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in English Language and Literature



Editors

P. A. Attar H. B. Patil



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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Space: A Peer-reviewed (refereed) International Journal in English Language and Literature' aims at to publish unpublished, original research articles and make available a new platform to the scholars of Language, Literature and Culture.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 my great pleasure to present you the October 2018 issue of *Critical Space*, which contains the research papers on the academic issues of contemporary relevance. The issue should be seen as a best example of multi-disciplinary research corpus that contributes in transforming the well-categorized 'knowledge' into a multi-disciplinary flux. Dr. Advait Joshi's paper can be used to testify this argument, as he has analysed Campbell's horror fiction *Claw*, in the light of social, familial and personal issues. Dr Baby Pushpa Sinha's paper explores the clashes of conflict between light and dark, good and evil of man's self deception in Joseph Conrad's *Heart of Darkness*. It also navigates into the cruelty of human nature and finally comprehends an unforgettable journey into the depths of the darkest part of human heart to understand the essential self. In my paper I (Dr. H. B. Patil) am exploring Clark's novel *All Around the Town* from psychological point of view. Dr. D. D. Khaladkar deals with J. D. Salinger's concern with the theme of 'death' in his novel *The Catcher in the Rye*. He analyses the theme of death in the context of Existential school of thoughts. Dr. N. K. Patil analyses R. Raj Rao's novel *The Boyfriend* and reveals that how the personalities having non-traditional sexual identities face the problem due to the orthodox culture of India. Dr. Vidya Lendave deals with Hari Kunzru's *Transmission* and explores how he has depicted the cultural hybridization and homogenization in the age of Globalization. Snehal Lingras' paper deals with how J. G. Ballard has realistically depicted societal collapse in the wake of destructive environmental crises and consequential Trauma in his novel *The Drowned World*. Dr. Y. B. Gonde explores the political realities of Nigeria where the people were facing the subjugation in the name of Democracy. Dr. Sudhir Lendave deals with the themes like corruption, disillusionment and absurdity reflected in Shyam

Manohar's Marathi play *Hridaya*. Chandan Mishra analysis David Malouf's *Harland's Half Acre* from eco-critical perspective. In the Language: Learning and Teaching component, we have Ravindra B. Tasildar's paper that evaluates the use of Dictionaries in language teaching.

Thus, the present issue can be categorized as a multi-disciplinary discourse, as the contributing papers are exploring the literature from sociological, philosophical, psychological, historical, political and eco-critical point of view. I hope that you will enjoy this issue.

- Dr H. B. Patil

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Ramsey Campbell's *Claw*: A Delineator of Social Concerns

Dr. Advait Dhondiram Joshi*

Abstract:

Ramsey Campbell (b 1946), the foremost horror fiction writer, has enriched the horror genre adding his concept and philosophy to horror fiction. He has to his credit thirty-six novels, twenty story collections and fourteen edited books. His oeuvre of literature denotes his remarkable passage as a matured and distinguished writer of horror fiction. Initially he handled the supernatural icons of horror showing invasion of supernatural entities in the life of human beings. But in the latter part of his career he introduced to the lovers of horror fiction his own concept of horror that may be labelled as a Campbellian horror. His concern for human society always remains at the centre of his every novel. Especially, his concern for women and children has made his novels as novels of social concerns. The present paper focuses on social concerns of Campbell reflected in his horror novel *Claw* (1983). It also focuses on Campbell's concept and philosophy of horror and interlinks them to his social concerns.

Key words: horror, mundane, exploitation, cannibalism, concern, etc.

Ramsey Campbell's debut in the world of horror fiction is remembered as the debut of revivalist of horror fiction. His first story collection *The Inhabitants of Lake and Less Welcome Tenants* (1964) appeared when Science and Detective fiction flourished rapidly and attracted masses largely. They turned to these fictions as they succeeded in appeasing the taste of readers of popular fiction. Amid this situation, Campbell launched his aforesaid novel with the traditional icons of horror attracted masses and they turned to horror fiction. Thus, the

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revival of horror fiction took place. Campbell's next literary work *Demons by Delight* (1973) offered a new insight to horror fiction placing Campbell in the array of Robert Bloch (1917-1994) who is the pioneer of new concept of horror-mundane horror.

Ramsey Campbell published *Claw* when he had gained fame as the greatest horror novelist. But Campbell published the novel under pseudonym Jay Ramsey. The arrival of *Claw* with pseudonym shocked and astonished scholars and readers of horror fiction. Why did Campbell publish the novel under pseudonym? What were the reasons? The cursory survey of Campbell's fiction may provide some clues to these questions. It can be noted that three years after writing *Demons by Delight* Campbell launched his first novel *The Doll Who Ate His Mother* (1976). But the novel received bitter criticism from critics and scholars. They analysed the novel on the backdrop of two aforesaid story collections which were praised for the hallucinatory atmosphere, the picture of middle class people and Campbell's ability of creating uncanny situations placing the protagonists and readers in the maze of horror. Compared to these literary works, the novel frustrated the scholars and critics of horror fiction. The famous American Critic S.T. Joshi addressed *The Doll Who Ate His Mother* as 'very poor' (Campbell 290) novel. Campbell's second novel *The Face That Must Die* (1979) was caught in bitter criticism before publishing as many publishers denied publishing the novel. It finally appeared in the market with many expurgations.

On this background and experience did Campbell Publish *Claw* under the pseudonym? This argument lacks support when we discuss two novels of Campbell *To Wake the Dead* (1980) and *The Nameless* (1981) published after *The Face That Must Die*. These novels were welcomed and praised by Scholars and readers. They placed Campbell among the array of greatest horror novelist like William Blatty (1928-2017), Tom Tryon (1926-1991) and Ira Levin (1929-2007).

To Wake the Dead surpasses Blatty's famous novel *The Exorcist* (1973). Both the novels deal with supernatural horror and are woven on the theme of invasion of female body by supernatural entities. *The Exorcist* was adopted into movie which made new records in the history of the Box Office. *The Exorcist*

shows triumph of good over evil whereas *To Wake the Dead* shows triumph of evil over good. Blatty emphasized on the existence of God and he believed that good conquers over evil. His Catholic approach is reflected in *The Exorcist*. Campbell emphasis in *To Wake the Dead* that evil is very powerful. He also comments that it is very difficult to identify good and evil in this world. This difficulty is the root cause of everlasting horror. His realistic approach is reflected in *To Wake the Dead*. It does underline the deceptive nature of good and evil. Campbell talks of the worries and difficulties of masses as they face these things in their day today life. This concept or philosophy of horror makes the novel superior to *The Exorcist*.

The Nameless emerged with many characteristics. One of them is the Concealed horror. It established Campbell as a matured and noteworthy horror fiction writer. In the novel Campbell displayed his abilities of baffling readers. Readers do not understand the true nature of the entity- whether it is supernatural or non-supernatural one? Moreover, Campbell imposes on the readers about the deceptive nature of reality. These things offer the novel as well as Campbell a high position where few novelists have reached. In short, both the novels highlighted Campbell as a versatile horror fiction writer. If this is the case, then why did Campbell publish *Claw* under the pseudonym? Possibly Campbell wanted to examine himself as horror novelist independently. He also wanted to see whether he had gained the ability of arousing mundane horror in the mind of readers. One may find that *Claw* all the features of horror fiction. Moreover, it has Campbellian features of horror juxtaposed with world of children displaying Campbell's social concerns. It might be the urge of Campbell to assess his ability as the horror fiction writer. So he preferred to publish the novel with pseudonym.

Claw is a story of Knight Family-Alan, Liz and their daughter Anna. Alan Knight, a suspense writer, visits Nigeria to do research for his next novel. While coming back to England, the anthropologist, David Marlow gives him a package to give it to the Foundation for African studies, 'it was a rectangular box sealed in a brown paper, a package almost a length of a hand and a forearm, though it didn't look so large in Marlow's hand, (Claw 19). The box contained a metal claw. Afterward Knight is shocked to know about the death of Marlow. He committed

[3]

suicide. The real action of the novel commences when Alan has to keep the claw in his house for, 'there is no urgency' (Claw 85) to the Foundation.

As the novel proceeds, something goes wrong with Alan and he cannot write:

Perhaps it was the heat. Usually music and the seascape kept him at his desk while he was searching for words, but now the distant object on the beach was distracting him. It looked like a reclining figure whose raw face was turned to him, but why should that makes him feel watched? (Claw 31)

Meanwhile Anna feels uncomfortable since the claw is brought home, 'Perhaps she did know why she was worried. She remembered now that she had the same feeling yesterday-that someone had got into the house, into daddy's room' (Claw 39). Liz too feels that she sees a strange man with a bloody face near the house. Following this incident, Anna sees, 'a crimson face was pressed against the glass, peering in at her... a face that must have been covered with blood (Claw 68-69). Consequently, the behaviour of Alan towards his wife and daughter undergoes a drastic change as he loses his patience with Liz and Anna.

Following these incidents, a shocking incident takes place. Joseph, a local youth abruptly tears a goat to pieces with his hands. Earlier Joseph had visited Alan's house and, 'he must have scratched himself, for he didn't just drop it but flung it away onto a chair' (Claw 53). Alan feels that the Claw has something hurtful in it because, 'everything seemed to be going wrong since he'd come back from Nigeria: his work, his home life, his surroundings (Claw 92). He decides to give the claw to the Foundation. Herein he learns the history of Claw. It belonged to the Nigerian Secret society called the Leopard men. They are cannibals and have been following a horrible custom-every society member:

Each man had to give up his young daughter to the cult before he could be accepted-a girl child of his own or his wife's blood. They would send the child running down a path through the bush at night. When they caught her they would tear her into pieces and eat her (Claw 106).

[4]

Alan opens the briefcase only to find that he has failed to bring the claw. The novel takes a horrible turn when Alan learns something more about claw from Isaac Banjo. He tells him that Anna's life is in danger. He also explains the evil nature of the claw. A man, who comes under the influence of the claw, kills his own daughter. Marlow killed himself to avoid murder of his daughter with his own hands. Banjo also informs that Alan is influenced by the claw and to escape from it he must return it to the secret society. Alan decides to revisit Nigeria. The action of the novel shifts from England to Nigeria. Alan comes to Nigeria and they (Alan and Banjo) undertake the journey through the jungle to find out the cult of the Leopard Men. After a long journey they find out the Leopard Men. Unfortunately, Isaac is killed by a Leopard Man, 'Isaac's outstretched hands clawed at the muddy earth, and then they relaxed. He was dead' (Claw270). Herein Alan is forced to kill a Leopard Man and to eat portion of his body and he vomits up it immediately.

In Norwich domestic life of Knight Family is worsened as Liz becomes hostile to Anna. At one point she runs to the neighbour's house –Jane's house- where she sees nasty figure:

The figure at the window was the man she could never quite see, the man who was too red. She could see him no, grinning down at her with his sticky crimson teeth. She could see now that he wasn't a person after all, not with that face as long as an animal's, not with those eyes and teeth (Claw 240).

Readers are shocked to know Jane had killed her baby, Georgie. She smashed her head against the wall. As the novel proceeds, readers witness a chain of horrible incidents. Liz's horrible behaviour to Anna, mental illness of Alan after he arrives home, accident of Liz, Anna's running away from home are the incidents that stuck readers. Finally, Anna finds the claw in the empty house of Jane. Alan also comes there and kicks the claw away. Now they are no more under the influence of claw and Allan destroys the Claw by using liquid nitrogen. At this movement the bloody figure- the follower of claw appears; but as the Claw is pushed deeper into the liquid, the horrible entity is destroyed:

He saw the necked figure jerked to a halt a few feet away from him, jerk and control like a metal under an intolerable stress. All at once the crust of blood broke open into a multitude of places, and then the scrawny flesh did as its own thin blood boiled out. The figure collapsed as if age and death and its aftermath had seized all at once, yet for an instant Alan thought he saw a kind of relief, almost gratitude, in its eyes (Claw 367).

Claw is an amalgamation of many things- cannibalism, reflection of 'Others', exploitation of children, familial disorder, and moral responsibility of parents. All these things make this horror novel a novel of social concerns.

In *Claw* Campbell focuses on cannibalism. However, this is not the first novel of Campbell to deal with cannibals. His first novel *The Doll Who Ate His Mother* (1976) exposes cannibalism as a human tendency. Campbell skillfully exposes cannibalism lurks beneath a deceptive human face. After *The Doll Who Ate His Mother* Campbell again exposed cannibalism- the cannibalism of the cult. In his first novel one of the characters Chris Kelly is a cannibal. It is this cannibalism is a concern of many writers and filmmakers. The film Hannibal, adopted from Thomas Harris's 1999 novel of the same name, shows a horrible, disgusting human evil i.e. cannibalism. At one point in the novel Alan undergoes this horrible experience'... he sawed off another small piece and managed to down that, then he stuffed the rest of slice in his mouth, chewing desperately, eager to be finished...His stomach rebelled.... He was chewing violently, but his mouth was dry (Claw 274). This very disgusting depiction displays the existence of cannibalism in the modern and postmodern period and it is dangerous to human beings. Campbell, through Isaac's death, underlines the reality. The cannibalism, exposed in the novel, is a social concern of Campbell.

It is and has been noted that horror fiction revolves around the concept of 'Other'. *Claw* is a fine combination of internal and collective 'Other'. The collective 'Other' is reflected in the novel in the form of cult. External 'Other' represents ghosts, monsters, witches, liens which are believed to be the part of "Other" world. There are innumerable novels in horror fiction that show fatal invasion of supernatural beings-ghosts, monsters, aliens and devils-into human

lives. But *Claw* is a fine example of internal 'Other'. This 'Other' stands for inhuman qualities that lurk in human beings and it is very difficult to understand as human beings are deceptive. Campbell underlines the fact that internal 'Other' may surge up at any time. It is true in the case of Alan and Liz. They demonstrate their inhuman qualities. Coming under the influence of *Claw* both grow hostile to Anna. She becomes a victim of this internal other:

'You are hurting me.' Anna began to cry. 'You are hurting my arm. But mummy didn't let go until she'd dragged her back to the car, all that way through the crowds. Anna's arm hurt dreadfully, worse than when she'd fallen off the climbing frame at the nursery. The worst thing was the way people laughed as they saw mummy dragging her along, as if that was the proper way to treat her. They didn't know that mummy was never like this (Claw 202).

This is a representative passage denoting Campbell's social concerns which incorporate exploitation of children, familial disorder, and moral responsibility of parents. Campbell's concern for children is reflected in every novel of Campbell published up to 2006. His novels *The Nameless* (1981) *Obsession* (1986), *Silent Children* (2000) and *Pact of Fathers* (2001) are nothing but Campbell's concern for children. They are victims of horror that springs from fatal human actions. *Pact of Fathers* exposes a group of fathers kill their daughters thinking that it is a sacrifice. Campbell, through *Claw* and *Pact of Fathers*, underlines the fact that children are not safe in society may it be a backward or an advanced society. The way the cult kills daughters is horrible. The way parents treat their children creates horror among children. Anna is a fine example of this. Campbell equally blames the cult and parents for their harsh treatments to children. It may be noted that Campbell, in most of his novels, portrays father- figures as dangerous fathers. They are separated and isolated. Alan is not an exception to this. In one of the interviews Campbell explained about father figures:

In the early tales I think the father as monster was rooted very Much in my childhood experience- you will recall

how my father had the status of an unseen monster. Once I became a parent, though the emphasis shifted, and the tales are more about my fear of growing monstrous or threatening to my children (which, I can say, didn't happen or not too much!) (222).

Campbell's horror novels, dealing with exploitation of children, are based on his own experiences and fear. His experiences of his father are reflected in most of his novels. His experiences turned into everlasting fear which is deeply rooted in his mind about upbringing of his children. Campbell expresses his fear in his novels which make them realistic, sensible and society oriented novels. All these factors make his novels the novels of social concerns and *Claw* is a fine example of it. Campbell, in *Claw*, talks more about mundane horror rather than imaginary horror. This fact too makes the novel as a novel of social concerns. The central idea of *Claw* is family disorder and its effect on children. This effect, for Campbell, is the root cause of mundane horror that children face in their day to day life.

Allan is a writer and a socially responsible person. But he undergoes a change, when he comes under the influence of *Claw*. He displays his nasty behaviour and he forgets his moral responsibility. Same is the case with Liz. Their transformation is the sign of their failure of maintaining moral responsibilities, weakness and irrationality:

Campbell has juxtaposed horrors and social problems in his fiction to say that fiction-mainstream or popular –is by product and a reflection of a human society. Imaginary horror is a manifestation of a human mind and real horror is a manifestation of human deed. It is a human mind and a human deed that shape any society. If a rotten mind and inhuman deed work, then, only horror will surge up. Campbell's horror fiction tends to present real horror than an imaginary horror (Joshi 194).

Claw is a fine presentation of real horror upholding Campbell's social concerns. At one point in the novel Allan questions, '**How on earth could**

people live like this?’ This seems to be the voice of Campbell. He seriously puts the question before all responsible factors of society. The voice of Campbell is raised for the betterment of life and the smooth functioning of society. *Claw* reflects the darker side of reality. Everyone, Campbell feels, must come forward to wipe out the mundane horror. As a writer Campbell gives clues to wipe out horrors. In *Claw* Allan destroys the Claw by using liquid nitrogen. In *The Nameless* he remarks that horror may return to consume human life as evil always conquers on good. But in *Claw* he uses modern technology to wipe out horror. This change exhibits two things one is the optimistic attitude of Campbell regarding mundane horror and the other is that evil can be conquered. Campbell does not write horror fiction for mere entertainment. He has his own views behind writing it. These views make his novels the novels of social concerns. *Claw* expresses views of Campbell underlining his social concerns.

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A Journey into Self: A Critical Reading of Joseph Conrad's *Heart of Darkness*

Dr. Baby Pushpa Sinha*

Abstract:

Conrad, one of the prominent British writers of the twentieth century wrote stories and novels, mostly with a nautical setting that depicts trials of the human spirit by the demands of duty and honour. He sailed to many parts of the world like Australia, The Indian Ocean, Borneo, South America etc. There is reflection of his adventurous life in the stories that he wrote. There is a close bearing of his visit to the Belgian Congo in his work *Heart of Darkness*. *Heart of Darkness* is a work in which Conrad tries to undertake a voyage to the inner self. Instead of defining *Heart of Darkness* as a colonial mission, it can be understood as a journey into self from the psychoanalytic point of view. It tries to examine the dark depths of the human psyche. It attempts to expose the clashes of conflict between light and dark, good and evil of man's self-deception. It navigates into the cruelty of human nature and finally comprehends an unforgettable journey into the depths of the darkest part of human heart to understand the essential self. It depicts a story which is remarkable for an overwhelming sense of evil and corruption present in man. My paper aims to examine the ultimate realisation that man arrives at through his endeavours in this world as depicted in Conrad's *Heart of Darkness*.

Keywords: *Nautical, voyage, inner self, colonial mission, dark depth, psychoanalytic, human psyche, conflict, evil, corruption etc.*

Joseph Conrad's own experiences during his trip through the Congo helped him form a base for the writing of *Heart of Darkness*. His journey into the heart of Africa took place in 1889. His friends were literary figures like Henry James, H.G. Wells, Ford Madox Ford etc. He was not in the know of Freud's works or James Joyce's, Virginia Woolf's and D.H. Lawrence's works. His work is infused with psychological and moral connotations. Conrad changed at the end of his journey through Africa. His Congo experiences altered his mentality and made him transform his job from being a sailor to a writer. Undeniably, Conrad

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was curious about the location of the Congo in what was then considered psychologically and socially, an isolated, mysterious part of the world. Like other literary works, Conrad's *Heart of Darkness* is replete with layers of meanings. One way of interpreting the title is viewing it as Conrad's depiction of the continent of Africa. The other way of interpreting it could be a voyage into a primitive society as well as an observation into how human being could transform himself from the state of being civilized to the state of being savage. It could also mean as colonialism and imperialism that the Europeans were engaged in at the beginning of the twentieth century. In the setting of the novel, Joseph Conrad gives the impression that Africa was still greatly unexplored by Europeans.

Many critics have viewed Conrad's depiction of the "dark" continent and its people as part of a racist tradition that has existed in Western literature for centuries. Most notably, Chinua Achebe accused Conrad of racism because of his refusal to see the black man as an individual in his own right, and also because of his use of Africa as a setting-representative of darkness and evil. Although it is true that evil and the corrupting power of evil is Conrad's subject, Africa is not merely representative of that theme. Contrasted with the "dark" continent of Africa is the "light" of the sepulchred cities of the West, a juxtaposition that does not necessarily suggest that Africa is bad or that the supposedly civilized West is good. The darkness at the heart of the civilized white man (particularly the civilized Kurtz who entered the jungle as an emissary of pity and civilization in the process becomes a tyrant) is contrasted and compared with the barbarism of continent. Here we can aptly quote from *Homi K. Bhabha* by David Huddart:

Joseph Conrad's novella *Heart of Darkness*, from 1899, is a useful example of stereotypes in this context. It is a story told by Marlow, as he sits in a boat on the Thames, of a voyage up the Congo River in search of the mysterious Kurtz, whose cruelly exploitative methods in the ivory trade seem to set him apart from other Europeans. Quickly we discover that Kurtz is more likely the most representative example of European Colonial barbarity, for which African people are mere resources to be used. Kurtz sees through to the reality of the colonial enterprise, and his report is as simple as it is enigmatic: he (Kurtz) famously says, "The horror! The horror!" The novella has accordingly been understood as a powerful attack on the ideologies of European colonialism" (50-51).

The process of civilization is where the true darkness lies. As Marlow travels further into the Congo, he travels further into the heart of imperialism (the heart of darkness). The “pilgrims” he meets become more deceitful and irrational. And as he goes into the jungle they revert to animals in the want of their native society. In the novel, Conrad draws an image of Africa as the other world that is the antithesis of a civilized Europe as a site where man’s accumulated years of education and sophistication are confronted by a striking savagery. We can once again quote from *Homi K. Bhabha* where David Huddart remarks: “At best, the novella’s (*The Heart of Darkness*) stereotypes almost remove all content from Africans, denying them humanity” (Huddart 51).

Despite the book’s intentions to expose the atrocities in the Congo, critics have objected to the depiction of Africans as primitives and savages. According to Chinua Achebe, the image of Africa is negative, that is a portrait of a dark continent which lacks prestige and language. There are some critics who feel that Conrad portrayed Africa as it existed in his own mind. It represents the deepest fears in his and his readers’ psyche. The title implies that Africa is the heart of darkness, where white people go to save Africans. Defenders of Conrad argue that the narrator does not speak in Conrad’s voice and so there are paradoxes that cover Conrad’s real view of Africa. His experiences of the exploitation of the hidden dark regions of the inner selves are represented more powerfully than any other aspects of the novel. Darkness is conceptually a part of the book’s title. However, it is difficult to determine what it means. Everything in the book is shrouded as darkness. Africa, England and Brussels are all described as depressing and gloomy, even if the sun is shining intensely. Darkness might be the human condition which has thoughtful implications. Conrad’s main purpose is not to express the inhabitants’ condition. It must react imaginatively and assess aesthetic rather than sociological or ideological conditions.

Heart of Darkness has been accounted by many critics as being a very mixed work, a fiction full of ambiguities and contradictions. It exposes not only a single symbol, but also reveals the conflicting and incomprehensible world they lived in. It makes the reader see the reality and concurrently the accuracy of the imagination. Darkness is the theme of this story. It is the clue to find out the context of the story. Conrad makes an integral connection between mind, body and nature by this application. Darkness is also the colour of the places, explorers and colonialists settled and the colour of the Black’s skin. In contrast to the darkness, the whites seem extremely outstanding. But inside their white skin, they have a heart of profound darkness, evil and greed. *Heart of Darkness* is

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a novella wherein we see some kind of journey being conducted in the wild haunts of Congo based on the understanding of Marlow who is decent and novice initially. But as the work progresses, we see him moving from innocence to experience. He goes deeper and deeper in the Congo with a view to meeting a man called Kurtz who deals in ivory. Here he observes the mysterious nature of human beings. He sees the Whites tormenting, beating and starving the African natives without any feeling of regret or repentance. Marlow is utterly dismayed by this brutal behaviour of the Whites. The Whites behave this way on the ground that they are superior. We can very suitably quote from Bretons *Literary Theory: The Basics*: "There is then an intimate relationship between Knowledge and power. Knowledge is a way to define and categorize others". (154)

This is how the impression of Marlow about the so called "Civilized" world is shattered.

Heart of Darkness can be perceived as a voyage into the consciousness of Marlow. Despite the fact that he does not want to brief his audience with what happened to him and what he saw, he observes: "Yet to understand the effect of it on me you ought to know I got out there, what I say, how I went up that river to the place where I first met the poor chap" (Conrad, P.6). Marlow's encounter with the darkness of his own shadow is set against a backdrop of the personal and collective unconscious. He really feels interested in and fascinated by Kurtz. He believes that Kurtz can provide him the knowledge or information about himself of which he does not know. So great is the attraction for the man that he goes for him without having any knowledge of his behaviour:

He had summed up-he had judged. The horror! He was a remarkable man. After all, this was the expression of some sort of belief; it had candor, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth-the strange commingling of desire and hate. (Conrad 66).

In fact, Marlow knows that Kurtz's experience has become a whole horror but he cannot avoid loving his authenticity. It is a fact that inside all of us there is an evil side that lies in us repressed by the society we live in. This evil aspect of our nature comes to light when we are secluded or isolated from our native culture and when we confront with a new culture. History is a living witness to the cruelties that took place when one culture clashed with another culture. When there is a meeting of different cultures, there is an apprehension of or possibility of intrusion and ultimately the disappearance (loss) of self and culture. And this leads us to make the attempts of discovering our actual (true) selves creating a

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sense of perceived madness by those people who are yet to know us. While Marlow is on his mission to find Kurtz, he is also at the same time trying to know about himself. He also like Kurtz had initially good motives about the people living in Congo. Conrad is perhaps trying to hint at one important message and that is the role reversal wherein Marlow is what Kurtz had been and Kurtz is perhaps what Marlow could have become. As a human being each and every individual ought to have a blending of Marlow and Kurtz in herself/himself. Marlow accepts this about himself saying: "I was getting savage" (20). This proves of the fact that he was turning to become like Kurtz. During the course of their trip in the midst of wilderness, they try to discover about their true selves in their interaction with the native savages. As Marlow moves farther into the Congo, he experiences as if he is going back in time. He observes the unsettled wilderness and notices the darkness of its solitude. He comes in contact with the simpler inhuman cultures along the banks. As he moves deep into the jungle, he finds its inhabitants more tyrannical.

Kurtz had been living in Congo for quite some time and so was separated from his own culture. He at one time was considered a prestigious man but with the passage of time the forest (jungle) transforms him drastically. In this place he was isolated from his society. And this isolation made him discover the evil side in him. Here he not only discovered the evil aspect of his nature but also became corrupt by his power and loneliness. It seems that while he was secluded from his culture, he allowed his evil side to dominate him. Marlow understands this towards the end of his death. He describes Kurtz's last moments: "It was as though a veil had been rent" (65) He further says: "Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge?"(65)

The above lines suggested to him as to how dreadful the human soul really can be at the end of all human endeavours. Marlow can only contemplate as to what Kurtz saw and experienced that caused him to exclaim: "The horror! The horror!" (65).

But later adds that

"Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness."(66).

Marlow begins to realize that may be Kurtz suddenly knew everything and discovered how horrible the duplicity of man could be. He learns through Kurtz that he now found that inside every human is this horrible, evil side: "All Europe contributed to the making of Kurtz" (46).

This means the fear of loss of self, loss of centrality and the replacement or substitution of Western culture by those whom it had oppressed and dominated. It means that the fear of new cultures different from his own and his failure to cope up with them is responsible for his madness and evil in him. The disparity between the opening words of Kurtz's report "by the simple exercise of our will we can exert a power for good practically unbounded" (47) and the note on the last page, "exterminate all the brutes!" (47) explains the ongoing objectification of the fear in Kurtz of the "contamination", the personal fear of loss of self which colonialist whites saw in the "uncivilized", seemingly regressive life style of the natives. Kurtz's ruthless career can be interpreted or viewed as every man's wish-fulfilment. *Heart of Darkness* explores something truer, more fundamental, and distinctly less material than just a personal narrative. It is a night journey into the unconscious, and a confrontation of an entity within the self. It can be read as an underworld journey of an individual, of modern Odyssey toward the centre of the self and the centre of the Earth.

When Kurtz enters Africa, his thoughts regarding the society's structure were more like a normal European. But as he was the absolute ruler for nine years, those thoughts gradually faded to become more like what Freud would have called as what is known as the original personality. Here we can quote from Peter Barry's *Beginning Theory*:

Later in his career Freud suggested a three-part, rather than a two-part, model of the psyche, dividing it into the *ego*, the *super-ego*, and the *id*, these three 'levels' of the personality roughly corresponding to, respectively, the consciousness, the conscience, and the unconscious (97).

Kurtz is an individual whose consciousness is dominated by a European "id", and the "ego" cannot balance between the two "ids". Especially after he was left alone in the jungle, his inner self drives the irrational "id", while Marlow's "id" remains in harmony with his "ego". Kurtz is not only the personal shadow of Marlow, but the collective Shadow of all Europe and of European imperialism. Throughout the novel there is a dense undergrowth of Congo unconsciousness, as Marlow briefly and clearly states.

All Europe contributed to the making of Kurtz (46).

In the midst of this journey of individuation, we encounter Jung's concept of the anima (the feminine part of a man's personality) personified by Kurtz's wild mistress. She is the reflection of the soul of the wilderness. She is the savagely magnificent consort of the underworld and the feminine part of every man's psyche.

Heart of Darkness is a narrative dealing with man's journey into his self and the discoveries to be made there. It also deals with how he challenges death, cultural contamination and his fears of failure instantly. It shows how man discovers his inner self after the impact with unforeseen events. It is the journey into the unconscious that leads to self-knowledge and the realization of the evil done. The journey is a voyage backwards into the savage state of man that civilization has succeeded in repressing and keeping under control. The journey is for Marlow, a voyage from innocence to experience. It is a story about the white man perceived, on his mission to civilize the native savage and finally uncovers the devastating truths about his own self. The novel is an exploration of the human mind and behaviour. The phrase 'Heart of Darkness' itself is a recurring motif which one feels as if guided to a place of self-actualization. Throughout the novel, the main character, Marlow relates his experience journeying up the Congo River in quest of another white man, Kurtz. Kurtz has been received by the natives as if he were a God. He has gone into the jungle without knowing himself and his misconduct takes him beyond the limit of his heart. Thus, Kurtz is punished with madness and death. On the contrary, Marlow is able to restrain himself by recognizing its fascination and its abomination. Marlow is saved because his aim is self-knowledge which is the mystery of his existence.

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Dissociation: Defense Mechanism with Reference to *All Around the Town*

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Abstract:

The present paper explores the dissociation of Laurie in the novel *All Around the Town*. Splitting or dissociation takes place because of traumatic event. Being powerless to do anything or stop a traumatic event may lead people to disconnect from the situation; to cope with feelings of helplessness, fear or pain. But frequent dissociation creates problems to the people at an individual and social level. The paper is in fact a fine blending of the knowledge of psychology and the literary genre Psychological Novel. This kind of novel reveals the psychological realities that foreground the social behaviour of the characters. The causes of mental disorders are generally complex and vary depending on the particular disorder and the individual. The present paper is an attempt to analyse the depiction of dissociation helps people to survive in critical circumstances. It works as a defence mechanism for the concern character. The analysis of the novel will help to draw certain features of the Psychological Novel, which can be generalized in the literary criticism.

Key Words: Psychology, Split, Dissociation, Disorder, etc.

Psychological Novel is a significant sub-genre of the Popular Literature. The postmodern literary scenario is marked with the depiction of the psychological disorders created out of the contemporary life. Tremendous changes in the ideologies, adverse effects of materialism, decline of humanism in the wake of capitalism, emotional insecurity in automatization of machine age and the most importantly distorting human values create many social, cultural and psychological problems. In the age of communication technology, the virtual connectivity has connected every individual with the world but still the modern man is facing the problems of alienation. If one reviews the reports on the psychological health of the world, one can note the increase in the psychological disorders. World Health Organisation (WHO) published *Mental Health: New Understanding New Hope* at Geneva in 2001 which reveals the

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shocking fact that “Mental disorder affects one in four people”. The report analyses the reasons that create the mental and psychological disorders in the society. It also emphasizes the importance of the mental health, in the following words. “For all individuals mental, physical and social healths are vital strands of life that are closely interwoven and deeply interdependent. As understanding of this relationship grows, it becomes ever more apparent that mental health is crucial to the overall wellbeing of individuals, societies and countries. (3) Therefore, these facts become a central topic of discussion amongst the Psychologists, Sociologists, Economists, film producers and creative writers.

Psychology is an academic and applied discipline which does the scientific study of mental functions and behaviours. Psychological disorder is a mental or behavioural pattern which causes an impaired ability to function in ordinary life. It is defined as, “a clinically significant behavioural or psychological syndrome or psychological pattern that occurs in an individual.” Psychologists attempt to understand the role of mental functions in individual and social behaviour. The Austrian physician Sigmund Freud developed psychoanalysis which comprised a method of investigating the mind and interpreting experience; a systematized set of theories about human behaviour. Behaviourism became the dominant school of thought during the 1950s. It emphasized the ways in which people might be predisposed or conditioned by their environment to behave in certain ways. The causes of psychological disorders are generally complex and vary depending on the particular disorder and the individual. There are number of theories seeking to explain the causes of psychological disorders. The research of the initial stage emphasizes on biological and genetic factors. Then it was discovered that psychological disorders are caused by problematic relationships between children and their parents.

Dissociative Identity Disorder is a psychological disorder which makes the affected person to violate the laws generally. But in many cases it has helped to remain alive in negative environment. This order was formerly called multiple personality disorder and is often colloquially referred to as split personality disorder. It is a mental disorder characterized by at least two distinct and relatively enduring identities or dissociated personality states that alternately control a person’s behaviour, and is accompanied by memory impairment for important information not explained by ordinary forgetfulness. Severe trauma during early childhood is responsible for dissociative identity

disorder. In this regard, Thomas F. Oltmanns and Robert E. Emery in their book *Abnormal Psychology* say that:

Dissociative and somatoform disorders involve unconscious processes by definition. Memories become inaccessible in dissociative disorder; Psychological distress is converted into physical symptoms in Somatic form disorders. These transformations occur without intention and often without awareness, an indication that the mind possesses different levels of consciousness. (274)

Dissociation is the core feature of the Dissociative Identity Disorder. It is a coping or defence mechanism in seeking to master, minimize or tolerate stress including boredom or conflict.

Laurie Kenyon, twenty-one years old student, is accused for murder of English Professor. Due to her psychological and physical abnormal behaviour, she is suspected. In fact, she is affected by dissociative identity disorder due to physical, mental and sexual torture. Esther Giller, well-known psychologist, provides the reason of dissociative identity disorder. He says:

The vast majority of individuals who develop dissociative identity disorder have documented histories of repetitive, overwhelming and often life threatening trauma at a sensitive developmental stage of childhood, and they may possess an inherited biological predisposition for dissociation. The most frequent precursor to dissociative identity disorder is extreme physical, emotional and sexual abuse in childhood, but survivors of other kinds of trauma in childhood (such as natural disasters, invasive medical procedures war and torture) have also reacted by developing dissociative identity disorder. (Giller)

Laurie, the central character, was kidnapped at the age of four years and tortured by the couple, Bic and Opal who were victim of antisocial personality disorder. She is abused physically and mentally by the couple. There are no direct references of sexually abuse in the novel, but the person affected by antisocial personality disorders generally exploit sexually. She becomes physically and mentally weak. Due to her plight and fear of legal action, she is released after two years. But the inhuman treatment, which she received in two years, makes her psychologically disturbed forever. The way of torture narrated by the author Higgins Clark is like this:

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He slapped her (Laurie) so hard she fell backwards, and then as she scrambled to her feet, he'd lifted his arm and swung it in an arc, cutting that chicken's head off in one blow...

Then Bic had held up the head of the dead creature and pointed the knife at Laurie's throat, chopping the air with it, his eyes fearsome and glittering. In a terrible voice, held sworn that that's what happens to her if she ever talked about them. (151)

Due to the extreme harassment, anxiety, stress, low self-esteem and depression were permanently associated with Laurie. When the couple went out, they locked her in a basement, where her leg was tied to the pipe like animal. Her lonely life is full of sufferings and traumatic. She is powerless and helpless and was unable to stop or rebel the exploitation. The continuous process of abuse keeps her in mental stress, which unconsciously develops the habit of dissociation. As the couple was affected by anti-social personality disorder, they get pleasure while giving inhuman treatment to Laurie.

Fortunately, after two years, she starts living with her parents, but was unable to live fearless life. Laurie becomes panic and abnormal in the house due to the appearance of particular object, smell or situation, which gives her the sense of traumatic past. For example, knife in the kitchen. She also avoids her father or any other male character that means she was sexually abused. Parents were taking care of their daughter, but unfortunately, after a few years, her father and mother die in a car accident. Once again, she is totally collapsed and the incident increases the more grief in her life. Almost, all the psychiatrists agree that the person with dissociative identity disorder is unable to remember everything about the past. This is also right with Laurie. She is unable to remember incidents and events logically of her past life. After releasing from the custody of the couple, Laurie is unable to remember what actually happened to her. She does not remember her house and relatives. She likes to remain alone. According to Barry Braun, the psychologist, dissociation or splitting is the only means to get away from the rigorous state of mind. By the process of dissociation, the split personalities help to cope with the critical circumstances. It also helps to survive. In the same way, Laurie dissociates and tries to cope with her critical situation.

Laurie is dissociated into four alternate personalities – Kate, Leona, Debbie and Lee. Kate, the split personality, is protector alter which tries to manage temper and anger of Laurie. She is confident lady, who avoids the feelings of hurt, fear and shame. She has dominant nature. When Laurie is

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arrested for the charge of professor's murder, she supports and defence Laurie. She is aware of the psychological disorders of Laurie. Without her, it was impossible to Laurie to survive. Eventually, she convinces the authority that Laurie has not killed the professor Allan Grant. Sigmund Freud in his work *Interpretation of Dreams* explores that to fulfil wish, one split into a personality who has the capacity to manage the critical situation. Accordingly, Laurie splits in a personality which is dashing like Sarah. Even though the dissociative identity disorder is a painful experience, here the split personality Kate is helpful.

When Laurie was taking education in the college, she loves Allan Grant, who was Professor of English. But still her confidence level was very low due to fear, so to experience romantic moments in her depressed life, she consciously creates alter personality of Leona, who always writes love letters to the professor. One night Laurie, in the control of her alter personality Leona, goes to the house of Allan to express love but at the same time Karen Grant, wife of Allan, kills the Professor and disappears. There was always extreme conflict between husband and wife. Leona is frightened to see blood and dead body. Meanwhile the police reach the place and arrest her, who is subsequently saved by the alter personality Kate. Leona is passionate and romantic lady who helps to develop emotional and romantic feelings in Laurie.

When Laurie, in her childhood, was in the custody of the couple, she develops the alter personality of Debbie. Debbie was also four-year-old. She alters at the time of torture every time, as she has the capacity to face the adverse condition. This alters personality helps Laurie to survive in critical circumstances. According to Sigmund Freud, children learn better way of coping with stress or traumatic events. Laurie achieves this skill and gets dissociate in different alter personalities as per the necessity of the time. When Laurie's parents were died in a car accident, again to less the pains and suffering, she frequently splits in the personality of Debbie. Lee, nine-year-old boy is another split personality who helps to bring all the personality together as one. Sarah, elder sister of Laurie, takes Laurie to the psychiatrist, Dr Justine for treatment. The doctor takes efforts to cure mental disorders of Laurie. Sarah treats her lovingly, which also helps her to come at the normal stage. The end of the novel is happy and optimistic.

Horst and Hart in their article write, "Although the concept of dissociation had been described earlier, Pierre Janet" was the first psychiatrist to show clearly and systematically how it is the most direct psychological

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defence against overwhelming traumatic experience. He demonstrated that dissociative phenomena play an important role in widely diversion post-traumatic stress responses. [Van Hart and Horst, Journal of Traumatic Stress, Vol.2, and No.4 Page 399 Oct.1989 *The Dissociation Theory of Pierre Janet*]. This is true with Laurie as the dissociation has helped her to defence traumatic situations.

Kathryn Livingston, the psychiatrist, in her booklet entitled, *Understanding Dissociative Disorder* describes identity alteration as switching. She gives the process about the radical changes occur in the person's behaviour when he/she switches his/her identity. For example, the character speaks in different voice. In the novel, there are many examples of alteration and with it changes voice, tone and even attitude of Laurie.

Laurie's dissociation is also a psychological deficiency. She has gone through traumatic experience for a long period and hence according to theory of dissociation, Laurie's dissociation is nothing but defence mechanism in order to divert from the stressful situation. Her dissociation is a psychological strategy by the subconscious mind to manipulate reality in order to defend against feelings of anxiety and traumatic condition; otherwise it was not possible for her to remain alive. Laurie's unconscious mind use dissociation as psychological strategy to manipulate adverse circumstances or unwanted reality. Laurie's dissociation helps her to defend against feelings of anxiety and unaccepted impulses. Some psychologist scholars consider this type of dissociation as wishful thinking. Laurie dissociates in such a character, that its thinking or behaviour please her. Instead of appealing Laurie splits in different personalities.

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Obsession of Death: An Existential Reading of J. D. Salinger's *The Catcher in the Rye*

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Abstract:

The theme of 'Death' has remained one of the most discussed topics in the modern philosophy and most explored thematic concerns in the modern literature. As in the traditional notion 'death' was considered as a taboo, it has received very little attention in the traditional philosophy and literature. J. D. Salinger's *The Catcher in the Rye* can be seen as a testimonial text who in modern sense deals with the theme of death. The novel has explored the deeply buried anxiety of death in the mind of modern man and reflects classically how it affects his socio-cultural behaviour. All the social, cultural, philosophic and economic dimensions that contribute into the anxiety of death in the modern man's mind are explored in the present novel. The present paper explores Salinger's obsession with death and the existential philosophical pretext behind his exploration. The paper is divided into three parts – one is a short biography of Salinger; second deals with how existential philosophers deal with death in their significant discourses; and third is an analysis of Salinger's *The Catcher in the Rye*.

Key Words: Death, existential philosophy, anxiety, socio-cultural milieu

I

Jerome David Salinger was born in New York on 1st January 1919. His entire corpus of published works consists, one novel and thirteen short stories, all originally written in the period 1948–59. He enjoyed major critical and popular recognition with *The Catcher in the Rye* (1951), the story of Holden Caulfield, a rebellious boarding school student who attempts to run away from the adult world that he finds "phony". After *The Catcher in the Rye* he published *Nine Stories* (1953), a selection of his best short stories. He also published *Seymour: An Introduction*. In June 1955, at the age of 36, he married Claire

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Douglas, a Radcliffe student. In 1972, at the age of 53, he had a year-long relationship with an 18-year-old Joyce Maynard. He was also romantically involved with a television actress Elaine Joyce for several years. Around the 1988, he again married Colleen O'Neill (b. June 11, 1959), a nurse and quilt maker.

Salinger was very interested in Zen Buddhism, Hindu-Buddhism, and other Eastern beliefs. He borrowed increasingly from these traditions for his own work. Traces of Buddhism can be found throughout *Nine Stories*; particularly in 'Teddy', the closing story of the book. Salinger can be identified closely with his characters. He is endowed with various techniques of dialogue—interior monologue, letters, and extended telephone calls and other. Adolescents are featured in all of Salinger's work, from his first short story, 'The Young Folks', to *The Catcher in the Rye* and his Glass family stories.

J. D. Salinger is generally considered as one of the significant contributors of Existential literature whose literary corpus explores the basic questions related to human existence. His literary works reflects the thematic concerns like Existence Precedes Essence, Humanism, Individuality/ Subjectivity, Authenticity, Inauthenticity (Bad Faith), Freedom of Choice, Responsibility, Death, Absurd, Anxiety and Alienation. His preoccupation with the theme of death is so prominent that his protagonists live under the constant threat of death or most of their behaviours were shaped by the anxiety of death. This preoccupation also carries a strong influence of Existential School of thoughts. According to Existential philosophers, 'death' is the ultimate context for all human actions and an important source of the absurdity of life. Many existentialists like Kierkegaard, Heidegger, and Sartre offer different interpretations of this death awareness.

According to the existential philosophers the idea of death is dimmed down when we treat it simply as a natural fact rather than an event that evokes fear and anxiety. Existentialists assert that a proper understanding of one's death is not just a genuine experience, but also necessary to understand properly the nature of the world. The present paper deals with the theme of death reflected in J. D. Salinger's *The Catcher in the Rye*.

II

The subject of death receives a very little attention in the history of philosophy. In certain respects, existentialists are the first philosophers in modern times to recognize its importance and propose. For existentialists, death is not a physical event or biological process but the awareness that one is going to die. According to them 'death' is the ultimate context for all human actions and an important source of the absurdity of life. Many existentialists like Kierkegaard, Heidegger, and Sartre offer different interpretations of this death awareness.

Heidegger deals with the attitude of an individual towards death in his philosophical book *Being and Time*. According to him a full existential awareness of death is a necessary condition for authenticity. This awareness places the contents of one's life in a properly finite and first-person perspective. In this connection he points out:

Only by the anticipation of death is every accidental and 'provisional' possibility driven out. . . . Once one has grasped the finitude of one's existence, it snatches one back from the endless multiplicity of possibilities (435).

He thinks that in everyday life we exist as a stereotype which he defines as inauthentic. Thus, according to Heidegger, anxiety in the face of death shocks Existence out of everyday satisfaction and allows it to understand itself as a "finite freedom," In their philosophical treatises and in fictional writings, Existentialists' decisive fact about death is that each person must regard his own death as the paramount reality.

III

J. D. Salinger's protagonist Holden Caulfield lives a subjective perception of death as Kierkegaard and Heidegger viewed in their existential doctrines. He is preoccupied with anxiety of death and Salinger has made Holden's concept of death central to Holden's behaviour in the novel.

Holden's preoccupation with death means that he is always talking to himself about death or relating his reality and situations to the concept of death.

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Family and practically all human interactions are interrelated with death, from Holden's perspective. Even his story-telling can be linked to death, which ultimately leads to his preoccupation with death, a feeling that nearly overshadows the novel. Holden cannot abandon memories about Allie:

He's dead now. He got leukaemia and died when we were up in Maine, on July 18, 1946. You'd have liked him. He was two years younger than I was, but he was about fifty times as intelligent. He was terrifically intelligent. His teachers were always writing letters to my mother, telling her what a pleasure it was having a boy like Allie in their class. And they weren't just shooting the crap. They really meant it. But it wasn't just that he was the most intelligent member in the family. He was also the nicest, in lots of ways. He never got mad at anybody. (38)

Thus, Holden misses his brother, because their friendship and closeness guided Holden's life, or so, he believes in retrospect. Two years after Allie's death, Holden still feels bitter against the world, which is evident of his harshness towards others. He has not accepted Allie's death and will not accept that he himself is also going to face the death in future. This fact lays at the basis of Holden's behaviour that is, his inability to function in his family, school, and social life.

He, now, thinks that his preoccupation with death makes him to have an attitude that life is a game. "It prevents him from concentrating on those activities like day-to-day school chores which we don't extraordinarily think of as games but which, in the presence of death, tend to recede toward the unimportance we usually ascribe to games" (Rosen 549). In this case, Holden is not serious for his learning or being a meticulous student, because he is surrounded by phonies.

Holden's constant fear of ill-health, aging, death and his recurring search for an adult to help him are due to the loss of his brother. This fear of death is apparent during his trip to New York City, especially, while visiting the Museum of Natural History. His fear of sickness also surfaces while visiting his teacher, Mr. Spencer. Holden describes,

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The minute I walked in, I was sort of sorry I'd come. [. . .] there were pills and medicine all over the place, and everything smelled of Vicks Nose drops. It was pretty depressing. I'm not too crazy about sick people anyway. (7)

Holden frequently refers to Mr. Spencer as 'old Spencer' because he associates this man with 'old age and death'. He always relates cold with the death and the world as a cold place, because Allie's grave is a cold place in the cemetery. When the weather is nice, his parents go out quite frequently and sticks a bunch of flowers on Allie's grave. But certainly, Holden does not enjoy seeing Allie in that crazy cemetery. For Holden, it was not too bad when the sun was out, but unpleasant when it starts to rain. He feels it is awful, it rains on Allie's lousy tombstone, and it rains on the grass on his stomach. Holden associates rain and freezing with Allie's grave and his death. He also associates the cold with disappearing; when he in his way to Mr. Spencer's home. he describes afternoon as, a kind of a crazy afternoon, terrifically cold, and no sun is out or anything and he senses like he is disappearing, while crossing the road. When he rings Mr. Spencer's doorbell, he thinks, he is really frozen, his ears are hurting and he could hardly move his fingers. And while welcoming him, Mrs. Spencer asks him, "Are you frozen to death?" (5) It is now obvious to Holden that frozen means death. When in Central Park, he cannot find the lagoon of his childhood, so he asks its reason to driver, who answers that lagoons may be died by the chilled atmosphere. By knowing this, he becomes upset thinking that he also may catch pneumonia and will die. He imagines his funeral, who would be there, and how his mother and Phoebe would react to his death. Thus, it could be said that at any moment his fear of death paralyzes and prevents him from growing into adulthood.

Holden's preference for 'Being' over 'Becoming' is clear during his visit to The Museum of Natural History in New York City. In the museum, he is in his comfort zone, where nothing changes and the exhibition remains the same—viz., "the figures in the glass cases never change: the Eskimo is always catching the same fish and the deer keeps drinking the same water" (Matthews 86). The concepts of time and death are irrelevant in the museum and there is a permanency that provides Holden comfort; because reality does not have to

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change and Holden does not have to face death. In Mr. Spencer's history class, he gives students option to write anything about the Egyptians. Holden chooses to discuss Egyptians' secrets of preserving dead bodies. He chooses this topic for writing because the Egyptian tombs had a great appeal for him. At first sight, his essay about the preserving process seems innocent: "Modern science would still like to know what the secret ingredients were that Egyptians used when they wrapped up dead people so that their faces would not rot for innumerable centuries. This interesting riddle is still quite a challenge for modern science in the twentieth century." (11) However, knowing Holden's fixation with death, "so that their faces would not rot," demonstrates his desire for permanence. Thus, this process appeals to Holden because of the preserving element used in it, as a means against the natural dissolution of non-existence. It suggests that Holden is seeking at least symbolic escape from the reality of non-existence.

It is obvious that Holden's unwillingness to partake in a world will ultimately destroy him as it destroyed his younger brother. Allie's perfect image is the most important figure in Holden's life; it keeps him focused on death. The idea to keep himself aloof from the society is the central part of the novel, and it is the thrust for Holden's continual death wish. As Marsha Matthews maintains, "The severing of himself from the world" (87) his fear of death, alienates him from his classmates, teachers, and his friends.

Holden becomes clearly depressed of his utter dissolution, whenever he imagines his own death and that of Allie. There are two examples of his fear of dissolution that is disappearing. It first occurs, when he crosses Route 204 to get to Spencer's house, and second when he is crossing side streets, walking up Fifth Avenue in New York City. He has the feeling of disappearing:

Every time I'd get to the end of the block I'd make believe I was talking to my brother Allie. I'd say to him, Allie don't let me disappear. Please, Allie, Allie. And then when I'd reach the other side of the street without disappearing, I'd thank him. (198)

In the novel, there are more than twenty references of the death. Whenever he talks about war and even about his apartment at Pencey Prep, he

always relates the topic to the death. For example, on his way to the Wicker Bar to meet Carl Luce, Holden thinks about war, and he declares,

I swear if there's ever another war, they better just take me out and stick me in front of a firing squad. I wouldn't object. . . . Anyway, I'm sort of glad they've got the atomic bomb invented. If there's ever another war, I'm going to sit right the hell on top of it. I'll volunteer for it, I swear to God I will. (141)

The death theme continues when Holden discusses his dorm at Pencey Prep, "the kind in which you could get members of your family buried for about five bucks a piece" (16). When Holden wants to go out West, he mentions, "I might come home when I was about thirty-five, I figured, in case somebody got sick and wanted to see me before they died, but that would be the only reason I'd leave my cabin and come back" (205). Holden's great fear of death leads to moments of resignation—death. He ambivalently says, "I almost wished I was dead." two times in the novel. The first comes after his fight with Stradlater, when they are talking about Stradlater's date with Jane Gallagher. The second comes after the fight, when Holden goes to Ackley's room and asks him if he has any cigarettes. Ackley says, "No, I don't as a matter of fact. Listen what the hell was the fight about?" Holden does not answer him. On the other hand, he indulges in his own thoughts: "All I did was, I got up and went over and looked out the window. I felt so lonesome, all of a sudden. I almost wished I was dead" (48). Thus, in the novel, Holden constantly thinks of death. However, there is the only exception when he observes his younger sister Phoebe is on the carousel in the park.

From psychological point of view, Holden's constant remarks about death in the novel suggest his death phobia. It disregards the application of Kierkegaard and Heidegger's philosophy of death. Thus, psychological analysis might be right in the context of psychological criticism of the character. It is, nonetheless, valid to maintain that Holden does indeed exhibit a subjective view of death, which correctly places him in the Existential stream of thought. However, Holden's status as an existentialist does not depend on the only one

existential theme–death, but it requires more explanation of other additional concepts like alienation and authenticity.

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Queer Culture in R. Raj Rao's *The Boyfriend*

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Abstract:

The present paper focuses on the queer culture reflected in R. Raj Rao's novel *The Boyfriend*, which unfolds the life of a forty years old gay journalist Yudi in the metropolis of Mumbai. He is involved in a sex with different men, but his obsession with a Dalit boy called Milind leads him to reassess his feelings as well as his sexual relationships. He realizes that he desires to have continuous relationships with Milind, but an unexpected riot in the city causes the separation between them, which drives him to live in a phobia that he will lose his darling forever. His cravings are further coupled with the intervention of Gauri who is madly in love with Yudi and wants to marry him. R. Raj Rao presents a picture of unsentimental and multi-layered Mumbai City with all its cruelties, madness and complexities to show the physical and psychological cravings of the people who have face class conflict and cultural chaos. The depiction of tragic-comic gay love of Yudi and Milind not only disclose psycho-social approaches of people who search love in wrong places but also stumbling ways and jumbled hearts. The paper is divided in two sections. The first section analyses the novel and the second section concludes with some of the research findings.

Keywords: *homosexuality, gay, caste, love, sex, queer culture, The Boyfriend, etc.*

Section I

Published in 2003, R. Raj Rao's novel *The Boyfriend* unfolds the story of forty years old gay journalist Yudi and his relationships with nineteen years old young boy called Milind who belongs to the Dalit community. It opens in the year 1992, where Yudi is involved in a hurried sex in Churchgate loo; and immediately tries to escape from the scene as he is afraid of being caught while having a sex. Then he goes back to his flat, where he is involved in the sex with the strange men. However, he is obsessed with Milind and intends to have relationships with him forever. He even offers Milind the money so that he can take care of himself in the adverse situations of his life. Yudi's fear of being

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caught in homosexuality is further coupled with the obsession of Gauri who is madly in love with him. After some days, a riot breaks out in the Mumbai leading Yudi to worry for lower caste Milind. Thus, presenting the characters from different social backgrounds, R. Raj Rao succeeds in pointing out “with unsparing irony the realities of caste, class, religion, masculinity and the gay subculture in India” (Wikipedia).

The novel opens at a Churchgate station on a Sunday morning, the only day in a week free from the crowd of people. Yudi, the protagonist of the novel, always comes there for different reasons and one of reasons is that there is a loo which provides “twenty-four-hour supply of men; the amount of semen that went down the urine bowls was enough to start a sperm bank” (2). However, Yudi rarely succeeds there in his attempt to tempt men for having sex as he lives at Nalla Sopara, which is too distant from Churchgate and most of men refuses to go there with him for sex. But, today he has the keys of his mother’s flat, which is ten minutes away from the loo, as his mother has gone to attend the wedding of one of her relatives. Yudi strolls near the showcases besides the loo, where after some time, he sees a twenty years old boy scrutinizing the shirts on display. When he notices the boy, he feels that the boy has “all the characteristics that defined [his] type” (6). He goes closer to the boy and begins to touch the boy. When he notices that the boy is not moving his figures, he then tries to massage them gently; and finally moves to step three where “he brought his left hand towards the young man’s crotch and let his knuckles tap the soft part” (*ibid*). The boy has worn jeans; therefore, it takes a few seconds to locate for him. Further, he touches him softly:

No sooner was he touched there, then the boy started in fear. How could anyone be so shameless! He gasped silently. Yudi, ignorant of the boy’s confusion, drew closer. The odour of sweat from the young working-class body made his head spin . . . Yuk, Yudi burped. The boy abruptly moved away. (6-7)

Yudi purposefully ignores the confused state of the boy and drags him closer so that he can realise his motive. Perhaps, he has taken the silent gasping of the boy as his consent for whatever he is doing. In his confusion, the boy moves away and enters in the loo; consequently, Yudi enters following him. Yudi at first thinks that he might get a chance to persuade a boy for sex, but his attempts become fruitless as the embarrassed boy moves out and goes once again to the showcase. Yudi takes this opportunity to ask the boy whether he would like to move with him; and as the boy approves, he takes the boy to his mother’s house.

While going the boy reveals his name as Kishore Mahadik to Yudi and further tells him that he is in search of a job. When he points out the fact that Yudi lives in posh area; Yudi diverts the subject so that he will not ask money for sex. He then asks Yudi which language he speaks in the house. Yudi replies: “English . . .” then quickly added, ‘Hindi’” (10). His manner of adding Hindi quickly in the list of languages he speaks shows his fear of being treated as a superior and avoided by Kishore to establish sexual relations with him. Because English is spoken by upper-class educated people in India; and the middle and lower classes prefer to speak native languages. Alok Gupta, in his article entitled ‘Englishpur ki Kothi,’ has pointed out the way language emerges and creates sexual identities. He points out his alienation in the working class kothi because of his English speaking. He further writes: “I may also be a homosexual, but I was different. I was a cunning ambassador of the English-speaking people. Not just that, I was from an exclusive, inaccessible-to-all and English-speaking domain called ‘Englishpur’” (124). The socio-linguistic differences presented by Gupta helps to understand the relationships between Yudi and Kishore.

The fear of homosexual relationships is constantly evident in the novel as when Yudi reaches to the apartment of his mother, a Sindhi gentleman, who knows Yudi and his mother, asks him about Kishore; and Yudi replies him that Kishore is his servant and he has “[b]rought him to Bombay Hospital for cataract surgery” (Rao 11). Yudi not only tells the gentleman that Kishore is his servant, but he also explains the reason why he has brought him there. When Kishore asks him why he called him servant, he clarifies that it is only to shut up the man from the next questions. His attempts of escaping from the further enquiry and hiding Kishore’s identity show his fear of being caught in the homosexuality. It also reveals that fact that the concept of homosexuality and gay culture is not rooted in the country like India where there are only conceptions and codes of heterosexual straight society.

Yudi adopts a cautious way while having a sex with his male partners. He blindfolds them while taking to the house so that they cannot see the way and reach second time there after intercourse for demanding money. He even offers them to penetrate which can provide them the sense of superiority. Avoiding humiliation of his male partner, Yudi tries to create a perfect queer cultural world that gives an opportunity to each one involved in gay sexuality. Yudi has formulated his theory of gay sex on the basis of his years of experience of homosexual relations. He offers his opponents an active role in bed so that he can remain safe afterwards from their demands of money or later assaults, which can be the result of humiliation, they feel when they remain passive in the

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bed. The sense of lower dignity constructed because of the passive role cannot be overcome or replaced by the expensive gifts like wristwatches, walkmans, sneakers or money. The submissive role only gives them the feeling of being hijra and the masculine characteristics like heroism or bravery does not permit them to become hijra. The feeling of emasculation leads them to become violent and its results can be seen after the intercourse in the form of violent attacks or demand for money. Hence, Yudi offers them active roles in the bed which give the sense of dignity.

Yudi's homosexual nights are different from the daily routine of his life. Whenever he takes someone home, it is past midnight that he takes the man to bed and then early at the morning asks him to leave. He never "want[s] to start a new day with last night's face" (29). He also picks up his lovers from different places including loos – a place of chalu, street-smart guys – and Azad Maidan – a place of straightforward men. He is so much addicted of the gay sex that he even involves with unusual people at unusual places. However, the loneliness that he feels at the middle of his age shows that homosexuality cannot provide solutions to cope up with the solitude of the life. There cannot be also a genuine feeling of love between the men. Furthermore, the philosophical foundations and ideal rules of Indian society do not accept the homosexual love relationships. The novel raises the question that "how could an affair that was based on the deceit blossom into a thing of beauty? Lies where what thieves spoke; gay love in India thrived on lies" (*ibid*). The question points out the status of gay love in India which is based on the unreal foundations of the relationships. Gay sexuality can only provide erotic pleasures, but it cannot suggest a solution to the alienation that man feels without any company of other human being, especially a woman who fills up the life with love and compassions. The novel shows craving of a gay man for the male life partner in the normal or so called straight heterosexual society, which do not allow gay love relationships. At this stage, the perfect picture of homosexual society, which is created in the beginning of the novel, where Yudi offers an active role to his male partners in the bed, is also shatters into the pieces. The efforts that Yudi take while having a sex by offering to penetrate his male partners – in a way giving dignity to the masculine characteristics in another man – are now limited only to the intercourse.

As the thoughts of his past life and isolated future come in Yudi's mind, he becomes very much sentimental; and, he even weeps in his mood of solitude. He feels that there is no one who can be called as his own. Soon he remembers Kishore and realises that he is about to fall in love with him. The eight months have been passed since their intercourse, but during the period, Yudi has

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remembered Kishore for so many times, especially when he enters in bathroom. He thinks to establish relationships with Kishore forever; and he “would pamper Kishore like a son by day, lover by night” (40). He decides to go to Mahim next day, search for Kishore’s address there, and put down his proposal. He even determines to convince Kishore if he turns down the proposal by taking him to the shopping mall and asking him to purchase necessary things he wants. However, when Yudi reaches to Mahim next day, to his surprise, there is no Kishore Mahadik living in the Transit Camp at Mahim.

After some days, one Friday afternoon, Bhatnagar, the editor of *Metropolis on Saturday*, calls Yudi, where Yudi is introduced to an upcoming painter Gauri. Bhatnagar asks Yudi to write a review over her paintings that she is going to exhibit on Monday. Yudi realises that Gauri is fallen in love with him instantly in the first meeting and is kissing him with her eyes. When Yudi reaches to the exhibition, he is fallen in love with the waiter who is serving there. He finds more interest in him than Gauri or the painting in exhibition as the “fellow exuded sex from every pore. He was more beautiful than all the paintings on the wall (that he glanced at curiously)” (45). He ignores Gauri who is lost in her admirers and when she tries to attend him, he attempts to get rid of her and tells her that he likes to respond the paintings intuitively. Gauri call the waiter to serve Yudi, where he tries to caress the fingers of waiter which shows the different ways Yudi employs to seek homoerotic pleasures. His finishes his review with positive remarks which satisfies Bhatnagar, leading him to invite Yudi for cocktail party.

At the cocktail party, Gauri meets Yudi and exposes him that she knows truth that he is attracted towards the same sex. Yudi is very much drunk there, so she helps him to reach his house; and then takes the advantage of it and reaches one night to his house to spend the night with him. However, as he is afraid of women and their tricks, refuses her and sends back to her houses. After she leaves, he feels that his behaviour is like a schizophrenic man and begins to feel sorry for her. He also senses some kind of scheme in her help which leads him once again to raise a question about true love relationships: “Was there no one in the world who could love him without exploiting him? Or was love by its very nature exploitative? Wasn’t he too an exploiter of all the young men he slept with . . .?” (59). Next day when Gauri calls him, he promises to meet her at The Wayside Inn, where she tries to convince him that she desires to have platonic relations with him and further invites him to her house on her birthday to prove what she really means the idea of platonic love.

On the next day, Yudi goes to the office of *Times* to collect his lost cheques, where while returning, he finds Kishore in a long queue of people. Kishore tells him that he now works as an office boy in Medium Advertising, Bora Bazaar and promises to meet at six o'clock next day outside his office. When he meets Kishore next day, he becomes very much sentimental and asks Kishore: "Where have you been all this while? I've been waiting for you. How long you have taken to come!" (73). Kishore reveals that his real name is Milind Mahadik and he belongs to the lower caste community. However, Milind's untouchable caste does not matter for Yudi. He expresses: "May I kiss you on the mouth?" . . . It was his way of demonstrating that he cared two fucks if Milind was a Brahman or a Bhangi, whose ancestors cleaned the shit of others" (74). He tries to show Milind that for the homosexual man like him, caste is not very much important as the "more down-and-out Milind was, the more they would click. Outcastes, after all, can only expect to be friends with outcastes" (74-75). He attempts to reinforce the spirit that there is no caste of the gay men. While going back to home, they decide to meet every Friday in a week. Milind further warns him to wait for him few buildings away from his office so that no one can see him in Yudi's company as it may become dangerous for his job. Milind's warning to Yudi shows his fear of losing job which again underlines the status of gay love relationships in India.

Milind tells Yudi how he survives in the riots after the demolition of Babari Masjid where his life was almost in trouble because of his lower caste. He further asks Yudi to eat his half eaten wafers in order to check, being a Brahmin, whether Yudi has any problem with his untouchable status, but Yudi clarifies to Milind that there is no difference between the people belonged to lower category and homosexuals as both are untouchable in the heterosexual society. Therefore, there is no difference between Yudi and Milind, even though they belong to the category of Brahmin and Dalit respectively. In fact, Yudi wants to create the ideal homosexual society where each male can be given a chance to show his heroic or masculine characteristics of making a love. Yudi explains that there is no caste or religion of gay people; but homosexuality itself is a caste and religion for them. However, the real world is too different from the idealism of Yudi as he is not aware about the sufferings of lower class people who live in marginal position. This marginality of Dalit caste people is reflected in the fear of Milind when the issue of Babri Masjid was on its verge, where he was trying to keep himself safe from the communal riots emerged between Hindus and Muslims. Being a lower caste person he always fears for his existence; the fear which has not been experienced by Yudi because of his Brahman caste. When Milind fails to

understand the logic of Yudi, he clarifies to Milind that he belongs to the same caste of Milind as the straight people are Brahmins – always superior in the society and live according to the social codes – and gay people are Shudras – continuously living at the marginal position in the society dominated by the straight people and their standards of living. The reason behind their cordial relations is that they both are homosexuals. Yet, the illiterate Milind is unable to understand the intricate arguments of Yudi and suspects Yudi's sense.

Yudi is so much possessed with the homosexuality that he cannot afford to waste the time and he cannot resist his passions. He is involved so much in the homoerotic pleasures that he starts to enjoy it in the bar without being afraid of the intervention of people. On the other hand, Milind is aware about the ways of the Indian society and therefore refuses to respond to the demands of Yudi in the bar. When Yudi asks him if he does not love him; he answers: "I do, but I don't take in the mouth. I don't take it in the arse either. I don't mind fucking you, but not here. Let's go to your mother's house" (82-83). Yudi not only wants to love Milind, but he also wants to have the possession of him forever. He does not want to share Milind with anyone else. His possessive behaviour is visible when Milind reports that he would like to respond the advertisement given in the Gay magazine called *Bombay Dost* for the same sex partners so that he can check the reality of it. When Milind says that:

... in his opinion, all those ads in *Bombay Dost* were fake.

'In that case, respond to one of them and see for yourself, Yudi told him.

Milind suddenly felt inclined to take up the challenge.

'You won't mind?' he asked his lover.

'Not as long as you don't get serious about it.'

'Why, are you jealous?' Milind giggled.

'I'd swallow rat poison,' said Yudi dramatically ... (86).

Though Yudi dramatically says that he will swallow rat poison if Milind thinks of a homosexual affair with other men, he really reveals his inner feelings and his passions for Milind are becoming more and more stronger. He gives more privilege to Milind than anyone else in his life including his relatives. It is seen in the novel when his mother asks him to meet her cousin, who is settled in US and is now in India; and at the same time, he promised Milind to receive, who is moving to his house. He is trapped in the dilemma and even tries to avoid meeting his mother's cousin. Then he decides that he will take Milind and, on the way to home, he will meet the old uncle. When he reaches to the hotel, he tries to

escape as early as possible. While meeting, he keeps “looking at his watch and farting. Milind was the only thing on his mind; he wished he could smuggle out a few sandwiches for his hungry mate to eat on the train” (97). His way of dealing with the situations and every time thinking about Milind shows his strong passions for him.

Yudi and Milind enjoy their stay together in Yudi’s house, which is now for them a ‘mate house’. Yudi feels a week’s period as a delightful holiday in the company of Milind. They both become very much familiar with one another and even get married. It has become a historic moment for Yudi as both of them promise one another “to be . . . humsafar . . . till death do us apart” (107). However, the promise that Milind made shatters into the pieces within a very short period as his family chooses to marry him with a girl belonged to his own category; the event that leads Yudi to crave for Milind. The separation with Milind makes Yudi to lead the life in distress. He becomes ill and with each passing day his situation begins to worsen. He remembers the happy moments that he shared with Milind, which again makes him sick and he begins to cry. After few weeks of separation, Yudi gives up the hopes of Milind’s return. He searches Milind everywhere, but it becomes of no use for him. He even asks Milind’s brother to call him whenever Milind returns to the house; but there is no reply from him. All these things together make him hopeless person. Unexpectedly, he gets a call from Milind, who informs Yudi that he intends to return and also wants money in exchange of sex. At the end of the novel, Yudi finds his days of happiness as his boyfriend returns to him.

Section II

The novel *The Boyfriend* perfectly catches the homoerotic feelings of the people in the unsentimental metropolis like Mumbai with a dry humour and irreverent style. It depicts “an unsentimental Mumbai – a crazy, cruel, layered and labyrinthine city, both physically and psychologically, full of cultural chaos and class conflict, where people . . . pushing their luck, looking for love in all the wrong places” (Web.indiatoday). The protagonist of the novel craves to fulfil his erotic motives, but at the same time is afraid of the society in which homosexuality is not accepted. Though gay or homosexuality is a new type of category, a prevailing culture, it has been categorized like the castes which are traditionally called as untouchable. The issues of caste, class, culture and masculinity have too much importance in the Indian society where the codes of each have still existed, homosexuality is a crime. Hence, Yudi lives in fear and

avoid accepting openly that he is gay, but at the same time, he knows that he cannot form successful relationships with the women like Gauri.

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Hybridization and Homogenization in Hari Kunzru's *Transmission*

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Abstract:

The present paper deals with hybridization and homogenization reflected in Hari Kunzru's novel, *Transmission*. In the age of globalization, the world is witnessing a deconstruction of cultural distinctness; blurring of national identities; and all-inclusive socio-cultural homogenization. These socio-cultural changes also influence the contemporary literature, which becomes global and rejects the geographical, social and cultural distinctness. Hari Kunzru's novel *Transmission* can be seen as one of the best examples of such kind of global novel that delineates the transnational characters and picturizes a global space. In the present novel, he minutely depicts the process of cultural hybridization due to the process of globalization. His characters can be recognized as culturally hybrid characters as they show a strong affiliation to the international community instead of associating themselves with geo-politically characterized and categorized social group. The present paper is divided into two parts, one is the conceptual understanding of hybridization and homogenization; and second part undertakes the analysis of Kunzru's novels in terms of its depiction of cultural changes happening in the contemporary period.

Keywords: hybridization, homogenization, globalization, cultural distinctness, etc.

I

The process of globalization is basically associated with the field of economics as it initially related with the process of internationalization of trade. But the internationalization of trade changes the face of the world as it influences every endeavour of modern man. Therefore, in these years 'globalization and culture' becomes a popular theme in the disciplines like Cultural Studies, Sociology, History and Political Science. Mass migration for the trade generates the hybridization in culture and the homogenization of language.

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The literature of the period demands a new model of analysis which is despite of any specific culture or any specific perceptive frame of a nation. The international exchange of culture and the social relations bring a new sense of universalism which creates the literature not for the limited audience but to appeal the world. The authors of the period have an exposure of multiple nations and different cultures. To gain their literary motif they can use a symbol from any cultural context and which can be understood in any social situation. Indian literature in English is no more only a literary tradition of India but on the contrary it is the literature of the world. The statement can be proved in the context of Booker Prize winning Indian authors Salaman Rushdie, Arundhati Roy, Anita Desai and Arvind Adiga. A glance at the list of the names of Booker Prize Winning authors reveals that these authors are belong to different socio-political background and they are the residence of different continents. The popularity of their works is not depending on their national, ethnic and racial origin, in which cultural frame they are writing or what is their political and social orientation, but it depends on the universally appealed thematic concern, identification of their feelings with the contemporary social philosophy and the secular, all compulsive vision. This universalization of the literature eradicates the cultural differences. The metropolitan cities like Mumbai, Bangalore, New York, Langdon or Paris are emerging as a cultural hub where the different cultures were amalgamated with each other and create a new cultural identity which at the same time can be identified with every culture and cannot be specified with any particular culture. Thus, the culture of India was being transformed by new possibilities generated by the international trade and the advanced mediums of transport and social exchange. Steve Derné very effectively writes in the preface of his book, *Globalization on the Ground: Media and the Transformation of Culture, Class, and Gender in India* (2008) about the changes he observed in two Indian cities Banaras and Dehra Dun – in his visit after fourteen years. In the second chapter of the book ‘Culture, Structure, and Psyche Understanding Globalization and Cultural Change’ he investigates the fundamental relation between culture, social structure and an individual’s psyche. According to him all these three social and mental entities promote each other in the social condition of globalization. Free flow of transnational people and free exchange of ideas erode the cultural differences. The deconstruction of cultural differences is not just a social phenomenon or an activity of a social group, but it is in fact begins in the layers of an individual’s psyche. It is related with the emotions and the self-conceptions of an individual. The terminology ‘cultural exchange’ is used popularly in the context of academic discussions. The

process of cultural exchange cannot be understood superficial as it has the multiple layers of meaning. The introduction of different cultures to a specific location means not the cultural exchange but the acceptance of it is very necessary in it.

The sense of cultural aesthetics is also influenced by another significant agent–television–which is more popular than any other medium of contemporary period. The channels like Fashion TV, MTV and VTV cultivate the new fashion trends in the young generation however, the 24 hours’ new channels cover the news from all over the world. Hollywood movies expose the cultures of different nations. All these cultural changes have influenced the literature, as it is not culture or location specific. It uses a flux of a space where hybrid identities were sustained in the creolized culture. In this space the symbols can be drawn from any set of cultural codes but signifies the meaning which is accepted in the frame of contemporary perception. The characters therefore either accept the hybrid identities or face the problem of assimilation. The reactions and responses of these characters cannot be assumed on the ground of their cultural origin or national belongings. The characters of such kind of fiction may follow the costumes of his home tradition but it is also a reaction to the process of eradication of cultural differences which is the contemporary social situation. The gender roles are also under the process of deconstruction. The sexual orientation is no longer depending on the biological identity as a male or female. The secularism in politics and equal opportunities in trade have also banished the ethnic and racial biases related to the discourse analysis. Thus, in the light of above discussion it becomes apparent that the fiction of globalization requires a new model which has provision of the assimilation of different cultural signs and which is despite of any ethnic, racial, gender biases. In the present paper Hari Kunzru’s *Transmission* is analysed as it testifies the claim that the process of globalization has generated homogenization on the grand scale that will deconstruct the distinctness of cultural identities and merge it in a singular form of consumer culture.

II

Hari Kunzru’s *Transmission* reflects the culture which is under the process of hybridization and homogenization. Arjun Mehat’s migration to America is the first important sign in the novel which suggests that the culture reflected in the novel is the moving towards the homogenization as the characters of the novel like to listen a mix by Dj Zizi, the resident at Ibiza super club Ataxia or prefer Australian style of tandoori cooking; or dream to be

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successfully installed in California. The most important agents of cultural homogenization – the films, Television and other sources of audio-visual transmission – are apparent in the novel from its beginning. The internet transfer of audio-visual data cultivates the culture of the world into a single homogeneous entity.

In the novel it is observed that there are two generations – old and new – which represent the different cultural taste. Arjun is looking forward to adopt the homogeneous culture of the world in which he has to prove himself a good employee in the professional context and a successful man in the social premises whereas, his mother represents a stereotype of an Indian mother who cares much for her child and look after all his needs. His mother's thought about America reflects the traditional perspective to look at the culture:

America, unhandily located several thousand miles away, was known to be populated by females who would never dream of searching a collar, and whose well-documented predilection for exposing flesh, drinking alcohol and feeding ground beef to unwitting Hindu boys was nothing short of an international scandal. Hardly the place for her beta, her unmarried 23-year-old baby. (16)

These thoughts underscore a cultural difference which is further absent from the narrative. Kunzru highlights this difference in order to point out how these differences were erased from the contemporary cultural scene. A techno savvy man always thinks a distance in the terms of the time of travel, it requires through airways, whereas the traditional people think it in the terms of miles. This difference in attitude should be understood in the context of generation gap. For Arjun's mother America is a place where women were expected to explore every taboo from drinking alcohol to having a sex scandal. Another thing which should be noted here is that the response of old generation to Arjun's decision to go America. His mother, father and even his elder sister cried as their beloved Arjun is parting form them for the glittering world which they once had dreamed. But in their crying, they are proud that their son is going to settle in America. On the same day his younger sister is also get appointed but her parents paid very little attention to her appointment rather ignore it as a list important matter. Their attitude towards a girl child is also a part and parcel of Indian culture in which women were discriminated. She also holds a good job in a multinational company 'Dilli Tel', a call centre in the city in which she is expected to sit in the hot seat and provide service and support to Customers of

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Australia's biggest power company. But she gets the reactions like – "Her mother asked why she needed a job at all", (18) whereas her father shows disbelief that Australian customers will call to an Indian call centre. These responses should be interpreted as the cultural responses of a traditional thinking Indian to an inevitable force of westernization. Her mother wants her to adopt the stereotype of an Indian woman who is supposed to stay at home whereas her father thinks that the business that should be carried out in call centre is impossible. This should be noted here is that the call centres, multinational companies, telecommunication and NGOs have constituted the new cultural premises but with the certain resistance from the indigenous cultural entities. All these commercial factors bring new ways to live life in which the people rely on the scientific reasons and conduct most of their personal and social actions by the use of technology. This is the major cultural shift of India where the scientific reason gets priority over religious faiths. This shift is also an effect of globalization on Indian culture. As people exposed to the western knowledge, they start adopting the western methods of knowledge making. The social and familial behaviour and the intrapersonal relations are also under change as they were the mixture of Indian and western social codes. When Priti gets negative response from her family to her decision to join the call centre, she angrily reacts that "I hate you! I hate all of you!" (18) This reaction to the elders of the family is not acceptable in the traditional Indian context. In Indian families, children especially daughters get limited 'freedom' to take decisions about their lives. Mrs. Mehta thinks that the reaction of her daughter is due to the exposure of western culture through television. She thinks – "This is what comes of too many TV channels. MTV, lady fashion TV, this, that and what all TV. No daughter would have spoken to her father in such a way when we were having *Doordarshan* only." (18-19) Mrs. Mehta rightly points out the causes behind the changes that she notes in the social behaviour of the younger generation. *Doordarshan* is a public service broadcaster started in 1959 as a division of *Prasar Bharati*. The channel broadcast the programmes in Indian languages or dialects and provides a platform to the diverse cultures of various region of the country. This is also an appreciable effort of central government to preserve the cultural diversity of the nation, but in 1991 private televisions were allowed in India and these channels widen the scope for spreading the Western culture. Thus, this textual reference should be interpreted in the light of these changes happened in the history of broadcasting services in India. It shows how television services changed the social and cultural atmosphere of India and lead her culture towards the homogenization of global culture.

The discourses written in the context of cultural studies reveal that 'Americanism' in every sector of human life contributed in the homogenization process. America is not just a nation but it is a dream of a prosperous life for the third world countries. Arjun represent a third world personality who is dreaming for the material prosperity in America. This dream becomes true when he enters into Silicon Valley where one can realize his dreams into reality. Throughout the novel Arjun describes the foreign scenes with great interest and curiosity for the new. The new glittering life in America is not so easy for the new comer like Arjun. In India he was committed for \$50, 000 a year but in reality, it was a trap in which he has to work on the payment of \$500 a month, half of which would be taken back as a rent for the house-share and if he wants to go back, he has to pay \$ 10000 for inconvenience of the company. But besides these difficulties Arjun feels happy as he is living his dream in America. It is the attraction of the new generation of third world that gives the chance to the developed countries to exploit the skills and intelligence on the low wages. This new sociological problem which has a global scope is due to the gulf between poor and rich countries. Since the rise of industrialization in America, it remains a centre of exploitation of the workers from poor countries.

But soon Arjun comes to realize that America is just an illusion that cannot be realized in reality. He very innocently gives response to the world around him and instead of realizing its real nature considers his suppositions about it which leads him towards the disillusionment and becomes a cyber-terrorist. He gradually shifts from an Indian stereotype of 'good boy' to the media image of American 'bad boy' who eats beef pork products and have a free sex culture. On the internet network he meets to Christine, a software engineer for Firewall Company. She reprints American young generation who only thinks in the terms of loss and profit and as a result they are emotionless professionals who get success in material matters but at the same time have to face frustration on the emotional ground. The contemporary American culture allows them to live life as they want – tattooed themselves as a fashion statement, live in relations, enjoy sex, and remain alcoholic. Christine lives with Nicolai without any tie of social-institution like marriage which is absolutely unacceptable in India but in America it is normal social behaviour of the younger generation. Without any emotional engagement Christine also enjoys sex with Arjun but he on the other hand attempts to find an emotional mate in hostile America. Thus dreamy, romantic, and emotional Arjun gets set back in his commercial life along with the emotional engagement. He expects a human compassion from Christine. He wants her not as a sex partner who will satisfy his lust but more than that he

wants a girlfriend who will share everything with him and make him feel comfortable in the foreign land of America. But in the course of the novel he comes to know about the practical attitude of Christine about life. On one occasion Christine reveals that she also has sexual relations with women friends which Arjun defines as 'bisexual'. This scientific definition of her sexual status makes her angry and in the rage of anger she reveals her attitude towards life. After this event Arjun's thoughts about her had "undergone a transition. The sounds that seeped through the partition wall had flayed away a skin of romantic possibility. He understood now that there could never have been true love between them, not as he had pictured it: Radha and Krishna, Devadas and Parvati, Raj and Bobby. Only after the illusion was crushed did he admit to himself he had considered it at all" (82). This comparison suggests two different cultural spaces or two different social codes of sexual behaviour in the society. In Indian context lesbianism, homosexuality, free sexuality, public nudity or even the pre-marital sexual relations are unaccepted or rather seen as social offence, whereas all these things are the normal part of everyday life of America. They get educated about sex in schools whereas Indians treat sex as a taboo subject even among adult social gatherings. Arjun was exposed to all these taboo subjects and even further had a sex with Christine. This can be interpreted as a cultural metamorphosis of Arjun. Further the reality of the commercial world of America becomes harsher than ever as he gets termination order from company. Christine thinks the situation as an opportunity to get relieved from the emotional burden of Arjun, so she clearly admits to him that –

In a world of illusion, you have to ask questions. You have to doubt, systematically. Other people may act real. They may behave as if, like you, they are animated by internal processes. But you never know. Some of them are just machines.

'You're supposed to love me.'

'I'm sorry but I don't know what to say to you. It's not supposed to be any way. Things are how they are. This is just how it is.' (103-104)

This small piece of conversation between these two characters is sufficient to understand the difference between their personalities. Arjun lives life in dreams and suppositions whereas Christine is very practical and professional. Thus, the story of Arjun Mehta is a story of east-west encounter. The clash between two cultures, the amalgamation of social identities and the evaporation of the cultural origins are the thematic concern of the novel which constitutes a globe

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without any barricades and differences. The force of globalization generates very strong engine of homogenization which deconstructs the cultural identities into a neutral space where the body drives get priority to the cultural entities. The things become more material than spiritual or emotional. Arjun eventually defeated by the harsh commercial policies of economic boom of America and turns into the cyber-terrorist who generates the viruses.

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Societal Collapse and Psychological Trauma in *The Drowned World*

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Abstract

The present paper analyses and interprets the societal collapse and psychological trauma depicted in *The Drowned world* from the perspective of ecocriticism. The present novel received wide critical attention from various perspectives being in the category of science fiction and genre of speculative literature but the thematic study of societal collapse and psychological trauma is not done in order to throw light on the concern of ecology for human existence. The novel is about the post-apocalyptic scenario of ecological decay which presents dismantled fictional picture of London's social arrangement and the psychological transformation being triggered in those who left behind by ecologically imbalanced pattern of environment. Depicting the picture of societal collapse and psychological trauma Ballard intends to foreground the ecological values which are relevant in the present scenario of global warming.

Key Words: ecocriticism, psychological trauma, society, apocalyptic, human existence, etc.

I

The story is about a team of scientists who stay in flooded, abandoned London to observe ongoing environmental developments for their research. They are accompanied by armed forces to protect people and vacant the place in order to move the mass towards the north. It is depicted in the novel that the atmosphere of the earth is radically altered due to solar radiation flares and as a result of it heat is at its peak. The growing heat and humidity trigger the process of melting ice caps which transforms most part of world uninhabitable. The setting used in the novel is London which is beneath the surface of the water and what visible is topmost floor of few buildings. The culprit of post-apocalyptic drama being depicted in the novel is climate change which was current issue at the time of its publication therefore the novel is considered as founding text of literary genre known as climate fiction. Like other apocalyptic fiction of J.G. Ballard, the story of the present novel also revolves around a major "natural"

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change in the environment of the earth. The novel, in order to project post-apocalyptic future, depicts how the global warming has triggered uninhabitable situation in most of the part of the earth and consequentially the world is reverting to its prehistoric environment.

This novel being ecological novel devotes most of the pages to explore on ecological destruction and consequential socio-political collapse. The novel, instead, depicting elaborative account of environmental decay, gives much more preference to the picturization of socio-political collapse, as the novel is about post environmental decay. The novel from the very first chapter starts to explore on societal collapse. The novel opens with unbearable heat at testing station in the south London of which most areas are sinking in water with tropical jungle. There are few scientists with military soldiers left. Riggs is the in-charge of the mission who gives all freedom to Kerans and Bodkin to work and keeps "busy himself with the jobs of mapping the shifting keys and harbours and evacuating the last inhabitants". (7) With such reference it becomes clear that the prevailed climate is not favourable to the human beings so military soldiers are trying to shift people to the safer place. Most of the people unwillingly left the place and those are left behind will have to abandon the place due to environmental and societal collapse. The chapter also throws light on the socio-political collapse as the title of it, 'The coming of the Iguanas', suggests that the world is dominated by new species with new environment as the socio-political system of civilization has sized its existence. Being biologist, the team of scientists set out to note their observation in the south and during their journey they observe many scenes of socio-political collapse.

The bulk of the city had long since vanished, and only the steel-supported buildings of the central commercial and financial areas had survived the encroaching flood waters. The brick houses and single-storey factories of the suburbs had disappeared completely below the drifting tides of silt. (11)

The above paragraph reveals that most part of the city has lost its existence in sever natural calamity of flood and the place which was once hub of civilization is no longer remain. The ruined images of the houses make clear reference to total annihilation of social civilization. The steel-supported buildings of finance and commercial complex are the sole stresses of civilization.

As the plot of the novel moves further, it explores the pictures of societal collapse. It is depicted that extreme heat is increasing day by day and making the human life impossible. The high temperature and encroaching tropical jangle

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generate the fear of survival among human beings. Therefore, the world witnesses mass migration in search of safe place. The situation is described as

All over the world, mean temperatures rose by a few degrees each year. The majority of tropical areas rapidly became uninhabitable, entire populations migrating north or south from temperatures of a hundred and thirty and a hundred and forty degrees...During the next thirty years the pole-ward migration of populations continued. A few fortified cities defied the rising water levels and the encroaching jungles, building elaborate sea-walls around their perimeters, but one by one these were breached...Cities on higher ground in mountainous areas nearer the Equator had been abandoned despite their cooler temperatures because of the diminished atmospheric protection. (13)

The situation all over the world depicted in the above paragraph reveals how the environmental disaster makes the human existence impossible as most part of the world become uninhabitable and migrating to safer place in order to protect their lives from high temperature. It is also seen that every attempt of made by people to overcome nature fails and they are badly witnessing the socio-political collapse. The socio-political collapse portrayed in the novel does not seem artificial or digressional rather it makes organizational whole with the consequential hazardous outcomes of environmental disaster. The novel by depicting imaginative societal collapse in the post environmental degraded time seems to convey a message to humankind at large that if we do not stop unnecessary interference in the cycle of environment then the day is no long when we all would be on the verge of diminution. The novel does not just limit its depiction with the pictures of mass-migration and uninhabitable panorama, it goes further and depicts the other facets of social and political collapse resulted from environmental disaster. It is seen in the plot of the novel, Riggs, while leaving towards the north along with his soldiers of the unit, convinces Beatrice, Kerans and Bodkin to move at the safer place before circumstances become worst, but they have refused and stay behind. After some days at the lagoon unusual happenings start and in this uninhabitable place they see the boats and ships with various machineries which were once not permissible. It is described as

Kerans guessed that this was the group's depot ship, and that they were engaged, like most of the other freebooters still wandering through the Equatorial lagoons and archipelagos, in pillaging the

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drowned cities, reclaiming the heavy specialised machinery such as electrical power generators and switchgear that had been perforce abandoned by the government. Nominally such looting was highly penalised, but in fact the authorities were only too eager to pay generous price for any salvage. (55)

The above paragraph makes clear how the government becomes paralyzed in the wake of ecological disaster. As the people migrate by abandoning their native place and government is also helpless to work against natural calamity, the chaos is prevailed everywhere. The social system is totally collapsed and no longer symmetry remains in political system. In such circumstances there is no hold of government. As a result of it, people start looting fearlessly the machineries and objects which are under government custody.

The chapter of the novel entitled, 'The Ballad of Mistah Bones' and 'The feast of Skulls' is crammed with detailed account of the anarchy and chaos prevailed in the society. Strongman and his men are the prominent figures of these chapters who practice their illicit activities by looting and murdering people in the wake of natural calamity. They can easily manipulate and bully the people like Kerans, Beatrice and Bodkin. Strongman cruelly practices his power in absence of political system.

II

The dismantled symmetrical structure of society, unbearable heat, uninhabitable land, reversing pattern of environment and continuous fear of extinction create psychological trauma in the minds of major character. This feeling of chaos and fear is depicted through the characters, like Bodkin and Kerans, which, in turn, represent the feelings of fear and confusion of mankind at large. There are many incidences of confusion and fear which are described in the novel as aftermaths. Once Bodkin sees water around him and he cannot grasp where he is. So with confused state of mind, he asks Kerans where they have arrived. Life threatening circumstances around create such psychological trauma that the characters cannot make perception of familiar places. Then Kerans assures Bodkin that the place is familiar to him and most of the part of it is called London.

Due to continuous psychological trauma, the behavioural pattern is altering in most of the species including human beings on earth. They behave in such a way which is generally sign of abnormality. Most of the members of the

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testing station deliberately keep distance with each other and maintain isolation. Narrator describes this growing abnormality as a result of trauma they face every day due to environmental decay

This growing isolation and self-containment exhibited by the other members of the unit and from which only the buoyant Riggs seemed immune, reminded Kerans of the slackening metabolism and biological withdrawal of all animal forms about to undergo a major metamorphosis. (8-9)

The altering behavioural pattern is a sign and warning for all animal that the major change is about to take place in near future. Being biologist, Kerans observes the behavioural pattern of all animal around him and forms a solid ground for this altered attitude. He observes for long time that his fellow members maintain long silence and keeping distance from each other as if they are self-contained. In the base camp most of them become aware of the psychological and biological changes taking place in human nature except Riggs who could keep aloof from this growing syndrome. Kearns can formulate such hypothesis on the basis of his observation of people with whom he comes in contact. Dr. Alan Bodkin is another fellow assistant and colleague of Kerans who also assumes that new psychophysical realities are surpassing the human beings around him. Beatrice Dahl is one more character who is accompanying Kerans with whom later on he maintains a distance. He abandons her in the flat as the changes occur though they together have decided to stay behind in encroaching Jungle. So, it is seen that as an aftermath the psychological factor of loneliness grows in the major characters.

It is seen in the novel how the aftermaths of ecological collapse affect the inner world of characters. The sever flood, growing temperature and lagoon generates the feeling of insecurity in the minds of all characters. The novel illustrates natural disaster can severely destroy the human life and compel them to migrate from one place to another in order to survive. Due to migration, the feeling of loneliness and isolation develops. The external upheaval creates mental upheavals and as a result of it, most of the characters in novel become the victim of the sever experience of loneliness and nightmare. Each character suffers from the same feeling like Kerans and is unable to keep relation with others. It is also rightly pointed out by Lorenz J. Firsching that

The reader, who expects some sort of relationship between Kerans and Beatrice Dahl, or between Kerans and Bodkin, will be disappointed (no doubt intentionally). Each of these characters is

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isolated, exploring, his or her, own inner universe. In the emerging new order, isolation seems to be the rule-and not only in *Drowned World*; witness the isolating effect of the breakdown of the relationships (302)

The above criticism reveals that how the external factors have distorted the inner self of characters as aftermaths of ecological collapse. The sufferings due to ecological collapse develop a sense of fear, loneliness and isolation in the psyche of character automatically which is a new psychology of new environment that prevents them to maintain relation with each other. In the novel, there are many references which reveal the inner chaos. Therefore, the behavioural pattern and their line of thinking can be perceived as abnormal. Narrator skilfully describes the inner chaos in the mind of Kerans. The shattered situation of his psyche is described as

The sea was no longer visible and he was alone with these few lifeless objects. . . Overhead the sky was dull and cloudless, a bland impassive blue, more the interior ceiling of some deep irrevocable psychosis than the storm-filled celestial sphere he had known during the previous days. . . find him stumbling about the silent basins, their floors cracked into hexagonal plates, like a dreamer searching for an invisible door out of his nightmare. (168)

The above paragraph clearly indicates the feeling of loneliness and insecurity which makes him a negative man. To highlight the pessimism for life, narrator has used the imagery like 'lifeless object', 'sky was dull and cloudless', and 'silent basins'. In the present literary ecology, Ballard has skilfully portrayed the terrible and disturbing pictures of societal collapse and psychological trauma as its further consequences. For this purpose, he has incorporated the real places, rational assumptions and human emotions to convince its severity with natural grace.

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The Theme of Democratic Subjugation in the Select Plays of Femi Osofisan

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Abstract:

The present paper deals with the plays of Nigerian playwright Femi Osofisan in order to reveal a political fact of the nation that how even after the independence the Nigerian people were facing the democratic subjugation. Apparently, 'Democracy' and 'subjugation' are the opposite words as first world stands for equality, however later world stands for oppression. But unfortunately, it revealed in these plays that democracy appears as a tool that helps to subjugate. The plays explored in the paper depicts that they were critical commentary on the contemporary history of the nation.

Key words: Democracy, Subjugation, politics, violence, poor, etc.

Democracy means equality, freedom, sovereignty etc. Even after independence we find the principles of democracy were missing in Nigeria. In fact, democracy lived for a very short time in Nigeria and military violence had continued for a long time. The politicians in Nigeria oppressed the poor. They entered politics not out of their desire to serve people but out of their lust for power, money and revenge. Here only they forgot democracy and started to rule in an unjust way. They didn't allow the common man to breathe freely the air of freedom and equality. We come across this aspect of neo colonialism in a number of plays of Femi Osofisan, these include the plays like *A Restless Run of Locusts*, *The Chattering and the Song*, *Who's Afraid of Solarin?*, *Once upon the Four Robbers*, *Red Is the Freedom Road*, and *Morountodun*. In the present article an attempt has been made to highlight the reflection of the theme of democratic subjugation in these plays of Osofisan. In many neo colonial countries people were deprived of their fundamental rights. In this regard a great thinker, Ngugi throws light on the surface level deceptive picture of democracy as follows:

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A neo colonial regime is , by its very characters, a repressive machine..., Its real powerbase resides not in the people but in imperialism and in the police and the army. To maintain itself it shuts off venues of democratic expression. (Ngugi 100)

In the play, *A Restless Run of Locusts* we come across a good number of examples showing the subjugation and repression of democracy. Osofisan wants free and fair elections in Nigeria. He doesn't want any violence. However, he points out that Michael Kuti, the leader of the ruling class tries to murder his political opponent Adeniyi who leads the underprivileged. Kuti forgets democratic ideals and walks on the path of violence. The dialogue between Sanda, the brother of Adeniyi and his beloved Lyabo shows the rule of violence:

Lyabo : So that can't be true !

Sanda :And now my brother's missing. They've kidnapped him. But if they kill him, if they hurt a single hair on his head I swear that I..... (3)

Here, we find that old generation politicians in Nigeria don't believe in fair elections. They avail of cheap means for defeating opponents. They threaten to nationalists' try to assassinate them simply because they want power. Sanda, a new young politician is brutally attacked because his chances of winning are more than those of chief Kuti.

Osofisan criticizes the impotent rulers of the country who plunge into politics not for serving society but for satisfying their lust for power, money or revenge. For winning election they resort to corruption. For example, Chief Kuti is corruptive and fraudulent. His intention of winning elections is to raise huge money, for this he spends all his savings for bribing voters and thugs. Secondly, Sanda enters politics for avenging for the death of his brother Adeniyi. In order to avenge for the death of his brother, Sanda even forgets the promises and tries to break up the tie with his beloved Lyabo. His following dialogue represents it:

Sanda : That promise is gone. My brother's blood has washed it away. He shall be avanged ! Tunde shall be avenged ! Go away, you are nothing to me now but my enemy's daughter. (5)

Osofisan raises the moral question of the process of fair elections where he expects that all parties should avoid mean ways for winning election and prevent the country from being neocolonial.

The play, *The Chattering and the Song* was first performed at the University of Ibadan in 1976 under the direction of Femi Osofisan. At that time Femi Osofisan returned to Nigeria from his graduate studies in France. The theme of the play is a clamour for a new social order based on justice and equality. It records the anger against a wicked ruler and his activities. It throws light on the inability of the government to grant fair rights to the citizens of the country. Each new ruler tries to subjugate democracy according to his own will. The masses were kept away from their real share. They are forced to live in miserable condition. They are plundered. It is but a sort of democratic subjugation. For example, Latoye reminds the guards in the play within the play about their pathetic condition full of "poverty, hunger, squalor and disease" (62). He tells them that the soil on which they nourished a tree and "tended until it over laden with fruits, and yet, when stretch out your hands, there are no fruits for you" (62).

In the next incident Sontri symbolically points out how the right to live is repudiated by the rulers. In this incident there is a bitter criticism on corruption in judicial field. In fact, it is the duty of the judicial system to protect the rights of the citizens conferred upon them by the constitution. Sontri is angry because for the reason of commotion the weavers are released from Funlola. He holds weaverbirds guilty for various reasons. Sontri shows his anger towards the corrupt social hierarchy in which the survival of the masses is impossible. It is also a good example of the rejection of democratic rights to live and speak. The weaverbird represents the common man who is denied the right to live and speak. The playwright is not happy with the government because it is busy with its own individual progress by leaving the masses in their own miserable condition. The farmers' movement and the rebel of Latoye against increasing tariffs on salt are good examples of democratic repression and loss of national planning.

In the play *Who's Afraid of Solarin?* published in 1978 Femi Osofisan points out how corrupt political activities facilitate social disintegration that gives rise to unemployment, political instability, inequitable application of law etc. The officials are corruptive and they entrench the citizens, the poor because they are in power. They don't allow them to breathe the free air of democracy. They deny the citizens the rights to speak, justice, health or to live. The priest Ifa and the pastor agree to exchange their offices for commercial and materialistic purposes. They don't work for the good for all. They run their own selfish business for amassing wealth only. The Ifa priest, Baba Fawomi, even plunders his own colleague, the pastor for having the stolen church fund. The following dialogue reveals it:

Baba Fawomi: Well, I hope you realize this exercise is going to cost you a lot.

Pastor: Any price, I told you (52)

No officer is carrying out his duties seriously. According to Osofisan it is but a democratic subjugation where the common man is outside the periphery of progress and not at the centre or on the borderline of the progress. For example, Polycap, the houseboy of the Chairman shows injustice done by the officers to the public commissioner of complaints and invites strict action against them. Osofisan criticises harshly such bureaucrats who bring disillusionment in the society.

Femi Osofisan's *Once Upon the Four Robbers* is written between 1976 and 1978. The premier show of this play was staged at the Arts Theatre, University of Zbadan in March 1979. The play is based on Yoruba culture any the political situation in Nigeria. The theme of the play is contemporary social problem of armed robbery and the failure of the government to offer a good solution.

The sovereignty of newly independent country is continuously threatened by the departing colonialists. In fact, the practice of new-colonialism, according to Nkrumah, is a threat to sovereignty. There we come across democratic repression in two ways : first from former colonial superpowers and second from the indigenous rulers. In this play the government disapproves the rights of the masses and makes autocratic decisions against their will. Osofisan

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exposes injustice done to people due to the erosion of the moral environment in society and the acceptance of dictatorial government. These aspects have made the common man to love their freedom and justice.

In Nigeria, the robbers are made due to the civil war. They were ex-soldiers. In fact, the decree of executing these ex-soldiers as robbers was unreasonable because the robbers were left with no other business except robbery for maintaining their livelihood. Osofisan points out that during military regime in Nigeria people suffered from economic exploitation, social deprivation, social inequality, poverty and ignorance. The robbers are but the outcome of this social set up. The robbers want honourable source of livelihood. However, the law in Nigeria is framed in such a way that the rich are always at the centre of the progress and the poor, the robbers i.e. the ex-soldiers are underprivileged, neglected. They are made to work only as slaves. It is but an after repression or subjugation of the democratic structure. Osofisan wants people to think about the democratic government where people will have decision making power and they will vote for the just. In the play the following dialogue of Hasan a robber, shows how crime is prevalent in the society : in school, church and at home and how the government makes people subordinate them :

Hasan : Teacher flogged as at the writing desk reverend and logged us with divine curses at the pulpit... and poor Mama,. she laid it into us routinely behind the locked door, her work, hardened palm, stringing even sharper then whips..... so that afterwards the grown man can crawl the street from month to month on his belly, begging for work, for a decent pay, for a roof, for a shelter from the pursuit of 'sirens ? (90-91)

In short, the above remark of Hasan reveals how the new-colonial state forbids citizens to acquire knowledge, power and food and enables them to revolt against the system.

The play 'Red is the Freedom Road' was first published under the title 'You Have Lost Your Fine Face' at the University of Ibadan in 1969. The play is written during the period of internal turmoil in Nigeria and the civil war and the

revolt in 1966. It throws light on the sixteen years of war from 1877 to 1866 among western Yoruba and Eastern Yoruba. Akanji is the protagonist and a war soldier captured with his wife, mother and fellow warriors by the powerful enemy and they all are made slaves. Akanji is a powerful leader and he is suggested to show his loyalty towards the King and his new master. He is appointed as a Commander. However, here he is alienated from his own people.

Democratic repression is one of the major characteristics of neocolonialism reflected in the play *Red Is the Freedom Road* (1982). In the opinion of a thinker, Udengwu 'true democracy' is "A form of government in which people are allowed to take decisions on issues that affect their lives (and) decide who should lead them.... It is a situation where diverse views and opinions are treasured, and the right of the individual is respected irrespective of age, sex, religion or ethnicity". (Udengwu)

Yet many third world countries do not enjoy the fruits of independence. They face a number of upheavals in their countries. These include civil wars, religious tensions, tribal conflicts, national uncertainty, poverty, unemployment, political instability etc. When there is atmosphere of democracy people naturally anticipate freedom. However, the rulers in the government turn their hopes into ashes through horrible political ideology. In this play the speech between two soldiers about the coups and countercoups which destroy the rule of the people and keep people away from freedom and speech shows the subjugation of democracy. The following talk represents it:

1st SOLDIER: First you have the resolution, the revolt or the coup dictate. The killing to end all killing, oppression to punish oppressors. Detention to banish detention. And everyone prepares for peace

2nd SOLDIER: But peace never comes. For peace never comes.

1st SOLDIER: Neither peace nor prosperity. Not even freedom. For new tyrant mount again

2nd SOLDIER: Rapidly, Rapidly". (P.116)

The play *Morountodun* includes many neo colonial themes. Its main theme is armed resistance is the final solution to the problem of oppression. In the opinion of Osofisan the indigenous Nigerian rulers or dictators are responsible for the post-independence neo-colonial situation in Nigeria. The dictators maintained a predatory economic relationship for their own welfare. Here, they exploited the poor and the common economically. Due to advent of technology, as a source of economy the military rulers preferred oil sources to agriculture. The lucrative business of oil revenues fascinated many military and civilian leaders and they started to interfere in the government. In a due course of time, they became corruptive rulers who neglected the basic facilities like health and quality education to the masses. The adverse effect of it was that the ruling class went on becoming more prosperous and the masses stumbled in shameful poverty. Thus, at the economic and business level the masses were repressed at the hands of the rich and the dictators. Secondly, the oppressor's group which included the police superintendent, Alhaji Kabirat, lawyer Issac and Alhaji Buraimoh exploited the oppressed like Baba Marshal, Bogunde, Wura, Mosun and Kokondi. The masses, especially the farmers were harassed a lot by the dictators in Nigeria. The Civil War in 1969 created miserable condition of the masses. In this regard Osofisan remarks through the dialogue of the Director:

The play . . . starts in the year 1969. . . as the Agbekoya uprising, in which ordinary farmers. . . rose up and confronted with the state. . . Two, three, four. . . seven months! And the war was still hot and bitter. (5-6).

Even during the post-independent period, the masses have to face the warlike situation and despotism is continued in Nigeria. Titubi's mother, Alhaja Kabirat, and Salami, the superintendent of police are always against the farmers' revolution. They resort to every possible means in order to curb the revolution. The lawyers Isaac and Alhaji are outwardly with the farmers. They are unfaithful to the farmers. Thus the rise of dictatorship in Nigeria ultimately gave rise to democratic repression.

Thus, in all the above discussed plays of Femi Osofisan we observe that the citizens of Nigeria were far away from democracy. In a sense, they were thoroughly repressed under the clutches of different military rulers.

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Corruption, Disillusionment and Absurdity in Shyam Manohar's *Hridaya*

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Abstract:

The present paper explores the themes of corruption and disillusionment in Shyam Manohar's *Hridaya*. It deals with a life of a corrupt government officer who dreams to live an elite life by accumulating the money by committing corruption. These two themes eventually signify the absurdity of modern life. Vitthal, a protagonist of the play, disillusioned when in the end he comes to know that the government has appointed a committee to investigate his corruption and receives news that his son has fatally injured in a road accident. His story is a representative story of Indian middle-class men, who run behind their dreams and ready to commit any crime to achieve the so called 'success' in life.

Key words: Corruption, Disillusionment and Absurdity

Shyam Manohar's *Hridaya*, was first performed by Unique Theatre, Mumbai on 12th February, 1984 and first published on 27th September, 1985 by Nilkhantha Prakashan. Unlike other Absurd plays of the East and the West, which explore the absurdity through all the aspects of the drama, *Hridaya* also explores the theme of 'Absurdity' by using the conventional model of drama. It shades the light on the corrupt life of higher-middle-class society and their surrender to the political power to hide their crimes. Many Marathi critics have discussed the corruption and the life style of middle-class people as a prominent theme of the play, and pointed out the undercurrents of the absurdity. However, no one has attempted to deal with the theme of absurdity in detail. The present analysis, in particular, attempts to fill this lacuna. With the proper plot development, clear story line, well defined setting, conventional art of characterization, and logical time scheme, *Hridaya* explores the theme of absurdity in the context of higher middle-class society.

The story of the play moves around the group pairs—Vasu-Mohan, Mrs. Dinde-Mr. Dinde, and Tara-Vitthal. The play depicts the pseudo-attempt of Tara

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and Vitthal to give up their corruption. The first act of the play begins in the drawing room of Mohan's house; they are hosting a small party for the family friends. The party is arranged to celebrate Mohan's selection as a leader of delegation, visiting to London. In the social gathering they talk about their children, their careers, and admit their corruption. Many interesting facts are disclosed about their personal lives, through their conversation. The second act starts at the drawing room of Vitthal, where his personal secretary Mithapalli is accepting congratulations on behalf of Vitthal, who is honoured by UNO for his model of low budget housing for the poor people. However, in such happy atmosphere his wife, Tara, is worried about the result of Prafful, who has appeared for the final year examination of BE. She thinks that as he stood first in S. S. C. and Inter examinations, he would maintain this performance in BE also. But at the same time she is suspicious about the result. She hires her brother Vasant to look into this matter and gives ten thousand rupees as a bribe. Nevertheless, in the following act; it becomes clear that Prafful stands first, without adopting any corrupt practices. Tara feels very exciting about the news; she calls Vasu to enjoy the moment. In fact, she deliberately manages to show Vasu that it is a non-corrupt joy, and should be enjoyed. Vasanta comes back, and it is clear that he could not do anything for the result, but when he hears about the result, he feels very happy, and suspects that it may be managed by Babasaheb Jagadale, a client of Vitthal but Tara denies it strongly. In the end of the third act Shrinivas, Prafful's classmate, brings news that Prafful is seen into the group of social revolutionaries and one of them is Naxalite. This news changes the happy atmosphere in the family. In the fourth act they think to appoint a psychiatrist for their son, and try to analyse the actual problem. But Vasanta denies it, as he himself is a psychiatrist and assures them that he will look into the matter. In the fifth act, they commonly think about the problem of Prafful and make a plan to speak each one of them secretly with Prafful, and try to understand his problem. As per their plan they speak with Prafful and after a long discussion, they come to the conclusion that his problem might be due to the corruption of his parents. This is a great shock for Vitthal and Tara because they have always tried to keep their corrupt world away from his education. As a result, Vitthal resigns his job in order to win the heart of his son. But the fact that he resigns because he comes to know that a committee is formed by the government to investigate into his corrupt practices.

The last act of the play shows that this couple is attempting to adjust with their new non-corrupt life. The major issue of this act is about the committee who investigates the corruption of Vitthal. The couple, Vitthal and Tara, fear

that, if Vitthal finds guilty, the government would withdraw their fortunes. But soon the news comes that Rangawala, a patient of Vasanta, has been appointed as a Chancellor. They hope that this political authority will restore their lives. The play ends with the news that Prafful is seriously injured in an automobile accident.

The characters in the play are average people from the higher middle-class society. The social gatherings of these three families occur thrice in the play. The issues discussed by them represent the world of high middle-class society. They discuss issues like corruption, educational careers of their children, politics and the opportunities of the foreign trip. The projection of the social gatherings reveals the artificiality of their lives, and how they lead their lives by relying on the illusionary world. Though on the whole, play deals with the contemporary social milieu, in particular, it relates to the personal lives of Vitthal and Tara. The play reveals the pseudo-attempt of the couple to adopt the non-corrupt way of life. Vitthal is a secretary of the Ministry of the housing board. In the course of the second act it is revealed that UNO has praised his design of low budget housing scheme for the poor people, but the ministers of the sector attempt to grab the credit of it. He is a corrupt officer, who does malpractices of his authorities to earn black money. In the first act, when all the characters just for a fun decide to speak about the corrupt life, he shamelessly admits that: “मी शासनात बांधकाम खात्याचा सेक्रेटरी आहे... एवढं म्हटलं, तरी मी माझ्या आयुष्यातल्या करप्शन वर बोलल्यासारखं आहे” (8). (If I only said, I am secretary of PWD department in the Government; it is like to speak on the corruption in my life.) And when he is asked to speak about his non-corrupt life, he admits that in the beginning of his career he worked very honestly just for a year, and got a promotion as Deputy Engineer. He lives in the illusory world of administration; with the huge fortune he has collected through the corruption. He merely pretends to follow the cultural and moral values in the society, and collects the black money for his luxurious life. He assures others that he will converse with Prafful as a friend and will try to understand his problem. However, in his conversation with the son he comes to know that his son hates him, due to his corruption. He decides to leave his job but the reason of this decision is not solely the frustration of his son, but the formation of committee to investigate his corruption. The last act of the play reveals that he feels restless, because he has left his position in the office, and due to it he also loses his position from the society. His clients, after his resign, become the agents of investigation committee. Though he pretends that he has adopted non-corrupt way of life, he feels longing from his corrupt atmosphere. When, in the last part of the play,

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Rangawala becomes a chancellor, he immediately gives up his honest life and decides to manage the investigation committee with the power of Rangawala.

Thus, the character of Vitthal represents the personal lives of the administrative officers, their way of leading corrupt lives, and inability to leave the corruption. In this way it reflects the absurdity of the modern life.

Another important character is Tara, a wife of Vitthal, who boasts that her son's career is a non-corrupt part of her life. However, in the second act her pretention reveals, when she shows her readiness to pay bribe of ten thousand to acquire the first rank of son. In the third act, when she comes to know the non-corruptness of Prafful's result, she becomes very happy. In her communication with Vasu and Vasanta she emphasises on the non-corruptness of this result. She thinks that this is an ultimate joy. Her obsession for the first rank and her willingness to adopt any means for it, suggests that she is trapped into the trivial matters. She identifies her existence with the first rank of her son. Like the characters in the absurd theatre, she has confused desires. She wants both, the fortunes earned by the corruption and the non-corrupt status in the society.

Prafful is a protagonist of the play but he is absent throughout the play. He only appears in the play twice, through the memory of his parents. He is the only character of the play, who is aware of the futility of human action and the absurdity of his existence. Prafful is an honest student, who always ranks first in the class in his educational career. His behaviour is not according to the behaviours which are generally found in the social environment, in which he is living. He is very honest by nature. As per the ethics of the society, to speak about the sexual attraction in the presence of woman is prohibited, but Prafful very frankly speaks about his sexual attractions to his mother. He says that he is not only attracted towards the girls of his age, but the women of forties and fifties. Nevertheless, he defines this feeling as a sexual attraction, and declares that it is not a 'love'. He strongly denies the metaphysical concept of 'Love' and wants to enjoy the life experiences on the physical ground. His thinking is fundamentally different from others. This attitude is strongly highlighted in his conversation with Vitthal. He asks directly – “(स्पष्टपणे) तुम्ही पंचवीसेक वर्ष सेक्शुअल लाइफ जगला आहात, कामवासनेविषयी तुम्हाला काय ज्ञान आहे?” (71). ((clearly) you have lived your twenty five years sexual life, then what do you know about sexual passion?) This question indicates his fundamental thinking. It is also clear that he judges his experiences on the physical ground, and rejects to impose any spirituality to it. He also realizes the double standards in the people, they speak

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against corruption but they are corrupt; they speak against dowry and in their personal lives they adopt the same system. He observes that people in the society are confused due to the contradictions they experience.

The other minor characters of the play, Mr. and Mrs. Dinde, Mohan, Vasu, Vasanta, and the absent character Rangawala contribute to constitute the modern world. All these characters form the modern world, in which playwright attempts to point out the absurdity of human existence. All the characters wear a mask of a social status, and behave like stereotypical higher middle-class people. For instance, in the family gatherings, they face difficulties to shift from the social masks that they have maintained into the society. For example, Mrs. Dinde, the third wife of Mr. Dinde, is a Marathi theatre actress, who has difficulty in speaking Marathi. Even in the family gathering she speaks as if she is being interviewed in front of media. Her behaviour and thoughts clearly reveal that she is acting the celebrities of the Bollywood. For example:

सौ दिंडे: ओहो! आय अँम नॉट स्पीकिंग अबाऊट प्रमोशन्स अँड पॉलिटिक्स!
आय अँम स्पीकिंग अबाऊट द फनी पार्ट इन इट अँड मोस्ट फनी थिंग
इज तारा हँज डेव्हलप्ड अ फॉरेन कॉम्प्लेक्स मी आणि डार्लिंग दिंडे,
इमिजिएटली आफ्टर अवर मॅरेज, लास्ट इयर, अमेरिकेला जाऊन आलो... (3)

(Mrs. Dinde: Oho! I am not speaking about promotion and politics! I am speaking about the funny part in it. And most funny thing is Tara has developed a foreign complex. Myself and darling Dinde, immediately after our marriage, last year, visited America.)

Through this the playwright is not intended to highlight the decline of indigenous language but, he also focuses the degradation of the Indian culture. This statement also suggests how a modern man is trapped into the illusory world; he has created with the help of material progress. Another important point of her personality is that she always seeks for the fun. In each and every matter, she tries to find a fun, which implies that she is not happy in her personal life. It is evidenced in the first act, when she suggests that she can develop her relation with Mohan, and in the course of the play she clearly states that she is impressed by the personality of Vitthal, and also ready to give the sexual company to Prafulla. All this indicate that she is also unhappy in her sexual life. Her idea of creating a new culture for the newly rich people suggests the cultural hybridity of the modern society. It is an indication that these peoples are uprooted from the native culture and have formed a Creole, which is not identical with either the culture of the East or the Culture of the West. She puts forth the idea of publishing a Journal of their culture, she says, “मला तर वाटतं,

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आपल्या सारख्या श्रीमंत लोकांचं एक कल्चरल जर्नल असायला हवं मी एडिट करीन . . . गॉसिप, हॅबिट्स, आपले प्रॉब्लेम्स, आपली सुखदुःख, आपली संकट. . . .” (5). (I think there should be one cultural journal of rich people, like us. I will edit it. . . . Gossip, habits, our problems, our pleasures and sorrows, our calamities. . .) She wants to form her own world, in which she could impose the meaning to her existence. Thus, though she pretends as a successful celebrity, in reality she has failed in every aspect of her life.

Mr. Dinde is a professional ‘legal and property advisor’ of Vitthal. When the emotional crises increase in the life of Vitthal due to his corruption, he blames Dinde for his advices. Dinde retorts that he is not his moral advisor, but a legal one. This incident is enough to prove that he is just a tax calculator, who behaves as a machine without any human qualities. Mrs. Dinde, even in the presence of her husband, dare to suggest that she is attracted towards Vitthal and Mohan. Furthermore, when he is absent, she shows her readiness to give a sexual experience to Prafulla. This is not Mr. Dinde’s liberal attitude towards man-woman relations but it indicates the failure of their marriage. Throughout the play their behaviour suggests that they are just physically attracted towards each other. By projecting such relations in the play, the playwright attempts to focus on the hollowness of the human relations.

Mohan is a successful businessman, who is selected as a leader of delegates visiting to London. In the first act when his wife asks him to wear a tie instead of a bow, he feels uncomfortable in it. Her wife suggests that – “(मोहनच्या टायकडे निर्देश करत, लटक्या रागानं) मला हा टाय इतका आवडतो! पण मोहनला माझा नवरा असण्यापेक्षा बिझनेसमन असणं जास्त आवडतं!” (1). ((Pointing at Mohan’s tie, with false anger) I like this tie very much! But Mohan likes more to be a businessman than being my husband.) This also suggests that Mohan also faces the same problem, faced by Mrs. Dinde, while changing the social role of businessman. Similarly to Vitthal; he is also a corrupt businessman and openly admits: “मी बिझनेसमन आहे . . . एवढं म्हटलं, तरी मी माझ्या आयुष्यातल्या करप्शनवर बोलल्यासारखंच आहे” (8). (I am a businessman . . . only if I said this much, it is as if I speak on the corruption in my life”) He uses his power of money to get admission for his daughter into the young dancers group, which is going to visit Masco, and he also admits his son into the cricket team. His huge fortune, social position and pseudo-happy family life are due to his corruption. His wife Vasu is also responsible for this corruption, rather she supports for his corruption.

The similar things they share in common are: they are rich, corrupt, trapped in their social roles and run away from the reality of their life. Thus,

though the characterization of the play is conventional one, it contributes to sustain the theme of absurdity throughout the play. The mechanical nature of modern man provokes us to ask the question about the validity of social values and the purpose of human existence.

After observing the storyline and the portrayals of the characters, one can find the prominent theme in the play is the absurdity of human existence. The play projects the life of modern society and explores the absurdity of it. The world constituted in the play reflects the artificiality of life. Such people cannot think about their identities, without the social role they are playing in their lives as a businessman or an administrative officer. Even in the family programmes it is not possible for them to change their roles as Mrs. Dinde speaks as if being interviewed in front of camera or Mohan prefers a 'bow' instead of 'tie'. These characters are the masks of the social roles and deny accepting the reality of their existence. All these characters are intelligent enough to understand what changes have been taking place in the attitude of human being. As it is shown in their conversation –

श्री दिंडे: पीपल आर बिकमिंग रॅशनल, डॅमॉक्रेटिक, रिच, प्लेझरसीकर्स, बट आर लूजिंग टेस्टस इन अर्थली मैटर्स

सौ दिंडे: रादर ऑन द काँट्ररी! पीपल आर बिकमिंग मोअर अँड मोअर मटिरिअलिस्टिक अँड लूजिंग स्प्रिच्युअल सेन्स (6)

(**Shri. Dinde:** People are becoming rational, democratic, rich, pleasure seekers, but are losing tests in earthly matters.

Mrs. Dinde: Rather on the contrary! People are becoming more and more materialistic and losing spiritual sense)

But this understanding is not implemented into their personal lives. Mr. Dinde admits that people are losing tests in earthly matters, but in his own life he is a rationalist. Mrs. Dinde speaks about the spirituality, and she herself admits that she is a pleasure seeker, and she is proud of it. By the projection of these contradictory thoughts, the playwright attempts to focus on the absurdity of human values. It clearly suggests the difference between the idealism of the contemporary society and the practical life they are leading.

The events of the play clearly suggest how the modern society is addicted to the corruption, and how they are helpless before the political power. Tara and Vitthal, when they come to know that their son is suffering frustration due to their corruption, they decide immediately to adopt the non-corrupt way of life. But in the course of the play it is also cleared that Vitthal is only pretending that

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he is leaving his job for the sake of his son. Eventually, when he comes to know that it is not possible for him to cope with the situation with honesty; he accepts the way of corruption. In the end of the play when he is optimistic about life and thinks that he will manage the committee with the political power of Rangawala, a telephone call gives him sad news that his son is seriously injured in an automobile accident. This last event carries a great significance; it suggests that the presupposed death of Prafful is the death of the non-corrupt part of their lives. The play shows us a slice of modern life, and focuses on the contrast the modern man carry within his life, and reflects the absurdity of it.

The play also depicts the absurdity of human communication. When for the sake of game, in the first act, the characters decide to speak into the native language (Marathi), they face the problem. It is observed and accepted universally that one uses only the native language when one speaks spontaneously. These characters face the problem in speaking in the native language, which suggests that their communication is not spontaneous, but artificial. Their machine like communication asserts certain facts about their daily life, which is already known by other members of the group. For example,

सौ दिंडे: मी आणि मिस्टर दिंडे परवा फन करण्यासाठी सिमल्याला जातोय.
 तारा: आमच्या प्रफुल्लला कॅलिफोर्नियाच्या इन्स्टिट्यूट ऑफ टेक्नॉलॉजीमध्ये
 अँडमिशन मिळालीयं
 मोहन: ... सेंट्रल मिनिस्ट्री ऑफ कॉमर्सनं लंडनला जाणारया डेलिगेशनचा अध्यक्ष
 म्हणून माझी निवड केलीयं (7)

(Mrs. Dinde: I and Mr. Dinde are going to Simla tomorrow to make fun.

Tara: Praffulla has got admission in Institute of Technology, California.

Mohan: I am going to London on behalf of Central Ministry of Commerce, as I have been selected as president of delegation.)

These statements are just like responses to the questions in the exercise book of language, without any emotion. This game playing reminds us Eugène Ionesco's *The Bald Soprano* in which the similar technique is used to explore the absurdity of human communication.

Besides the theme of absurdity, it also highlights the mechanical everydayness of modern human life. Except Prafful, all other characters of the play represent the personalities of rich class society. As Prafful realizes the absurdity of the human existence, he tries to live just as ordinary human being without any social identification. He responds to the outer environment and

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inner instincts as it is expected in the uncontrolled and natural circumstances. He tells his mother that he experiences a strong sexual attraction towards many women without considering the age, class, cast, and the physical appearance. It suggests that for him sexual attraction is just a need of the body. This perverter is not 'Love,' but it is pure a passion for sexual intercourse. When he realizes the contrasts in the lives of the people, he starts asking the question about the value of human action, and the purpose of human existence. But he can't find the answers to these questions in the contemporary society. Thus, by presenting the modern life, the playwright explores the theme of absurdity. In the use of dramatic medium, the play is not like the plays of the absurd theater of the West and it is also different from the absurd plays (व्यस्त नाटक) of Marathi Theater. But the theme of absurdity is prominent in it.

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Study of the Nature in David Malouf's *Harland's Half Acre*

Chandan S.P. Mishra*

Abstract:

Where human life is deteriorated, the environment is degraded simultaneously. In this novel, similarly, the life of Harland family lingers around possession, dispossession and obsession. Life of Frank Harland is centered on his art of drawing and his love for his family, including his father and farm (refers to half acre) and his four brothers. Frank desires to restore his lost prosperity. The story goes parallel with Frank Harland's and Phil Vernon's life.

Keywords: *family, relationship, property, environment, etc.*

David Malouf has gained success in presenting beautiful and real Australian society in the mind of readers about the era of World War II and post-war conditions, dealing the socio-political, economic and educational plight along with the description of beautiful landscapes and environment in Australia.

'Named like so much else in Australia for a place on the far side of the globe that its finders meant to honour and were piously homesick for, Killarney bears no resemblance to its Irish original. It is lush country but of the green, subtropical kind, with sawmills in untidy paddocks, peak-roofed weatherboard farms, and on the skyline of low hills, bunyan pines, hoop pines and Scotch firs of a forbidding blackness. Tin roofs flare out of an acre of stumps. Iron windmills churn. On all sides in the wet months there is a flash of water. These are the so-called lakes. Rising abruptly around fence-posts to turn good pasture for a time into a chain of weed-choked lily-ponds, they are remnants of a sea that feeds one of the great river systems of the continent - fugitive, not always visible above ground, but attracting at all times of the year a variety of waterfowl and real enough to have had, when the native peoples were here, an equally poetic name that no one has bothered to record.' (The *Penguin* paperback edition, 1985)

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Harlands are brought up on the story of how they won and then lost the land. Motherless Harland brothers were split up and scattered to relatives of whom many of them they bereaved in the great war, while the remaining children lived in the grubby chaos in a single roomed shack. There life was too difficult because of destitution and their world very confined... where getting bread to fulfil the hunger was the celebration and getting admission in school was only hegemony of the children of the brightest and the richest people. He, having a destitute father of an unprofitable dairy farm and five motherless boys including him, Frank Harland is the mouthpiece (third person narrator) of David Malauf in this novel. He has many sadistic and bitter experiences and memories in the house of his uncle and aunt (Fred and Else), where frank learns to draw and discovers his inherent art that sustains him throughout his long life, through a hung shirt in the cupboard of their only son Ned, which he draws. Here, the title of the novel Harland's Half Acre, is symbolic and suggestive to the difficulty of owning and sustaining property, where life itself is very difficult ... such a world where a lady dies from an infection of wounds pricked by rose thorns and children die from Spanish flu. Malauf takes up the story with the childhood and adolescent of a motherless boy, Frank, his destitute father Clem and his unprofitable dairy farm. Taking advantage of a trip to Brisbane for a bull show at agricultural site, Frank visits an art gallery with some of his pictures, where a dealer sends him a good teacher of art, Mr. Hopkins and he finds a job as an advertising copy artist, so that he would pay his fees for his lessons, although Frank feels guilty for being away from his father and farm. He lived in a remote cheap boarding house so that he could send money to his youngest brother for his education until he lost his job coming on the road, he went in depression. His ambition and hope for his family seems helpless. Frank, a gentle, dignified wearing sockless shoes and a jacket pulled tight across his chest to conceal that he had no shirt, is a potential hero who has migrated to Brisbane from his homeland to secure a half acre land and property which is out of his reach to achieve and remains his aspiration.

A story rich in passion and incident and with the obsessive, sometimes violent claims of family life. "From his poverty-stricken upbringing on a dairy farm in Queensland, Frank Harland nurtures his artistic genius until the time comes when he can take possession of his dreams. Inextricably tangled with Frank is Phil Vernon, the only child of a wealthy Brisbane family, whose roots stretch back to England. Together their voices echo the story of a

great country in a novel of remarkable artistry and power. (*Dust jacket synopsis*)

Frank Harland was born into a poverty all the harder to bear for being only two generations removed from relative wealth and gentility. The Harland family once had substantial pastoral holdings in Queensland, later drunk and gambled away. Frank's father, Clem, is a charming egotist and a weakling, a man whose power arises from its worldly relinquishment, from the eloquence with which he weaves a mythology out of his failures and flaws. Frank is one of two sons from his father's first marriage. His mother dies shortly after giving birth to his younger brother, when Frank is two. Frank is sent away for some years to live with an uncle and aunt, and it is this early severance that paradoxically confirms in him an abiding connection with his brother and, later, his half-brothers. Even as boy he grasps that the responsibility for shielding the Harlands from the world will fall to him. It will surprise no one familiar with Malouf's writing that he is at his best when describing the processes of artistic creation. The author's description of Frank's first glimmerings of vocation while drawing is so good that it demands quotation:

The page was transformed. Where the soft lead bit into paper, the paper resisted at first, then yielded, enough for the pressure-point to make a dent, and for the dent to fill with minute crumbings. It looked like a full stop, but was in fact an opening from which the lovely grey-black graphite flowed out. (Harland's Half Acre 126)

He sat very still and contemplated what was before him, the passage concludes: It seemed as if he had understood something important; that his hand, almost without him, had made a great discovery."The narrative running from this insight stretches like a long, albeit often-interrupted, line through the artist's subsequent career, as Frank's life intersects with a period of political upheaval and social change, both domestically and in the great world beyond. We follow him through his apprenticeship as a newspaper illustrator in Brisbane and the long, lean years of the Depression - when it is only the modest sale of his paintings that gets the Harland family through (Malouf traces Frank's shifting relations with them with elegant thrift, embedding letters to siblings and others in the text) - and then to the first stirrings of fame, when he is discovered by the novel's second narrator in a jerry-built studio on a pier off Gold Coast's Broadwater. Frank is helpless losing his job and after all the success and fame comes on the road and the in depression subsequently suffering away from the

roots, nature and pasture which is all about a struggling to improve material life leading economically un-uniform .

Phil Vernon is a child of the middle class Vernon family, a companion and competitor of Frank, whose early and sympathetic identification with Frank for a few years during World War II -- a period when the painter becomes a friend of the Vernon family - is a mystery that will take him a lifetime to decode. A watchful, passive, intelligent boy, Phil's first-person perspective adds a necessary second dimension to the author's portrait. It is he who draws the narrative through the post-war years and the emergence of the very different country we inhabit today. Readers of Malouf's autobiographical twelve Edmond stone Street will note immediately Phil's narration incorporates details from the author's life experience. Indeed, as Malouf's near-coeval, Phil brings to bear a minutely detailed knowledge of people and place, especially during the 1940s - 50s, during the Second World War and post war, the years of his childhood and youth in the novel.

The vivid descriptions of South Brisbane scattered about these pages, and the perceptive account he gives of his large family and their circles complex domestic circumstance - his sympathetic yet dispassionate insights into their various mental and emotional states, their complex interiority - can only be described as Proustian. Here is Phil on a regular dinner guest, Miss Minchin, who had done missionary work with the aborigines and "had seen a child taken by a crocodile once off a tartan blanket, while they were having tea on a lawn":

She recounted this tragedy, and others, in a small flat rather mannish voice and with so little emotion that she might have had a little machine tucked away under her scarf at her throat to save the trouble of telling the stories herself, they were so unremarkable. (ibid 56)

But it is Frank Harland to whom Phil Vernon is finally drawn, through ties of affinity that the boy, and later the man, can hardly explain to himself. It is through his eyes we watch Harland's triumphant emergence as a national figure. But we also witness how the artist's determination and fierce asceticism first alienates and then ultimately destroys those family bonds he worked so hard to preserve. Harland's final years are spent in isolation and retreat from the world, without a younger heir to whom to bequeath his works. This sounds the stuff of tragedy, and partly it is. Yet out of all of the sadness and betrayal that mark Harland's life comes a vast tranche of artworks - enough paper and canvas to cover a half acre. This territory was not violently appropriated, as the Harlands'

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original holdings were, rather, won through the artist's own quasi-demonic agency. His visionary landscapes and portraits describe a different kind of ownership: a more provisional yet richer means of inhabiting the land.

Phil Vernon is always to intersect Frank. He is an only child to his big middle class family consisting, his uncles, aunts and grandparent, Frank is living in the shabby remnants of a picture theatre in Brisbane. Phil is an only child; his large middle-class family and grandparents with whom his parents are living because his grandfather is dying. It is a tense household, dominated by his aloof, uncompromising grandmother whose ambitions included running the family fruit and vegetable business and sabotaging her daughters' chances at any romance. Uncle Gil struggles with shell-shock while Phil's father is a small-town dandy who fancies himself as a patron, handing out shillings to hard-luck stories and keen to buy the work of a struggling artist even though he himself has no taste in art at all.

While Frank's story is always told in third person omniscient narration, Phil relates his story as a reflection of the past with the immediacy of childhood memories moderated by the observations of a mature man. Phil accepts his grandfather's decline matter-of-fact and relates the idiosyncrasies of his relations with a child's detached pragmatism. Chapters alternate between Frank's and Phil's story so that the readers learn the origins of a painting that shocks twelve-year-old Phil who is the catalyst for Frank's career as an artist of note. In the quiet stillness of this poignant novel and the simple of Brisbane in the days when it was still more of a country town than a capital city, the sudden eruption of violence emanating from the wider world impacts on Phil in ways he did not expect:

None of this could I have put into words that day. I put it into silence. It was a silence, along with other things, that I felt I shared now with Frank Harland. (72)

The material success, economy and environmental harmony could not be achieved. Malouf has depicted Australia in poetic manner, the rich element of nature we find in the novel but the society failed to harmonize it with enrichment of nature. There is always struggle of power, political conflicts and war. There is inefficiency to harmonize the world in humane sense close with nature, vegetation and heavenly image of Eden. Exploring possession and dispossession, loneliness and solitude, the loss of a city's innocence and the end of an era, Malouf shows us family life as fragile. He shows us how being a 'gentleman' has nothing to do with money, but that the cost of dignity is an

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inability to express emotion. Frank's final days of willing dispossession bring him risks as well as a kind of peace – and those who love him have to let him go.

Richard Kerridge's definition in the mainly British *Writing the Environment* (1998) suggests, like Glotfelty's, a broad cultural ecocriticism:

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis. (4)

Keeping in mind to the Darwinian Theory, as a good seed will sprout into a good plant similarly a healthy environment will create a wealthy society. After the battle of life, the protagonist Frank is lost in the nature of the self, physical environmental nature like D.H. Lawrence's hero Paul Morel and R.K. Narayan's Chandran. It is a beautiful and successful novel by Malouf to be a treasure of Australian literature.

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Do Dictionaries Play Any Role in Language Testing and Evaluation?

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Abstract:

Despite availability of around 150 question words some words are used rarely while some other words are used frequently in question papers. For instance, we find repetitive use of words like 'describe', 'discuss' and 'explain' whereas words like 'adduce', 'expound' are rarely used. One of the current trends in language testing and evaluation is use of question words (verbs of instruction) without consulting a dictionary. The question word 'enlist' is one of such examples of the trend considered in this paper. Our evaluation procedures get enough attention in media. Along with malpractices in examinations, nowadays the erroneous content of internal test as well as public examination question papers gets wide publicity. Days are not far we (the paper setters and evaluators), may make rounds in print and social media for incorrect use of language in our question papers. The concerned bodies (state and central school boards and universities) may take appropriate action; however, the stakeholders will not forgive the teaching fraternity. Studying the entries of some question words in learner's dictionaries, this paper stresses the need to have a glossary of question words for language evaluation in educational institutes across India.

Key Words: Teaching, Dictionary, Language, Testing and evaluation, Question Paper, etc.

Our evaluation procedures get enough attention in print and social media. The issues are mostly related to malpractices in public examinations. Nowadays the erroneous content of internal test as well as public examination question papers gets wide publicity. Of late, there are some offbeat trends noticed in evaluation, particularly in the language used in question papers in India. To begin with, a cursory glance at the general instructions in the language question papers reveals the confusion of the teachers (paper setters) over the use of definite article in the instructions. In some question papers we find the

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title 'Instruction to candidates' and in some other question papers there is 'Instruction to the candidates'. Similarly, in language question papers one may come across question words (verbs of instruction / key terms) like 'attempt', 'say' (True or False) and 'give'. Believing in the maxim 'follow the ancients' we continue to use question words in language question papers. What are the dictionary or literal meanings of these words? Are these appropriate when we expect written answers to the questions?

This paper aims to go through different meanings of some question words in learner's dictionaries and explore the feasibility of a glossary of question words for English language testing and evaluation in educational institutes across India.

In the chapter 'Examination Skills' Jordan (1997:19-20) considers the studies by Friederichs and Pierson (1981), Swales (1982) and Dudley-Evans (1988). These are cited here. After analysing questions in science examination papers for first year undergraduates in Hong Kong, Friederichs and Pierson (1981) classified these questions into 27 categories followed by a frequency count. They found 'discuss' (13.2%) as the most frequent word and 'compare/contrast' (4.4%) as the least frequent question word. Similarly, in his analysis of questions in Chemistry and Bio-chemistry, Swales (1982) found that 'describe' was the most common instructional verb while 'list' was the least common verb. Dudley-Evans (1988) made an analysis MSc papers in plant biology and found three types of 'discuss' questions. On the similar lines Tasildar (2016) analysed nineteen MA (English) question papers of the University of Mumbai and found that in the 240 questions, 'discuss' was used 58 times and 'explain' four times.

For the present study the researcher surveyed some question papers in English language in Indian educational institutes and glossaries provided by some universities abroad (see Tasildar 2017) and compiled a comprehensive list of question words. Though this list is not like Academic Word List (AWL) by Coxhead (2000), it has one hundred and forty eight (148) words comprising of words like 'parse' and 'copy out' from 1863 question paper of the University of Mumbai (Patankar, 1999, p. 140). The list given below excludes wh-words and auxiliary verbs in yes-no type and personal response questions.

Table 1 List of Question Words (148)*

Account for (11)	Deduce (15)	Identify (and	Read and answer
Adduce	Define	explain) /	/

		trends (08)	write (13)
Analyse	Demonstrate	Illustrate with (specific) examples	Rearrange the jumbled sentences
Annotate	Describe		
Answer	Detail	Imply	Recall
Apply	Devise	Indicate briefly / how	Recommend
Appreciate	Diagram	Infer	Reconcile
Argue	Differentiate between	Insert	Recount
Assess	Determine	Interpret	Refer (to)
Assume	Develop (a story)	Investigate	Relate
Attempt	Discuss		Replace the word
	Distinguish between	Justify (01)	Reproduce
Balance (06)	Divide		Respond
Be critical	Draft	Label (03)	Review
Break down	Draw	List	Rewrite
Briefly describe / explain / indicate		Locate	
	Elaborate (on) (13)		Say (15)
Bring out	Elucidate	Make (04)	Select
Build an argument	Enumerate	Mark accent	Skim
	Enunciate	Match	Scan
Calculate (23)	Establish	Mention	Show how
Change	Estimate		Sketch
Choose	Evaluate	Name (03)	State (how)
Cite	Examine (how) / critically	Narrate	Structure
Clarify		Note down	Substantiate
Classify	Expand an idea		Suggest
Closely analyse	Explain (critically)	Outline (01)	Sum up
Coin	Explore		Summarize
Combine	Expound	Paraphrase (13)	Supply
Comment (up) on	Extract	Parse	Support
Compare	Extrapolate	Pick out	Synthesise
Compare and contrast		Point out	
Complete	Fill in the blanks	Portray	Trace (06)

	(05)		
Consider	Find out the odd word	Predict	Transcribe
Conclude / draw conclusions	Formulate	Prepare- (lesson plan)	Transform
	Frame questions / a sentence	Present	Translate
Construct a sentence		Propose	Throw light on
Contrast	Form nouns	Provide (arguments)	Turn
Convert the following		Prove	
Copy out	Give an account of / an example / examples / evidence / reasons / synonyms / transcription (01)	Punctuate	Underline (02)
Correct		Put	Use
Count			
Critically analyse / appreciate / assess / examine / evaluate / comment on			Verify (01)
Critique (v) Criticise	How (far) (02)		Write about / a (detailed) / a critical appreciation / an illustrative note on / an essay / short notes (01)
	Highlight		
40	37	33	38

* The figures in the brackets indicate number of question words for the respective alphabet.

Thus, despite presence of so many question words, some words are used rarely while some other words are used frequently in English language question papers. We find repetitive use of words like 'describe', 'discuss' and 'explain'. Words like 'adduce', 'expound' are now archaic. Is it due to the change in the objectives of teaching and testing of English language in India?

The use of question word 'enlist'

Take any question paper in English, Botany or Engineering; it is hard to find question papers without the use of word 'enlist'. Two examples are cited below.

Q.2 (a) Enlist different muscle tissues and compare them.

[Paper BM 303: Human Biology I – B. E. (Sem. III) (Biomedical and Inst.) Examination, January - 2011, Saurashtra University, Rajkot]

Q.3 (a) Answer in short: (any three)

(1) Enlist only: Causes for seed dormancy.

[Paper 602 Botany – B. Sc. (Sem. VI) (CBCS) Examination, March / April – 2017, Saurashtra University, Rajkot]

Here the paper setters are teachers of subjects other than English. But we also see teachers (and paper setters) of English language use this question word. Consider the following example.

Q.5 (4) Enlist the important elements of drama found in 'The Merchant of Venice'. [Special English Paper I: Appreciating Drama, SYBA (Regular) Examination (2013 Pattern) Savitribai Phule Pune University (April 2017)]

The word 'enlist' is widely used in India from the books to newspapers in English. See the following examples.

A) Some examples from academic writings

1. We also enlist the representative words in deviation and the processes that help in their formation and fast growth (Parhi, 2008:90).
2. Though the studies enlisted in the directory are spread over a long period from 1953 to 2014, there are only a few entries from the very early or very recent years (Padwad, 2014: iii).
3. A proposal, enlisting the project, its commercial viability and academic usefulness can be submitted to the Managing Editor, Deepinder Bahri at bahrius @vsnl.com & bahripublications@yahoo.com (Bahri Publications website).
4. The Department of English, Bankura Christian College, invites research articles (no thrust area) for Volume XII of its UGC-enlisted peer-reviewed research journal to be published in June this year (Call for Papers for June 2018 issue of the journal *Appropriations* Vol XII).

B) Some examples from newspapers

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- i) Enlisting campaigners goes innovative (The Hindu, Adilabad, April 25, 2014)
- ii) Many retired professors were also enlisted as evaluators (Academics call for accountability of evaluators - The Hindu, Aug 13, 2014).
- iii) MBA Admission Notice (Sunday Times of India, Pune, January 17, 2016, p.3)

National Institute of Technology Durgapur
West Bengal

Admission to MBA Program 2016-18

Department of Management Studies, NIT Durgapur, a premier institute which is enlisted under CAT Bulletin, invites applications for a Two Years Full-Time MBA Programme 2016-18. Please visit www.nitdgp.ac.in for details and application form.

Dean (Academic)

- iv) ~~Not just medicine. Doctors enlist yoga in India's fight against cancer~~ (Sunday Times of India, Pune, February 4, 2018, p. 11)
- v) WeWork enlists brokers to draw tenants from rivals (The Times of India, Pune, Aug 26, 2018, p. 17).

What do we mean by the word 'enlist' in the above examples? Here are two sample dictionary entries of this word from *Longman Exams Dictionary* (LED) (2006) and *Oxford Learner's Dictionary of Academic English* (OLDAE) (2014).

Table 2 Dictionary entries of the word 'enlist' in LED (2006) and OLDAE (2014)

LED (2006)	OLDAE (2014)
1. to persuade someone to help you to do something	1. to persuade sb to help you or to join you in doing sth

2. to join the army, navy, etc. (p. 491)	2. to join or to make sb join the armed forces (pp. 277-278)
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The word 'enlist' has not been included in Table 1 due to its meanings in the above dictionary entries. Is the time ripe to update learner's dictionaries with the meanings of word 'enlist' used by Indians? The use of word 'enlist' is a good example of the prominent trend in testing and evaluation in India today where question words are used without consulting a dictionary. Here it becomes imperative to consider whether dictionary has any role in language testing and evaluation.

Dictionaries for evaluation purposes

This section of the paper is a modest attempt to acquaint the stakeholders of evaluation with meanings of some frequently used question words from the following dictionaries.

Cambridge Advanced Learner's Dictionary (2008)

Collins Cobuild English dictionary for Advanced Learners (2001)

Longman Dictionary of Contemporary English (2001)

Macmillan English Dictionary for Advanced Learners (2002)

Oxford Advanced Learner's Dictionary of Current English (2015)

Webster's Seventh New Collegiate Dictionary (1969)

Table 3 Dictionary entries of some frequently used question words

<i>Cambridge</i> (2008)	<i>Collins Cobuild</i> (2001)	<i>Longman</i> (2001)	<i>Macmillan</i> (2002)	<i>Oxford</i> (2015)	<i>Webster</i> (1969)
Analyse					
to study or examine something in detail, in order to discover more about it (p.47)	If you analyse something, you examine it using scientific methods in order to find out	to examine or think about something carefully, in order to understand it (p.41)	to study or examine something in detail in order to understand or explain it (p.44)	to examine the nature or structure of something, especially by separating in into its parts, in	to study or determine the nature and relationship of the parts of by analysis (p.32)

	what it consists of (p.51)			order to understand or explain it (p.49)	
Compare					
to examine or look for the difference between two or more things; consider similarities - to judge, suggest or consider that something is similar or of equal quality to something else (p. 280)	When you compare things, you consider them and discover the differences or similarities between them (p.300)	to consider two or more things, people, ideas etc, in order to show how they are similar to or different from each other (p.268)	to consider how things or people are different and how they are similar (p.279)	to examine people or things to see how they are similar and how they are different (p.305)	to examine the character or qualities of especially to discover resemblances or differences (p.168)
Describe					
to say or write what someone or something is like (p.379)	If you describe a person, object, event, or situation, you say what they are like or what	to say what something or someone is like by giving details about them (p.365)	to give details about what someone or something is like (p.374)	to say what somebody / something is like (p.414)	to represent or give an account of in words (p.224)

	happened (p.411)				
Discuss					
to talk or write about a subject in detail, especially considering different ideas and opinions related to it (p. 401)	If you discuss something, you write or talk about it in detail (p.435)	to talk or write about something in detail and consider different ideas or opinions about it (p.384)	to write or talk about a subject in detail (p.394)	to write or talk about something in detail, showing the different ideas and opinions about it (p.437)	to investigate by reasoning or argument; to present in detail (p.238)
Evaluate					
to judge or calculate the quality, importance, amount or value of something (p. 480)	If you evaluate something or someone, you consider them in order to make a judgement about them, for example about how good or bad they are (p.525)	to carefully consider something to see how useful or valuable it is (p.467)	to think carefully about something, before making a judgement about its value, importance, or quality (p.471)	to form an opinion of the amount, value or quality of something after thinking about it carefully Synonym Assess (p.525)	to determine or fix the value of; to examine and judge (p. 287)
Explain					
to make something	If you explain	to make something	to tell someone	to tell somebody	to make plain or understandable;

clear or easy to understand by describing or giving information about it (p. 492)	something, you give details about it or describe it so that it can be understood; If you explain something that has happened, you give people reasons for it, especially in an attempt to justify it (p.540)	clear or easy to understand (p.480)	or something in a way that helps them understand it better; To give a reason for something that happens, especially when this is not easy to understand (p.484)	about something in a way that makes it easy to understand; to give a reason, or be a reason for something (p.539)	to give the reason for or cause of; to show the logical development or relationships of (p.293)
Justify					
to give or to be a good reason for (p. 783)	To justify a decision, action, or idea means to show or prove that it is reasonable or necessary (p.846)	to give an acceptable explanation for something that other people think is unreasonable (p.768)	to show that there is a good reason for something, especially something that other people think is wrong	to show that somebody or something is right or reasonable ; To give an explanation or excuse for something	as to prove or show to be just, right or reasonable (p.461)

			(p.779)	or for doing something (p.852)	
Outline					
Describe - to give the main facts about something (p. 1010)	If you outline an idea or a plan, you explain it in a general way (p.1094)	to describe something in a general way, giving the main points but not the details (p.1005)	to give the main ideas or plan or a piece of writing without giving all the details (p.1008)	to give a description of the main facts or points involved in something (p.1093)	to indicate principal features of different parts of (p.599)
State					
to say or write something, especially clearly and carefully (p. 1416)	If you state something, you say or write it in a formal or definite way (p.1522)	to formally give a piece of information or your opinion, especially by saying it clearly (p.1407)	to express something in speech or writing, especially in a definite or formal way (p.1399)	to formally write or say something, especially in a careful and clear way (p.1528)	to express the particulars of especially in words; report (p.855)
Summarize					
to express the most important facts or ideas about something or someone in a short	If you summarise something, you give a summary of it (p.1562)	to make a short statement giving only the main information and not the details of a plan, event,	to provide a short account of the most important fact or features of something	to give a summary of something (=a statement of the main points) (p.1568)	to tell in or reduce to a summary; to make a summary (p.880)

and clear form (p. 1459)		report etc. (p.1446)	(p.1438)		
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At times the dictionary entries for the question words appear confusing for the English language learners. For instance, to 'justify' is to 'explain' and to 'explain' is 'to give reason'. Similarly to 'analyse' is to 'examine'; to 'compare' is also to 'examine'; to provide an 'outline' is to 'describe' which in turn is 'to give an account of'. Hence, there is need to read carefully the meanings of question words in these dictionaries before using them in question papers.

Conclusion

Thus the above dictionary entries vary in meanings of the question words. These entries may not help either a language learner or the evaluator to understand the meanings of question words. Hence, for language learners it is necessary to develop a glossary of evaluation terms (question words) with instances from question papers and contextual meanings. English being the medium of instruction from primary to tertiary levels in educational institutes across India, such a list, with interdisciplinary relevance, is imperative for all the stakeholders including language learners, teachers, paper setters and evaluators.

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