude female model laments:

I shall be represented analytically and hung
in great museums. The bourgeoisie will coo
at such an image of a river-whore. They call it Art. (5-7)

When Duffy begins the poem "Belly nipple arse in the window light...", we are introduced into the physical attributes and its multi layered possibilities that the poet yearns for. Thus, Duffy dismantles the 'normative', much-insisted, culturally reassured sexual interests and establishes a new norm where female body is looked upon by another female with quite some curiosity. Though, in enlightening terms, it paints the unwelcoming image of a model who is victimised and exploited, it also reveals Duffy's desirability for the female body. Despite the obvious message of commodification of female body, it draws a parallel world of 'queer' sexual fondness, which, for her, is no anomaly.

Similarly, in another poem 'Name', taken from her collection 'Rapture', Duffy attempts to map the unprecedented complexity as far as the romantic/ sexual feelings are concerned. Though the addressee of the poem is not mentioned, it is supposedly addressed to Marina Tsvetarva, who has also a bisexual poetess. Duffy openly confess how a name charmed her, how it aroused the feelings of love in her. Duffy asks: "When did your name/ change from a proper noun/ to a charm?". Duffy resolutely affirms that name - "its three vowels/ like jewels/ on the thread of my breath." Duffy is not all the more interested in physicality of the experiences, rather on the mental harmony erupting forth of intimate relationships. Even the mere reference of her lover's name carries her to a domain of amusement which is expressed in the following lines,

I love your name.
I say it again and again
in this summer rain.
I see it,
discreet in the alphabet,

[54]

like a wish.(10-15)

Like a clandestine desire, she is gratified by listening to the name of her lover, which in turn colours her dreams and brings euphoric moments. Her lover's name becomes her light in the night, when it becomes her prayer. She

concludes by saying:

I hear your name
rhyming, rhyming,
rhyming with everything. (19-21)

Duffy's 'deviant' orientation is the product of what Foucault has mentioned in *History of Sexuality* where sodomy is considered to be a transgressive act by medical as well as legal discourses and cultural peripheries. It was Judith Butler, who, in *Gender Trouble: Feminism and the Subversion of Identity* described the categories of gender and of sexuality as performative. Duffy's literary struggle is an extension of the long historical fight to obtain sexual and gender freedom.

In 'Christmas Eve' she says about the disillusionment of her lover through the brilliant image of snow, where her homoerotic attempts remain frozen because of hegemonic social constructs that try to bring in normativity.

You wrote your name on the window-pane
with your young hand.
And your wishes went up in smoke,
beyond where a streetlamp studied
the thoughtful snow on Christmas Eve,
beyond belief. (7-12)

The young hand of her lover is trying to eternalise the moment of their union by writing their name on the window pane. But, unfortunately, her "wishes went up in smoke" because their affinities are against the cultural regulations. Queer theory is specifically interested in engaging itself in the assumptions of pre-fixed boundaries and more on liberating circumstances.

It is when she acknowledges the same social stigma, starting from a homophobic point, that Duffy is compelled to remark as in 'If I was Dead':

if I was dead,
and my eyes,
blind at the roots of flowers,
wept into nothing,

I swear your love

[55]

would raise me
out of my grave,
in my flesh and blood,

like Lazarus;
hungry for this,
and this, and this,
your living kiss. (17-28)

Through the erotic feelings aroused by her dreams Duffy portrays a heart tormented by the feelings of love and separation in the poem 'You'- "I hid my ordinary days, in the long grass of routine/in my camouflage rooms." (9-10). She says, she hid herself in camouflage rooms, indicating the forbidden love which gives her pleasure. This forbidden love can be a homosexual relationship, which she was forced to hide, as the society won't accept it, being a taboo. The romantic relationship between two women never stood a chance with in conservative parameters of the society. So, as Duffy says her lover always remained a dream, a "touchable dream" which she desires.

In another poem, 'Words, Wide Night' Duffy speaks against sexual orientation that the society considers and imposes monolithically. Thus, Duffy follows the homo/hetero sexual opposition which is central to western culture and 'queer' provides radical critique of liberal humanist ideology. When she says- "somewhere on the other side of this wide night/ and the distance between us. I am thinking of you"- she lays stress on three different ideas-1. other side 2. night 3. distance. The 'other side' signifies the obvious manifestation of homo eroticism which the society considers as deviant/ anomalous/ perverted desire. 'Night' stands for the cultural blindness that prevents the perception of such inclination as a natural and spontaneous instinct. 'Distance' is the epistemological/ sociological remoteness that keeps such identities at bay. She questions the foundations of moral coding that barricades the lovers, thus keeping the away at a metaphorical distance. Now, she contemplates: "I closed my eyes and imagine/ The dark hills/ I would have to cross"- the dark hills of time worn morality principles that are difficult to traverse.

Duffy's literary universe reverberates with the spirit of liberation from 'essentialist' notions on specified cultural codifications- a 'production' as Foucault puts it- where legal, medical, religious discourses fix boundaries and ensure subsequent surveillance. She deliberately contrives images that are absolutely startling and unanticipated as in 'Valentine' where she compares her love to an onion. She relinquishes the clichéd, soft, romanticised images of love,

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that normally a poet would use- not to forget that her mutiny is against 'normal', normative' standards- but an image that refers apparently to feminine relationship. About that 'unusual' love she states: "It will blind you with tears/ like a lover." Like the onion, says Duffy her romantic obsession can bring her grief. " Its fierce kiss" refers to the passion, which won't fade. Further, Duffy says: "Lethal. / its scent will cling to your finger, / cling to your knife." She considers their love as 'lethal', since it contradicts social taboos.

When Duffy speaks of certain standards that are alien to 'normal' social institutions she is projecting the poetics/politics of desire- a desire that is endowed with the cultural anxiety of making a 'deviant' choice. Thus, it becomes a mutinous and affirmative attribution to ensure the inclusion of the 'other' also into the established cultural domains. She is breaking the silence, voicing the hushed sentiments, revealing the 'hidden' histories, building a counter tradition, questioning gender traits and thus laying the platform firm and definite. Her literary output, in that way encompasses the matrix of gender pluralities (except the obvious binary) that were marginalised. When, in 1999, Tony Blair, the former Prime Minister of Britain, had thought that Duffy's working class, Lesbian identity and her radical leftist credentials would upset the sentiments of middleclass intelligentsia, he conveniently chose Andrew Motion to the coveted post. But time had kept the surprise intact and Duffy remarks "I think we've all grown up a lot over the past 10 years. It's fantastic that I am an openly gay writer." Now it is for the society to decide whether it has grown up as much as to accommodate 'queer' beings into its visible circles.

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Cultural Iconography and The Mnemonic Ritual: A Reading on the Select poems of Yehuda Amichai

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Abstract:

Culture is crucial while analysing a nation's history- something that forges connections with 'identity formation'. Culture as memory or cultural memory is beyond private memory since it relates itself to larger structures and institutions. It is a 'grand narrative' in itself, which transcends spatial and temporal trajectories of history. Yehuda Amichai, one of Israel's greatest modern poets, is credited to have refashioned the modern Hebrew literature through candid depictions of his community's memory. His poetry encapsulates the spirit of cultural reminiscence- the innermost sentiments of Israel have never been addressed to honestly. His consciousness is driven by past and he attempts to transmit those memories of his immediate surroundings. The metaphysics of memory has been so omnipresent in the literary universe of Amichai that he repeatedly narrates the cultural happenings that he witnessed around him.

Key Words: *Culture, identity, history, memory, etc.*

Culture, in the contemporary academic mayhem, is a multipart identity. It can simultaneously evoke manifold implications at manifold domains of contentions. Culture is rooted, ultimately, in the reminiscence of *infospheres* that generated it. Thus, despite the contemporaneity of its existence, it is the product of such a reminiscence- of its own pastness. It lives and thrives in the politics of memory and becomes inseparable from the memory of a community and history of a nation. So, culture is crucial while analysing a nation's history- something that forges connections with 'identity formation' and at the same time proves to be a disconnection as well, since it refuses 'other' (national/cultural) identities. The logic of 'culture' as a metaphor becomes palpable when we ascertain the same as an extension of 'memory', whether collective or individual, that will contribute significantly to the 'growth' of its meaning.

Culture as memory or cultural memory is beyond private memory since it relates itself to larger structures and institutions. It is a 'grand narrative' in

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itself, which transcends spatial and temporal trajectories of history. It deliberately evades fixities and propels possibilities of transformations demanded by the present and adapts to the *politics of the present*. As it is the collective by-product of the interplay of countless, fluid personal memories, it is apparently dynamic in essence and assists in the production and distribution of new versions of cultural knowledge. P. Meusbürger et al. (eds.) in the introduction to their volume *Cultural Memories* asserts:

Memory is a form of temporal awareness more readily associated with traditional, non-industrialized societies rather than with the globalized, mobile, and deracinated world of today, which ostensibly floats free of all historical moorings, disconnected from earlier generations and periods. Yet the rise of a self-consciously postmodern, postcolonial, and multicultural society seems to have reanimated memory as a social, cultural, and political force with which to challenge, if not openly reject, the founding myths and historical narratives that have hitherto given shape and meaning to established national and imperial identities. (3)

Yehuda Amichai, one of Israel's greatest modern poets, is credited to have refashioned the modern Hebrew literature through candid depictions of his community's memory. Through his poems, he locates the cultural memory of his community, traces their identity and history of the nation. His literature corresponds with a period of world's greatest turmoil- the World War-II- the formation of the Jewish state and the sudden, unexpected entry of his community into unfamiliar domains of modernity. Thus, his poetry encapsulates the spirit of cultural reminiscence- the innermost sentiments of Israel have never been addressed to honestly. The diversity of themes that he conveniently employed- philosophy, mythology, theology, political history and urban complexities- makes his poems a historical site where one could locate a nation's extensive cultural account.

In an interview with *The Paris review* he asserts – "... real poems deal with a human response to reality, and politics is part of reality, history in the making...Even if a poet writes about sitting in a glass house drinking tea, it reflects politics." (nytimes.com) He firmly believes that any individual born during the world wars is going to bear the unbearable weight of twentieth century. In the contextual subtext of history, he recreates the narrative of a nation and its collective recollections. It is more than mere recordings of cognitive perceptions on history but an emotional rebuilding of history. His

consciousness is driven by past and he attempts to transmit those memories of his immediate surroundings. That is why in the poem 'Jews in the Land of Israel' he says:

We forget where we came from. Our Jewish
names from the Exile give us away,
bring back the memory of flower and fruit, medieval cities,
metals, knights who turned to stone, roses,
spices whose scent drifted away, precious stones, lots of red,
handicrafts long gone from the world
(the hands are gone too). (1-7)

Maurice Halbwachs, a French sociologist had stated many years ago that memory "unfolds in a spatial framework" (140) and its meanings are "preserved in our physical surroundings" (140). Being a Jew, Amichai was all the more inclined to the spatial framework of his own socio-cultural surroundings than that of any other European location. His natural penchant to use Hebrew too is a spontaneous extension of his cultural telescoping. His poems are sheer exhibitions of his deep historical consciousness and he metaphorically evokes diverse senses of horror and humour in them. For instance, in 'Yad Mordechai' he says:

And I said to myself: Everyone is attached to his own lament
as to a parachute. Slowly he descends and slowly hovers
until he touches the hard place. (9-11)

The title of the poem requires a historical reference- Yad Mordechai is a kibbutz in southern Israel (Kibbutz is a collective community in Israel that was traditionally based on agriculture and by 2010 there were around 270 kibbutzim in Israel) and was attacked by Egypt during the Arab-Israeli war in 1948. Thus, the community relives the pain and anguish of the battle of Yad Mordechai and the eventual, partial capture of the Kibbutz on May 24, 1948). The horror of the devastating "battle is re-enacted/ for the benefit of hikers and tourists" (4-5). It is a collective, sensitive memory of a community who cannot leave it since they are attached to it so much like a parachute, which they can never part with.

In 'Wild peace' he relives the memories of Jerusalem that is torn apart due to war and bloodshed through the disturbing image of himself and his son toying a gun.

I know that I know how to kill, that makes me an adult.
And my son plays with a toy gun that knows

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how to open and close its eyes and say Mama. (6-8)

The fundamental instincts to kill are inevitable and are passed on from one generation to another- as is the 'howl of the orphans. With bare minimum words he paints the woebegone reminiscence of a nation devastated thoroughly.

A little rest for the wounds - who speaks of healing?
(And the howl of the orphans is passed from one generation
to the next, as in a relay race:
the baton never falls.) (14-17)

Thus, he constantly attempts to encapsulate and restore those ideas and ideals at various historical junctures that Israel as a nation stood witness to. Israel's collective memory is one, which Jan Assmann, Professor at University of Konstanz refers to as objectified and institutionalized memories, that can be stored, transferred and reincorporated throughout generations. Traumatic memories are transmitted socially as well as privately and gets circulated and renewed persistently. In the poem 'Ibn Gabirol' Amichai speaks of the pain experienced by the 11th century Jewish philosopher Solomon Ibn Gabirol and thus becomes a narrative on traumatic memory.

My father was a tree in a forest of trees
covered in green cotton wool
Oh, widows of the flesh, orphans of the blood
I must escape. (5-8)

It becomes a metacognitive experience for the poet as he connects his personal memories with the memories of the nation. The metaphysics of memory has been so omnipresent in the literary universe of Amichai that he repeatedly narrates the cultural happenings that he witnessed around him. Memory, as we know, is neither always dependable nor is it credible, especially in the post-colonial, industrialised, global societies. Yet it acquires definite legitimacy through repetitive, ritualistic assertion by the collective cognition of a community. There are certain specific mechanisms by which a society ensures affirmation of mnemonic patterns. Art and literature are some of such paradigms which a community/society employs to accelerate memory mechanisms. Amichai too does the same- he re-establishes historical sediments, narratives in the symbolic representative patterns- something in tune with Halbwachs' concept of cultural memory. For instance, in 'My Parents' Migration' he speaks above the collective Jewish experience of migration after decade long expatriation.

My parents in their migration.
On the crossroads where I am forever orphaned,
Too young to die, too old to play. (18-20)

When we come to poems like 'United Nations' Command in Jerusalem' and 'National Thoughts' Amichai is seen to exhibit the external interaction of personal memory (of the poet) with social/ historical symbols and the collective idea called 'Nation'. It is imperative to remember how Jan Assmann, in his essay 'Culture as memory' speaks about memory as "not a metaphor for embedment but rather a metonym for physical contact between a remembering mind and a reminding object." (17). He prefers to call what Maurice Halbwachs calls 'Collective memory' as 'Communicative memory'. Assmann states:

Communicative memory is non-institutional. It is not supported by any institutions of learning, transmission, or interpretation, nor is it cultivated by specialists or summoned or celebrated on special occasions. It is not formalized and stabilized by any forms of material symbolization. It lives in everyday interaction and communication. (18)

Amichai too initiates an 'everyday interaction' with culturally specific, context specific narrative codes that are embedded in the variegated spatio-temporal constituents of his tribe. His recollections are from ancient past as well as recent past. He uncovers the cultural idioms of his community, its collective sensibilities/ experiences and galvanises metaphoric reproduction of them in his poetry. It commences from pure, personal remembrances that are delicately interwoven with subtle historicity and further progresses to recount cohesive national structures and experiences. It is a kind of identity formation for the poet- how he integrates his personal memories with that of the memories of a nation and constructs the image of himself and his people. It was Luchezar Boyadiev, a Bulgarian theorist, who argued that identity is not belonging alone but explicitly politics as well. When Amichai recreates his milieu with honesty he is in fact attempting to politicise his memories. That is why in 'Jews in the Land of Israel' he says:

We forget where we came from. Our Jewish
Names from the exile reveal us....
Metals, knights that became stone, roses mostly,
Spices whose smells disappeared, precious stones, much red,
Trades gone from the world. (1-8)

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Married Life in the Select Short Stories of Chitra Banerjee Divakaruni

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Abstract:

Chitra Banerjee Divakaruni explores the issues of Indian immigrant's married life through her short stories 'Clothes', 'The Bat', 'Silver Pavements', and 'Golden Roofs' in the debut collection *Arranged Marriage* (1995). We are going to analyse the married life in some select short stories of the first collection that has the immigrant edge. These stories exhibit the issues of Indian Brides in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self-expression on many levels due to migration of the married life.

Key words: married life, migration, immigrant, arranged marriage, culture-clash etc.

Chitra Banerjee Divakaruni brings to light more positive aspects of freedom and self-expression on many levels in her short stories, due to migration, unlike Bharati Mukherjee, who is keen to show the 'bleak' side of immigrant lives in her short story collection - *Durkness and The Middleman and Other Stories*.

Divakaruni exposes the ground breaking reality of arranged marriage in the present collection. Her diasporic experiences not only provide the readers the insight into the lives of various immigrant brides from young, newly bride to the old but one can understand the process of various aspects of culture-clash faced by these women protagonists. It also depicts the constant and contradictory oscillation of race, culture, time and geography. The result of that is culture-clash which is the inevitable fate of immigrants. In American surrounding, the Indian Women develop an altered consciousness in order to relate them to Indian culture. Women of Divakaruni's texts are caught between the traditional customs of India from which they have emigrated and their

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present experience with the more westernised culture of America. While facing the culture-clash, these protagonists experience the uncertain nature of 'alien' land and as a result, they move towards more complex condition. The complex condition is the plight of these characters and at the same, their search for identity. They don't know that they will fit in American society. The stress leads them to culture-clash which these protagonists face in an alien land.

Divakaruni speaks through these stories the same vicissitude of Indian married women. It suggests marital relationship as they are seen in India is the practice or liberty to take decision for suitable match of their father in arranged marriage. The daughter or woman is only scapegoat of this tradition. This practice or tradition is questioned by Divakaruni in the present short stories. On the other hand, in the 'alien' land, women face the contradictory situation like decision making independence and working outside the home make them to respond differently to the marital situation.

Women protagonists of this collection struggle between the culture of India and America. Their struggle can be seen in various ways such as struggle between traditional world which symbolizes their home land, while, modern world represents 'host' land. The traditional culture requires specific duties of woman and strict norms of morality, while the modern world demands from them frankness and individual liberty. This struggle creates a chaotic condition of culture-clash for them in the present collection. Neelam Mulchandani in her essay, " *Chitra Banerjee Divakaruni: Multiple Consciousness and South Asian Diasporic Identity Formation*" points out that,

The home is the locus of tradition for South Asian Diasporic families and within this domain traditional gender roles often endure while outside the home, there is a dramatic shift in the nature of cultural expectation. (4)

This 'dramatic shift' of cultural expectations leads women the conflict of cultures. In the story, '*Clothes*' we find the same aspect where Divakaruni questions the man woman relations based on Indian society in an alien land. Finding a match for daughter or son for arranged marriage is the sole concern of many parents in Indian Society. In the present story, the match of daughter Sumita is arranged by her father with Somesh from California. He comes for 'bride viewing' ceremony at Calcutta. He prefers Sumita as wife. In this, Sumita's role is passive what the Indian traditions demand. When her marriage is arranged with Somesh, she reacts,

I'd be going halfway around the world to live with a man I hadn't even met, would I ever see my parents again? Don't send me so far away. I wanted to cry but I didn't Father had worked to find this match Besides, wasn't it every women's destiny. (18)

There is frequent confrontation between American and the culture of Sumita. Drinking alcohol is strictly prohibited and immoral in Indian Culture. When Sumita marries with Somesh, she comes to America. In America, drinking is not wrong or immoral. Somesh forces her to drink sweet white wine. A traditional *desi* girl like Sumita even thinks to respect her husband's demand of drinking. He says,

A log of Americans drink, you know. It's a part of their culture not considered immoral like it is here I'll get you some sweet white wine and you'll see how good it makes you feel Now his fingers were stroking my checks after all it was my wifely duty. (P.21)

Sumita's life in America is not different from the other Indian daughters-in-law. She fears about America. She doesn't feel her life is different from her Indian friends like Radha or Deepali. She is fed up by traditional ideas like serving tea to her mother-in-law's friends, converting her head with her sari and not addressing her husband by his name etc. she feels something different in host land. In the words of Sumita,

But at other times I feel caught in a world where everything is frozen in place, like a scene inside a glass paper weight. It is a world so small..... I stand inside this glass world. (P.26)

Still she feels that America rushes her. She wants to enjoy American life, American liberty and individual freedom which American girls enjoy.

.... sunrise, orange, the colour of joy of my new American life. Across its middle in large black letters is written Great America. (P.25)

Like her, Somesh is also suffering the same. He is caught between the traditional Indian world of obedient son and American boys' who don't want the interference of their parents in their own life. He wants to enjoy American freedom with his better half. He is very much conscious about the American way of life of impartiality and emancipation. On the other hand, he does not have the courage to disagree with his parents. He doesn't want to break the SravanBal image which is ideal world where the parents are son's responsibility in their

old age and American world where the individual freedom is important. According to Somesh, *"They've always been there when I needed them, I could never abandon them at some old people's home"* (26).

The story reaches at climax when Somesh unwillingly accepts "graveyard shifts" as his partner refuses to do so. These graveyard shifts become responsible for his murder for money by some miscreants. Sumita is forced to stand in the middle of the room, to wear white sari and break the bangles traditionally. Besides, this bitter reality of immigration, she finds that turning back to India will not mitigate her suffering as a widow. She also realizes that she can survive with her own will and with her own choice of life conditions in this strange land. It will help her to save her identity and self-respect. She confesses,

That's when I know, cannot go back, I don't know yet how I'll
manage here in this new dangerous land. I only know I must.
Because all over India, at this very moment, widows in white saris
are bowing their veiled heads, serving tea to in-laws. Doves with
cut off wings.

We find that Sumita is sandwiched between Indian traditions and American bitter reality of immigration. As a widow, she knows in India, she will suffer more. So, she accepts the host land or modern world where she is sure that she will get the individual freedom. Beena Agarwal in her book, *"Chitra Banerjee Divakaruni: A New Voice in Indian English Fiction"* observes,

Sumita's acceptance of immigration as her destiny, is her affirmation of an identity that negates the accepted mirror images constructed within the order of patriarchy, Sumita's dilemma reflects the dilemma of immigration in which a woman suffers more. In absence of cultural background and the strength of relations, she feels herself lonely isolated and sometimes betrayed (P. 161).

The very first story of this collection is 'The Bat's. A single narrator depicts the bitter reality of arranged marriage. Domestic violence in family comes out from the husband's dominance in the family where woman suffers. The child observes his mother's suffering. The child narrates this story innocently. The child is mouthpiece of Chitra Banerjee Divakaruni. She explores

the inhuman violence of the husband and the victim is obviously woman. Divakaruni also brings to light the inhumanity of men in Indian Society where the woman is subsidiary. The child narrates.

A couple of days later mother had another mark on face, even bigger and reddish blue. It was on the side of her forehead and make her face look lopsided. (3)

Out of anguish, his mother decides to leave her husband's house and goes to grandfather's house due to violent attacks of her husband. When she reaches at grandfather's house, the child enjoys the company of grandpa. He gets the fascination of buffaloes, goats and bamboo forest. His excitement reflects. "I had never seen real live chickens up close before and immediately loved how they squawked and flapped their wings." (6)

After spending a lot of days of grandfather's house, the child's mother gets a letter from her husband to return. She decides to return to her husband's house, because she observes that people in the village start whispering about her long stay without husband at grandfather's house. Consequently, she returns to her husband and she hopes that life will change. But she proves wrong; she is in hell like situation.

Though this story takes place in Calcutta, the fate of Indian woman is same everywhere, whether the woman is immigrant or not. We observe that Divakaruni with American lenses points out the inhuman practice of Indian tradition! male dominated society where the woman forces to bear a lot of pains. She also compares the worst practices of Indian Society and the freedom of Americans.

In the next story, 'Silver Pavements', 'Golden Roofs', Chitra Banerjee Divakaruni focuses the bitter reality after immigration. She also brings to light the illusionary American dream and the shattering of the dream through the protagonist Jayanti. The title of the story is nothing but the metaphor used by Chitra Banerjee for Jayanti's dream. Jayanti is upper middle-class girl of Calcutta. She has attraction for American life. She gets opportunity to go at Chicago for education. She migrates from Calcutta to Chicago to live with aunt Pratima and uncle Bikram.

She is excited to go to America. She feels something different when she boards the plane for Chicago. She feels sorry for her Indian friends - Prema, Vaswati and Sabitri - who will never see any of this. Her heart fills with exuberant America. She thinks, "I am going to land the Almond Rocas. I remind

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myself. The American chocolate melts in my mouth, just as sweet as I thought it would be." (P.36)

When she reaches at aunt Pratima's house, she suffocates. Her illusory dream of America shatters. The apartment of the aunt is nothing but 'disappointment' for her. It is not at all like 'American home' which she had seen in photos. This apartment, she smells of stale curry. It is crowded with faded, overstuffed sofas and rickety tables. She makes a comparative analysis of her life in Calcutta and the horrors of existence in Chicago. In disappointment, she admits,

My monogrammed leather cases are an embarrassment in this household. I push them under the bed in the tiny room I am to occupy it is the same size as my bathroom at home. (41).

She finds nothing new and exciting in 'America like' in uncle Bikram's family. He faces the bitter reality of immigrant life. He confesses, "Things aren't as perfect as people at home like to think we all thought we'd become. But it's not so easy" (43).

Uncle Bikram exhibits his sadness. His tone becomes bitter and revengeful. Divakaruni reflects on the insecurity of Indian immigrants who survive with inferiority in America. They feel that their existence is burden on American people. Through Bikram's character, Divakaruni represents this agony, "The Americans hate us. They're always putting us down. Because we're dark skinned foreigners, Kala admi, blaming us for the damn economy, for taking away their jobs." (43).

Drinking beer is not immoral in American culture. Jayanti shocks to realise that Bikram drinks beer every day at night at home. She thinks that it is a bad habit. She also thinks that it is immoral in Indian culture.

.... an am shocked to realise he's drinking beer. At home in Calcutta none of the family touches alcohol, not even cousin Ramesh, who attends St. Xavier's college and sports a navy blazer and a British accent. Mother has always told me what a disgusting habit it is, and she's right. (43).

Jayanti thinks that American culture isolates and protects her. But she soon realises that she is wrong. In one afternoon, Jayanti and her aunt Pratima walk around their neighbourhood. A group of young American boys' comments on Jayanti and her aunt. They call both around their neighbourhood. A group of

young American boys' comments on Jayanti and her aunt. They call both women 'nigger' on noticing the skin colours.

..... chanting it in high singsong voices that have not broken yet, nigger, nigger, until I want to scream or weep or laugh, because can't they see that I'm not black at all an Indian girl of good family. (50-51).

She is not able to fathom the shifting conditions from India to America and how the small, simple passage through a door can create an entirely new racial identity. She comes to know that she is a minority in America and on another side; she is an upper-class India girl. She sees herself in dilemma of two cultures or an in between the two cultures. With this humiliation Jayanti feels suffocated and restless to go back to home. She gets a new vision of American life. She calls America damn country like a *dain* or a witch. It pretends to give and then snatches away. She cries out, "Home, I whisper desperately home, home, home. I want my room in Calcutta where things were so much simpler". (55).

We find the opposite ideas of cultures between East and West in the story. The binary of glamour and reality is the gist of the present story. Indian people like Jayanti think that America is a land of fortune, satisfaction and luxury but the reality is different as Jayanti experiences. Reflecting on this aspect of the story, Mital Pati comments,

The conflict in the social and cultural codes of East and West, the old and the new shows the hopeless binary nature of all human desire... symbolises the anarchy of self. (Mitali, 198).

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Women in Peter Robinson's *Past Reason Hated*

Sanmati Dhanawade*

Abstract:

Canadian crime fiction writer Peter Robinson is the writer of the new era. He is popular for his prevalent and present-day novel writing style. His Inspector Banks series is famous all over the world. He is renowned novelist for his well-crafted and multi-layered plot. His art of characterization is noteworthy. He has expertise in minute observations and proficiency in detailing. Secondly, as a writer of the genre Crime Fiction, his narration of female gender in his writing is also of modern type. As per unwritten but strong and long-standing law of patriarchal society female gender is secondary, at present also. The present study explores female phenomenon reflected in Peter Robinson's novel *Past Reason Hated*.

Keywords: Police procedural, Detective, Lesbianism, Feminism, Domestic Violence, etc.

Past Reason Hated is the fifth novel in the Inspector Banks series of novels written by Canadian crime fiction writer Peter Robinson. This novel has won the Arthur Ellis Award for literature in 1991. The main theme of the novel is a murder mystery of a young woman. In present novel writer do not directly comment or criticize on new lifestyle of young generation of Homosexuality, Lesbianism but put forth problems regarding the same, in such a way that readers start thinking about it in a serious manner. Present novel consists an ironic, suspenseful saga of family secrecies, concealed passions and despairing violence.

As per Collins online dictionary, Domestic Violence means violence committed by one member of a family or household against another. Domestic violence is now generally defined broadly to include all acts of physical, sexual, psychological or economic violence that may be done by an intimate partner or a family member. In present novel various female characters have confronted Domestic Violence at some point of time in their lives.

The profound and gradual consideration of all major female characters narrated in the present novel, directs readers to determine that the novel consist

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the notion of male domination and subjugation of female in the society. As per modern education, constitution and laws women have their own rights but the execution of those civil rights is not smooth.

In present novel Caroline Hartley gets assassinated in her own house. She was living with her Lesbian mate Veronica Shildon. 'Veronica and Caroline were respectable, middle-class, conservative lesbians; they didn't cruise the gay bars or try to lure innocent schoolgirls back to the house for orgies, like the lesbians one read about in lurid tabloids.' (199)

The information supplied by the writer regarding Caroline and Veronica provides insight about the pair and also covertly indicates that there are certain sinful lesbians exist in our human realm who brazenly abuse little girls for their own vicious lust, which is disgusting indeed.

The writer Peter Robinson has created the character of Caroline with very bizarre history. Caroline Hartley left her family at the age of sixteen and relocated to dynamic city London. There she worked in a bar to run her livelihood. During her London stay she had an affair with Colm Grey and very soon she had a baby from him. Somehow, in short period her interest and love got vanished and she left Grey and her own baby also. She never felt significance of family, attachment towards it, obligation or any empathy. After the separation with family, she developed her lesbianism under the impact of Ruth Dunne. Ruth is a lesbian and popular as a poetess in the locality.

In reality, Caroline's indifferent attitude towards family is the result of her own past experiences. Her father never paid sincere attention, fatherly affection and carefulness towards her. Quite the reverse, he used his own offspring to cater his thirst. This is the illustration of domestic violence which is very terrible and heart rending. Her father started exploiting his own daughter as his stimulating partner when she was only eight years old. Hence it resulted into Caroline's antipathy towards relationships and family ties. As well as the whole wickedest experiences directed her to loathe the whole male kind. The childhood incident got engraved very deeply on Caroline's mind, as mentioned by Dr. Ursula Kelly in the novel. Dr. Kelly is not a medicinal doctor, but an analyst, predominantly using Jungian methods to cure her patients. Although Caroline was young but still, she was struggling with her juvenile molestation experience. To overcome from this foulest crack in life Caroline took assistance from Dr. Kelly. In the precise words of Dr. Ursula Kelly: "The things Caroline and I worked on were childhood traumas, often nebulous in the extreme." (*Past Reason Hated*, 142)

The molestation incident headed her to lose her all self-confidence and self-esteem. She got disheartened and felt to commit suicide. In a short time, she lost her love towards her younger brother and mother too. This emotional uproar in family made Caroline sceptic regarding social norms, family and marriage bond. In the words of Veronica, "She liked to travel light, and she had no sentimental regard for the past. Caroline always looked ahead." (49)

Her emission from her own family, again departure from her lover Colm Grey and her own child demonstrates her impetuous and cynic nature. Further she developed lesbianism and during this chapter of life also, she kept changing her life partner for instance- Ruth Dunne, Nancy Wood, and finally Veronica. Caroline is the prey of psychological unpleasant persona which made her an illustration of extreme emotional commotion present in human mind and race. Her sceptic temperament ran her to mock feelings of her director James Conran which finally directed her to her tragic end.

James Conran, Caroline's director tried to dominate and molest her. On the account of a male boss he endeavoured to receive special favours from her. As a dominating male supervisor and erotic male persona Conran attempted to make use of other female participants of his drama team. Against Caroline's desire he tries to make love with her. "He didn't know she was gay. Given his masculine pride and confidence, he probably assumed that she would come around eventually; it was just a matter of time and persistence." (343) The disgraced denial of Conran by Caroline, resulted into her assassination.

DCI Banks is the demonstrative of goodness of mankind. About the whole circumstances Banks reveals his opinions in following words to Veronica:

It'd just spring up somewhere else, wouldn't it? That's what I mean about the spirit. Every big city has its vice area: the Red Light district in Amsterdam, the Reeperbahn, Times Square, the Tenderloin, the Yonge Street strip in Toronto. . . They're all much the same except for what local laws do and don't allow. Prostitution is legal in Amsterdam, for example, and they even have licensed brothels in part of Nevada. Then there's Las Vegas and Atlantic City for gambling. You can't really stamp it out. For better or for worse, it seems to be part of the human condition. I admire its energy, its vitality, but I despise what it does to people. I recognize its humour, too. In my job, you get to see the funny side from time to time. Maybe it actually makes policing easier, so

much vice concentrated in one small area. We can keep closer tabs on it. But we'll never stamp it out. (*Past Reason Hated*, 258)

The last statement is certainly frustrating. Such things have become reality of the society. We can demand to stamp it out but we cannot find any concrete remedy.

DCI Banks interrogates Dr. Ursula Kelly regarding Caroline's case. Doctor informs him that she 'had been seeing Caroline for just over three years.' (140). Further she adds that 'she came because she was unhappy and she felt her unhappiness was preventing her from living fully. That is why people come to me.' (141)

Further explanation provided by Dr. Ursula Kelly is significant:

'... If the patient makes the connections, they cut so much deeper. The people who consult me generally feel that they are living empty lives, living illusions, if you like. They are aware of what potential they have; they know that life should mean more than it does to them; they know that they are capable of achieving, of feeling more. But they are emotionally numb. So, they come for analysis. I'm not a psychiatrist. I don't prescribe drugs. I don't treat schizophrenics or psychotics. I treat people you would perceive as perfectly normal, on the outside.' (PRH 141)

During the same conversation later on she stated that:

'I deal with a world of shadows, of dreams and nightmares, signs and symbols. What my patients *feel* is the only reality we have to work with...' (*ibid* 144)

The information provided by the doctor clearly reveals that people are struggling with their inner, intangible, buried dreams and nervousness. Those are converting them into abnormal patients. Overtly, they appear totally normal and healthy to everyone. They will accomplish their liabilities in a regular way. But at the core part of mind and internal life they need a lot of consideration, care and support. In true sense they are struggling hard and going deep into their abstract life. This life is full of mental uncertainties, dark visions and lifeless worries. At times these people actually, patients need months and at times years to get on with life in a normal way. Veronica and Caroline both were such kind of sufferers. Being a female part of the family and society already they

were suffering a lot, besides this mental oppression was also there to harass them.

Concerning the homicide case of Caroline DCI Banks pays visit to Tuffy Telfer. This person is created in the novel to add a small chapter of organized crime, and to ponder on the problem of prostitution. Tuffy is an old-fashioned British gangster. He has various businesses and his one business is of prostitution. He was making young girls to act as a prostitute. Utilizing girls to earn money is really a wicked business; in reality it is a sin not a business at all as per social norms and law. Caroline was working for him during his stay in London.

The picture portrayed in the novel by the writer showcase that though there is civilized society present under the governance of law and order in today's world, such erroneous people do exist. They stay alive among ordinary people in a fine manner. Also, they possess good portion of wealth and subsequent power. They do get socialize with sophisticated strata of the society. The weirdest thing is that the society, the law and order department are visibly aware about the presence of such individuals around them but still can't take proper actions against them. They cannot arrest them and punish them as per rulebooks and the rule remains true in books only. The small episode of Tuffy Telfer is one more example of male domination. The remark made by Tuffy "...These punters are constantly demanding fresh meat. See the same dance twice they think they've been had..." (269), indicates that for male sex, female sex is nothing more than meat. As if females are there just to entertain them and cater their physical hunger.

Caroline Hartley's murder mystery opens the main story of the novel. The character of Caroline is shaded with mystery. In the case of Caroline her father is the real offender. It is shown that how inhuman father seduces his daughter. He is the oppressor of his wife and daughter also. Due to her father Caroline, finally decided to split from family. To support her life, she started working as dancer in red light area. Her job profile indicates that how male sex has subjugated female sex. The demanding males are compelling females to work as exotic dancers, waitresses and sex workers to cater their wicked lust. Whatever way she chose, whatever situation aroused in her life Caroline tried her best to overcome the problem. She had valorous nature. She was the fighter but became the prey of male authority.

Veronica was married to Claude Ivers who is a recognized artist and skilled pianist. In the company of Caroline, Veronica started losing love and faith

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in her spouse. Under the influence of Caroline, Veronica broke her marriage with Claude and started leading her life with her new companion Caroline. Actually, Veronica was frustrated with deadly, child less marital life with Claude. Hence Veronica got easily carried away with Caroline. In this way, Caroline became the reason to break the wed lock of Veronica and Claude.

The present novel possesses few pages regarding class consciousness. The conservative class consciousness finally becomes oppressor of womankind. The case of Veronica is the specimen of this problem. She reveals her views and releases her inner feelings to DCI Banks in following words:

Solid, suburban, upper middle class. Very repressed. Utterly cold. We never spoke about feelings and nobody told me about the facts of life. My mother was well bred, very Victorian, and my father was kind and gentle but rather distant, aloof. And he was away a lot. I never had much contact with boys while I was growing up. I went to convent school, and even at university I didn't mix very much. I was in all-girls residence and I tented to stay at home and study a lot. I was shy. Men frightened me with their deep voices and their aggressive mannerisms. I don't know why. (PRH 229)

Veronica has shy and timid temperament. Before wedding she never had any sort of relationship with boys or men. She confesses that, "...I was reclusive, frightened as a mouse." (229) Her diffident persona was the result of typical conservative class consciousness as her mother's Victorian philosophy and upbringing made her submissive. Secondly after her marriage her diffident persona received more nourishments as her husband Claude made her more timid and bashful. They '...But at the same time I seem to be saying we'd all be better off without any feelings or any other attachments. I want it both ways, don't I?' (230)

Veronica's personal life makes us to think that class system has given birth to hollow families during past Victorian era. As a result, we have detached younger generation and timorous female gender. This burdened generation and womankind doesn't have any emission to reveal their personal sentiments and stress. Veronica is a victim of conservative class consciousness in the present novel; she is the prey of arid middle-class conservatism. The past story of her life made her frighten about men and the whole phenomena. As she informs to DCI Banks in her words:

... but I certainly don't hate men. I suppose I fear them somewhat, like Caroline, but perhaps not as much. They threaten me, in a way, but I have no trouble dealing with them in the course of business. Mostly they confuse me. I certainly have no desire ever to live with one again. (PRH 113)

When Veronica informs about her marital life and relations to DCI Banks she quotes:

... I was a housewife. I had not outside job. I suppose I cleaned and cooked and watched daytime television in a kind of trance. Then there was the Valium, of course.' (*Past Reason Hated*, 229)

She also adds:

'We were together for fifteen years. I never complained. I never took an interest in life outside his circle of friends and acquaintances. I had no passions of my own. I don't blame Claude for that. He had his own life, and music was more important to him even than marriage...' (*Past Reason Hated*, 229)

These mentioned sentences are not only connected to only Veronica but also to other females of that era. Veronica is just an example to showcase the fearful women present in our society. Such kind of females becomes the victim of husband like Claude Ivers. He totally dominated his wife's life. This supremacy made his wife helpless, timid and lonely. As a result, his wife "was living like a zombie, denying everything that counts ..." (226).

Veronica revealed her experience in following words:

'...Somehow I just felt completely stifled by his existence. That's the only way I can put it. Like it didn't matter what I thought or felt or did because he was the one our lives revolved around. I depended on him for everything, even for my tastes in music and books. I was suffocated by his presence. Anything I did would have been significant beside what he did. He was the great Claude Ivers, after all, always the teacher, the master. One dismissive comment from him on anything that mattered to me and I was reduced to silence, or tears, so I learned not to let things matter. I was the great man's wife, not a person in my own right. (PRH 227)

Veronica discloses that:

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he was far too wrapped up in his work to notice me. And I was dying, drying up inside. (227)

....

... Time passed and I became so miserable I had to do something or I was frightened I would try to kill myself. (228)

The character of Veronica is created to reveal effects of class conservativeness and male dominated society. Veronica is shown as a typical example of female subjugation and male domination. Previously women were facing mental and physical torture from other family members. Nowadays the humiliation is not physical but mental and this mental torture is the bigger problem. This is more hazardous because physical injuries are visible and one can consult doctor to cure them but the mental torture cannot get detected easily and hence it cannot get proper treatment also. These things are hidden and need more hard work and support to deal with them. The whole recovery process is time consuming in addition it demands a lot of energy as well as efforts.

After the sad demise of Caroline, Veronica was alone. There was no one in the world for her to be with and rely on. But then again Veronica was firm about her not going back to her husband. She feels that he wants her back but then also she is not ready for reunion. Her strong decision indicates that she got really harassed with her husband previously. She does not want to face similar experiences once again in her life. She reveals her firm decision to Banks, "No, whatever the future holds for me, it's certainly not more of my miserable mistake of a past." (234)

In Veronica's case also Dr. Ursula Kelly's role is significant. Veronica and Caroline both were her regular patients. It displays that both ladies are not psychologically fit and fine. They were mentally pressurized in their lives. Indefinite nervousness, anxiety, and agitation are hampering their mind and life. Caroline Hartley's female companion Veronica is also an example of female subjugation. In Veronica's case, family acts as persecutor. Veronica's husband Claude Ivers completes her suppression. Veronica is young and full of potentiality. But her strength never gets exposed and utilized. She 'had tried to face some difficult truths and start a new life.' (397) Likewise, Caroline, Veronica is also shown as fighter. She was timid at first, but finally her strong nature comes forward. Though Claude Ivers is successful, rich and popular artist, but still he doesn't have any rights to control his wife as puppet.

This situation is the product of new modern lifestyle of mankind. Both females left their respective life companions. They relocated together for better and happy life. But the truth is that they are not happy. They are in need of psychiatric supervision. Writer has presented characters in the novel in duet; they are in love relationship but then they are underprivileged regarding true love, support and care.

Modern lifestyle of modern era has given birth to strong urge of utter freedom. This freedom may result into chaos only. Every character in the novel has taken decision to make his or her life better but no one is able to reach the destination of true love and happiness. As a result, no one is seen in relishing their lives. Though the period in the novel is of festivity, it is Christmas Eve, still murder happens, revolving everything sadder and sullen.

The character named Ruth is shown as a lesbian person and a poetess in the novel. Likewise, Veronica and Caroline she was also disinterested in heterosexual relationships. In fact, it was Ruth who introduced lesbianism to Caroline and Caroline to Veronica. Regarding Caroline's case DCI Banks interrogates her at her place. The dialogues between them not only reveal Caroline's past history and personality but also reveal the inhuman male domination over women kind.

When DCI Banks cross-examines Ruth about Caroline, she informed that Caroline worked as a dancer in London. She was an exotic dancer. She was doing dancing, peep shows; turning tricks etc. The information provided by Ruth is the bitter truth. Such most horrible things happen around us. As Ruth asserts:

A lot of men around that scene have a taste for fourteen – or fifteen-year-olds, or even younger, and Caroline could fulfill that fantasy when she was eighteen. (PRH 247)

The statement indicates the inhuman qualities of male sex. Surely female subjugation in the wicked business of prostitution is punishable offence. Secondly the malpractice of younger girls is hanging crime.

Ruth Dunne is a recognized poet and independent woman. Ruth discloses her views about Caroline, women and lesbianism to DCI Banks in following words:

... Women don't suddenly, quote, turn into lesbians, unquote. They discover that's what they are, what they always were but were afraid to admit because there was too much working against them – social morality, male domination, you name it. (PRH 249)

As per Ruth there are many females present in our society and facing similar problems. The trick is that not every one of them understands how to tackle it. Regarding Caroline she responded DCI Banks in following way:

...I seduced her. It didn't take her long to figure out that she loathed and feared sex with men. The only difficult thing was overcoming the taboos and learning how to respond to a woman's body, a woman's way of making love... (PRH 250)

According to Ruth, it is not required to find satisfaction only in heterosexual relationship. There are different ways. Her manner of thinking is new-fangled. Ruth is also shown as victim of male domination. The interview session held by DCI Banks with Ruth is the example to prove that society is male dominated till today.

In Ruth Dunne's episode readers can observe her distaste and fear for male sex. Though the exact reason is not given by the writer, but readers can probe that some bad experiences must have made Ruth to dislike male sex. She is not in need of any male support and love as she is independent.

Patsy Janowski, Claude's girlfriend is always seen under mental pressure. She has intuition that her male companion may leave her. Claude Ivers indicates affection towards his ex-wife. His visit to Veronica's place and purchasing Christmas present for her shows his care for his spouse. Cause of Veronica's solid memories, he often makes his girlfriend insecure. Patsy is grabbed by the feeling of uncertainty and instability. She has feeling that may be one day Claude will break up with her to get his wife.

To receive Claude's love and care Patsy tries to fulfill his desires. She is keen to accomplish her responsibilities towards Claude. The sense of uncertainty is haunting her endlessly. The feeling of insecurity is not present in Claude as if male sex is not bound and in not need of any love and relation.

Patsy's conversation held with DCI Banks clearly shows her anxiety. "Yes. He still loves her, there's no doubt about that..." (175) She admitted that she was "checking up on him" (174), on the night of December the twenty-second when Caroline got slaughtered.

Patsy Janowski, is in doubts and fear that she will be deserted by her lover Claude. She is young and has good potential to lead her life successfully. But again, she failed to do that. She got tangled in relationship with Claude. He is always happily engrossed in his music, no matter who is with him as his

companion or life partner. With Veronica he was content in his musical life and now with Patsy also he is equally content. However, his both female partners are not fully happy and satisfied with him. Patsy is doubtful about her relationship with Claude but she is not at all meek hence she tries to keep track on him.

Brenda Meers is not directly presented to the readers by the writer. Her references are made with the character of Reggie Becker. This character is created in present novel by the writer to show the malicious nature of mankind. With few pages regarding this character Robinson has also given pathetic picture of women. Reggie is shown as a pimp who tries to dominate girls for his own monetary profits.

His nasty temperament made his life end by the hands of young Brenda. By giving the reference of Brenda writer has pin pointed on the issue of prostitution and female harassment.

The short story of Reggie is narrated by the writer as:

The stabbing of Reggie Becker was also as clear cut as could be. The killer, a seventeen-year-old prostitute called Brenda Meers, had stabbed Becker five times in broad daylight on Greek Street. At least two of the wounds had nicked major arteries and he had bled to death before the ambulance got there. Eyewitnesses abounded, though fewer came forward later than were present at the time. When asked why she had done it, Brenda Meers said it was because Reggie was trying to make her go with a man who wanted her to drink his urine and eat his faeces. She had been with him before and didn't think she could stand it again. She had begged Reggie all morning not to make her go, but he wouldn't relent, so she walked into Woolworth's, bought a cheap sheath knife and stabbed him. As far as the police were concerned, Reggie Becker was no great loss, and Brenda would at least get the benefit of psychiatric counselling. (PRH 281)

Reggie Becker was involved in the bad business of prostitution and he was treating a seventeen-year-old girl as a prostitute. He was forcing Brenda to follow inhuman orders placed by some wicked customer. The force and pressure placed by him on Brenda suddenly got exposed in the form of violence. This abrupt explosion of anger and violence resulted in Reggie Becker's death.

The character of Brenda Meers is the total loss of womankind, complete despair and failure. Her character is the instance of inhumanity present in

human race. But one needs to appreciate Brenda for her courageous nature and strong will power. She was firm not to follow Reggie's orders. Her strong will power demonstrates her well-founded thinking ability. Reggie Becker's episode indicates that merciless male domination will not get tolerated. If the domination reaches its high pick turmoil may outburst. Though Brenda picked up manner of violence, and murders Reggie Becker, readers feel sympathy for her.

The only female character as a police officer narrated and highlighted in present novel is of Officer Susan Gay. PC Susan Gay accomplishes promotion and she work as DC at present. Her second day at work as a Detective Constable is described in detail in *Past Reason Hated*. Her views regarding work station, her role and experiences are expressed as:

...Upstairs! The inner sanctum of the CID. She had envied them all for so long – Gristhorpe, Banks, Richmond, even Hatchley – when she had brought messages, or stood by taking notes while they interrogated female suspects. No longer. She was one of them now, and she was about to show them that a woman could do the job every bit as well as a man, if not better. (*Past Reason Hated*, 02)

Her monologue is clear enough to indicate the presence of discrimination and male domination in today's human world, even the police department is no exception.

Detective Constable Susan Gay is the first detective at the crime scene. On the occasion of the first murder case, DCI Banks her boss thinks about her in following way:

It was her first corpse, he realized, and she was handling it well, better than he had. Not only was she not about to vomit or faint, but she, too, was glancing around the room, observing the details.' (13)

DCI Banks thinks positive about her. As the narrator narrates:

...She was young yet, she would learn, and if they really were dealing with a murder, the time saved by Susan's direct action could prove invaluable. (10)

After the initial brief interview session with Veronica, DCI Banks observes potentiality in Susan Gay. As the writer writes:

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Banks looked at Susan and saw a smart young woman with earnest blue eyes, tight blonde curls and a slightly snub nose gazing back at him. Good as she is, he thought, she's got a long way to go yet. (115)

But somehow Susan Gay got transferred to investigate another case of vandalism instead of homicide case of Caroline. About this change she ponders in following way:

And now she was on her way to investigate a case of vandalism while the others got to work on the murder. It wasn't fair. She realized she was the new member of the team, but that didn't mean she always had to be the one to handle the petty crimes. How could she get ahead if she didn't get to work on important cases? She had already sacrificed so much for her career that she couldn't bear to contemplate failure. (42)

Her thought flow indicates the discrimination made in the department on account of amateur member and a female too. Her very first visit to Eastvale Community Centre to enquire about vandalism headed to meet James Conran. His words are indication of male domination. As the dialogue goes on:

Police?' the man asked.

Susan nodded and showed her new CID identification card.

'I must admit, I didn't expect a woman,' he said.

Susan prepared to say something withering, but he held up a hand. 'Don't get me wrong. I'm not complaining. I'm not a sexiest pig. It's just a surprise. (43)

The statements made by Conran were startling that still in this modern era too the society, certain careers and certain departments are assumed to be run by males only and in their territory, females don't have prestigious place.

The exit of Susan Gay from the place is marked with the sudden visit of DCI Banks. In her words:

Then the door creaked open and Susan saw a familiar face peep around. It was Chief Inspector Banks. At first, she was relieved to see him. Then she thought, why the hell is he here? Checking up on me? Can't he trust me to do a simple job properly? (46)

The male domination is clearly got exposed by Susan Gay. Though DCI Banks is confident about Susan Gay, he at times shows his doubts about her and her activities. As narrated by the narrator:

She could have gone to check out the scene herself, and she might have found, as nine times out of ten one did, that there had been some mistake, or a prank. Or she might have waited for the PC to call in and let her know the situation before running off and dragging her chief inspector away from his ex-sergeant's wedding celebration. (10)

The character of Susan Gay is embellished with heroic qualities fitting with police department. Like her boss, she is also ready to work as per the demand of the police call. At any moment she can be in action to fulfill her duties. Marcia Cunningham requested DC Susan Gay to see few fragments concerning the case of vandalism happened in the theatre. But DC Gay was on her way to go to dinner date with James Conran. As narrator has described:

Susan recognized a deadline when she heard one. Now she was with CID she was never really off duty. She wouldn't get anywhere if she put personal pleasure before the job, however fruitless the trek to Marcia's might seem. And the vandalism was her case. A success so early in her CID career would look good. What could she do but agree? ... (PRH 312)

Finally, she decided to follow Marcia at first then to see Conran for dinner date.

In the same novel, afterwards while she was sleeping, suddenly she receives a phone call at two twenty-three in the morning by Sergeant Rowe. The call was about vandals. She firmly replies that within fifteen minutes she will be at police station. The night was so cold that "she shivered as she got into the car." (345) Truly, Susan Gay is active in her occupation. Being a woman officer, she never expects any soft corner or special favours from any one.

Susan Gay is the only officer mentioned in the present novel. Though she has enough calibres but still she got overshadowed by her male officers. Later on, the male criminal himself tries to deceive and use her. The criminal receives partial success too.

Teresa Pedmore is the team mate of Caroline. They were working together in drama team. She is living alone in a rented a two-bedroom house.

DCI Banks ponders about her as “She certainly wasn’t good looking in the overtly sexual way Faith Green was, but the fierce confidence and determination in her simplest movements and gestures more than compensated” (334). During their discussion Teresa utters, “I suppose you think I should have stayed on the farm,” she went on. ‘Married a local farmer and started having babies.” (335)

The above-mentioned statements reveal that it is the accepted traditional way to get marry and have children instead of living a life of spinster or bachelor and to think for a career, as per the society. Teresa is different therefore she is not keen to follow the old way. Her firm statement “...every woman has her pride...” (338) concludes all. In the very first meeting DCI Banks sensed that she is “ambitious” (157). This is a positive trait, which cannot be afforded by everyone.

Sandra Banks is wife of DCI Alan Banks. She has interest in photography and paintings. In Eastvale Community Centre she always has various presentations and projects with her associates and friends. Sandra has her own personality, life, likings and views as an individual. She is not at all shackled by Banks on the account of wife, mother or family member. As per Banks:

...she has always been determined and independent. She’d hate to be a housewife worrying about meals and threepence-off coupons in the papers. Some people see that as a fault, but I don’t. It’s what she is and I wouldn’t want to turn her into some sort of chattel or slave. And she wouldn’t want to depend on me to entertain her or keep her happy... (232)

DCI Banks agrees that “It’s a very hard being a policemen’s wife.” (232), regarding ‘long absences and the unpredictability’ of police husband. Hence he appreciates his wife in following way: “But Sandra has always had a mind of her own. And a life of her own – photography, the gallery, friends, books. She doesn’t let herself get bored – she loves life too much...” (232)

Irrespective of any social norms and rigid traditions DCI Banks let his wife shine in her own life as per her desires. In addition, her wife is a free spirit with great potentiality in her. Unlike other female characters presented in the novel, she is independent and happy in her life. Sandra is shown as woman of new era, balancing family with career.

Sandra Banks is the example of woman power. She is full of life force. Her personal and professional life, both are running smoothly. She is blessed with good family. Whenever her husband and his duty demand her sacrifice

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regarding family time, she is ready to do that. Instead of regretting and repenting she welcomes all things positively,

In the regard of present novel readers can conclude that as per traditional notion writer has created his female characters with feminine traits. But his entire female star cast is not at all submissive and secondary. Writer has shown his female characters with good merits and strengths.

With the aid of the character James Conran, who is the murderer of Caroline, and who utilized Officer Gay, writer has shown egoistic nature of male sex. 'He was highly strung, egotistical, with a deep-rooted fear of his own latent homosexuality, but he wasn't mad.' (396-397) There are such Conran present in our society who aim to maltreat female sex. The confinement of Conran is the example that female subjugation and murder is not at all tolerable in human society. It is a punishable offence.

Writer Peter Robison has presented various female characters in the novel. The depiction of all female personas appears life real. In today's modern world also one can observe the rigid mentality of patriarchy. In spite of modernity of human world women are still trapped, oppressed and leading their lives under male control. There are few exceptions like Sandra Banks who have her own identity and personality. Her character represents free and independent womanhood. On the contrary characters like Caroline; Veronica represents shackled women with rebellious nature. They are fighters and have faced many fights to achieve their freedom and rights. Robinson has narrated various traits of womankind in the present novel. Novel ends in confinement of male oppressor and ray of hope for other female characters.

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Strategic Deployment of Supernatural and Non-supernatural Elements in Stephen King's Bag of Bones

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Abstract:

This present research paper undertakes the extensive study of horror fiction genre with reference to the select novel of one of the finest and celebrated horror fiction writers of all time, Stephen King. The research paper is an attempt to explore the use of super naturalistic and non-super naturalistic agencies and horror elements used for generating horror. The research paper revolves extensively around the word 'fear' and horror elements. Stephen King has used a quaint admixture of supernatural and non-supernatural blend of agencies to evoke horror in readers mind through the novel The Shining.

Keywords: fear, horror fiction, horror elements, supernatural, non-supernatural.

Bag of Bones is novel by Stephen King written, composed and distributed in 1988. It was published and distributed by Scribner. It is 529 pages long and it falls in the class of gothic horror fiction. Gothic horror or gothic fiction can be characterized as a method for composing where the components are conceptualized by some high exceptional feelings, for example, fear, frightfulness, passing, melancholy and anticipation. Here and there it incorporates sentimental and emotional components as well, which are described by the components of frightfulness. Gothic fiction is said to have started from the works of Horace Walpole and his Castle of Otranto. Some prominent gothic horror fictions are,

1. Nathaniel Hawthorne - The Minister's Black Veil
2. Anne Radcliffe - The Italian
3. Mary Shelley - Frankenstein
4. Robert Louis Stevenson - The Strange Case of Dr. Jekyll and Mr. Hyde

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Bag of Bones too is a total gothic-horror fiction novel. It is exceptionally intriguing to take note that the cover page of the novel has the name of Stephen King even more extensive and bolder than the name of the novel itself. This shows the prominence and charm of Stephen King and his fan following. The cover page is composed by Frank Oudeman where a woman is seen shouting on a level plane and behind her is a little house. Elizabeth Hand lauded it sumptuously:

What is extraordinary here is how good the writing is... The characterizations are plummy, the dialogue sharp, and even the ghosts play second fiddle to Mike Noonan and his genuinely anguished midlife crisis.

(<https://www.sfsite.com/fsf/1999/eh9905.htm>)

King was related with Viking production for more than two decades. The further deals with Viking severed and broke off. The novel was then published and distributed by Scribner. Stephen was frequently scorned by a few faultfinders as simply yet another horror boogeyman. Some even called Stephen King as Shock Meister. In any case, after the arrival of this novel, they needed to redesign their view about King. In a genuine sense, Bag of Bones can be said as one of the best three books of Stephen King. It is an exciting ride which is an amalgamation of apparition story, excite, sentiment, secret and mental tension.

Bag of Bones turned out to be a point of milestone in the artistic literary profession of King as well as in the scholarly development of horror genre. It got to a great positive reply from critics and ended up as one of the top line books ever with more than 1.4 million copies sold worldwide. It got regard from those critics too who had beforehand disregarded and derided King and from the individuals who had perused none of works by Stephen King before. The primary book under the contract of new production house is Bag of Bones. It is a ghost story that paid tribute to Daphne du Maurier's Rebecca, which the new distributors vigorously advanced utilizing O Henry Award as verification that King was not just a one trick horror writing pony. The book turned out to be popular to the point that an audio was likewise released and King himself gave his voice for the same. Initially Bag of Bones was composed in longhand than a common word processor. King says in the book A Brief Guide to Stephen Kings:

It made me slow down as it takes a long time but it made the rewriting process a lot more felicitous. It seemed to me that my first draft was more polished just because it was not possible to go so fast. You can only drive your hand along at a certain speed.

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It feels like the difference between say rolling along in a powered scooter and actually hiking the countryside. (Simpson 118)

Critics from Sydney Morning Herald regard this novel as the best novel in years. They say, this is the best novel of Stephen King in years. According to mirror review, Bag of Bones is perhaps the perfect holiday reading that you cannot put down.

Bag of Bones is a powerful gothic novel and it reminds us Daphne du Maurier's Rebecca. In any case, Stephen King does not make an exact copy of this perfect work of literature. He rolls out such a huge number of additions, improvements and changes in such designs that suit his style and turn into a complete gothic fiction. It spins around a bestselling author Mike Noonan who has lost his pregnant spouse yet what influence him to question about the character of his spouse is the recently uncovered inside facts. In Rebecca there is a terrible and bad lady who is mistaken as great one, while in Bag of Bones, there is a decent lady, Jo Noonan. There are numerous moments in this novel where it helps us to remember the likenesses to the novel Rebecca and Herman Melville's Bartleby, the Scrivenern. The line from The Complete Stephen King Universe (2006), "I have dreamt again of Manderley" (Golden, Wagner, Waiter 123) reminds us the connections to the novel Rebecca. There are several other quotes from earlier classic novels like one from nineteenth century great novelist Thomas Hardy:

Compared to the dullest human being actually walking about on the face of the earth and casting his shadow there, the most brilliantly drawn character is nothing but a bag of bones. (Golden, Wagner, Waiter 123)

This quote makes its quality felt all through the novel and a more exacting significance. In Bag of Bones, readers get presented to the connection amongst author and publisher along with workmanship, art and business. Possibly Stephen is attempting to remark on his own personal encounters through the mouth of Mike, the author. Mike Noonan likewise speaks here concerning why it is important to side-line a few books and distribute it later as it doesn't rely on truth of when the novel is finished yet rather upon the way that when is the ideal time to distribute it in commercial centre. Stephen King has made his own universe and Bag of Bones lies precisely at the focal point of this universe.

Correlation with Daphne du Maurier's Rebecca is as of now specified. Yet Bag of Bones additionally reminds us Shirley Jackson's The Lottery and The

Haunting of Hill House, and also the film *Poltergeist*. Nevertheless, it is without doubt a chilling story. Mike Noonan compares himself to Grisham, Clancy and Ludlum, however he never displays the craving to achieve their level of accomplishment. King is at his best, yet commentators and critics feel that he needs to move past them, to the artistic acknowledgment of, say, a John Irving or John Updike. Positively *Bag of Bones* is a great venture towards that path.

Leaving Viking for the storied abstract patina of Scribner, current or not, King apparently endeavours on the page for a less obscene gleam. What's more, he slides from horror into sentimental anticipation, while including elements of the heavenly and supernatural. The plausible model: auxiliary echoes of Daphne du Maurier's *Rebecca* do sound forward, in spite of the fact that King never thinks of one passage in this to coordinate du Maurier's opening moonscapes of *Manderley*. What comes through nevertheless is a solid draw to update his style and narrating in this his 50th year. Indeed, he really improves it with less vitality and power than in *Desperation* (1996). Indeed, assaulting the race issue in lily-white Maine, he even accepts a nearly Dreiserian reality in his last sections. All things considered, the story: author Michael Noonan, who summers in Castle Rock on Dark Score Lake, falls into a multiyear a temporarily uncooperative mind and writer's block when his spouse Johanna dies of a brain blowout. Presently forty and childless, Mike has salted away four additional novel original copies in his protected store box and keeps up a misrepresentation of profitability by publishing a new novel every year. In the interim, he ends up succumbing to Mattie Devore, a widowed mother. Mattie's late husband is the son of still-thriving half-billionaire computer king Max Devore, 85 years old and monstrous, who plans to gain possession of Mattie's three-year-old daughter, the banally drawn Kyra. Mike's first question: Did Johanna cuckold him amid his extended periods of composing? Assuming this is the case, will her character turn around our comprehension of her, as does Rebecca de Winters? What's more, how might he enable Mattie to fight off Max and keep Kyra? The heavenly components, to a great extent saved for the interracial peak, are however genuinely mellow.

Rationally restricted however a promising imaginative move for an author who took a stab at something like this with 1995's disappointment, *Rose Madder*. Stephen King's most holding and life-changing novel, *Bag of Bones*, is an account of melancholy and a lost love's persevering bond, of another adoration frequented by the privileged insights of the past of a blameless youngster got in an appalling cross fire. Set in the Maine domain King's *Bag of Bones* recounts the plight of forty-year-old bestselling novelist Mike Noonan, who is unable to stop

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grieving even four years after the sudden death of his wife, Jo, and who can no longer bear to face the blank screen of his word processor. Presently his evenings are tormented by striking bad dreams of the house by the lake. Regardless of these fantasies, or maybe as a result of them, Mike at last comes back to Sara Laughs, the Noonans' confined summer home. He discovers his dearest Yankese town well-known on its surface, yet much has changed underneath held in the grasp of a ground-breaking mogul, Max Devore, who twists the very fabric of the community to his purpose: to remove his 3-year-old granddaughter from her widowed youthful mother. As Mike is drawn into their battle, as he begins to look all starry eyed at them two, he is additionally drawn into the puzzle of Sara Laughs, now the site of spooky appearances, consistently heightening bad dreams, and the sudden recuperation of his written work capacity. What are the powers that have been released here and what do they need of Mike Noonan? As distinctive and exciting as King's most persevering works, *Bag of Bones* resounds with what Amy Tan calls "the witty and obsessive voice of King's powerful imagination" (BOB Praise for author). It's no secret that King is our most mesmerizing storyteller. In *Bag of Bones* described by Gloria Naylor as a love story about the dark places within us all he proves to be one of our most moving.

The story begins with Mike Noonan who is a writer. He has recently lost his very pregnant wife Jo Noonan. Jo dies of aneurysm. The detailing is very important here. King shows the reason of death of Jo and it is aneurysm. Aneurysm is a disease where there is an enlargement of an artery caused by weakness in the arterial wall. Often there are no symptoms, but a ruptured aneurysm can lead to fatal complications. Noonan used to love his wife a lot and the death of Jo has caused Mike significant distress in his life. As a result of this, Mike suffers writer's block. Writer's block is the condition of being unable to think of what to write or how to proceed with writing. It is a psychological inhibition preventing a writer from proceeding with a piece. King has been writing for a long time. Maybe it is said that King too would have suffered writer's block at some moment of time in his long literary career. There have been many great writers in the history who have been through the writer's cramp syndrome. Herman Melville, Scott Fitzgerald, Joseph Mitchell, Charles Schulz suffered this problem. The reasons range from psychological problems to physical one. In this case of Noonan, it is the death of his wife Joe that has caused significant distress and left him with writer's block.

For almost 4 years, Mike suffers from this writer's block and is troubled by the nightmares at the summer house in TR-90, the area where this house is

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located is unincorporated. Unincorporated area is one which is not governed by the local municipal authority or government. It is rather governed by administrative division. To overcome the fears and nightmares, Mike decides to move to his vacation house, on Dark Score Lake, known as Sara Laughs. It is very important to note here that the name of the house is Sara Laughs. This Sara is one of the ghosts and the house is the haunted house and Sara has haunted this house. She was blues music singer. Blues is a secular folk music created by black Americans in the early 20th century. From its origin in the South, the blues simple but expressive forms had become by the 1960s one of the most important influences on the development of popular music throughout the United States. Mike is trying to unfold the mystery of haunted house and Sara. For this, Mike's wife (her ghost) comes to rescue. Mike meets a three-year girl kid Kyra and her mother, Mattie who is just 20 years old. It is very unfortunate to note that, she lost her husband at such a young age. There is legal battle between Max, grandfather of Kyra and Mattie about the proposed custody of the girl child. Mike helps Mattie in hiring a lawyer John Storrow.

Max the grandfather has a female assistant Rosette. Both Rosette and Max try to drown Mike but the spirit of Jo comes to the rescue and Mike survives. On the same night Max, the grandfather commits suicide. Later in the town, Mike comes to know about a strange pattern where kids whose names begin with K and C have been getting drowned regularly. He wants to find a connection and also realizes his psychic connection with Kyra.

After the death of Max, the legal battle is over and the custody falls to Mattie. They all celebrate the joy. But in a bizarre event, a shooter kills Mattie and injures John Storrow. Mike flees the spot with Kyra but he is being chased by the shooter's buddies. Finally, the shooter's buddies give up when Mike enters the Sara Laugh because they know that it is a haunted house. Under the influence of Sara's ghost, Mike is tormented to drown Kyra and commit suicide himself. Jo's ghost prevents him and calls his attention to the novel he has begun to write. In the pages there are clues that lead Mike to discover documents Jo had hidden, among them a genealogy showing Mike's blood relationship to one of the town families.

Mike realizes that the original inhabitants of the town who had their kids with a name beginning with K have been continuously drowning. Mike realizes that Max and Mattie too belonged to this area and Mattie's daughter Kyra also has her name beginning with K. Now Mike realizes why he himself tried to drown Kyra. The next victim is supposed to be Kyra. Had Jo lived and given birth

then that kid would have been drowned too if it had the name beginning with K. Mike wants to unravel the mystery. He comes to know that it must be the spirit of Sara who is responsible for this. He finds out what must have happened to Sara. He is shocked to know that some town members raped and killed Sara and drowned her son Kito in the lake; all the "K" children who died were descendants of those men. That is why Sara is taking revenge. Mike decides to visit the graveyard of Sara and he destroys the bones of Sara and the town is free from the curse. The graveyard scene is very chilling. Other ghosts are stopping Mike but Mike proceeds further and destroy the bones. Perhaps that is the reason why the name of the book is so. The novel ends with an epilogue. It is revealed that Mike has completely retired from writing occupation and wishes to adopt Kyra but since he is single, there are many problems. At the end readers are left with a hope that one day his desire to adopt Kyra gets accomplished and both Kyra and Mike would live happily.

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