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Volume - 8: Issue - 1: February, 2017

Dr. Deepak Nanaware
EDITOR

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Vision

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Kamala Das and Meena Kandasamy vehemently attack the posture of the male dominated society who viewed woman as an object of pleasure and never appreciated her adeptness and aptitude. They lament for the woebegone plight of women, who are treated as an object of pleasure by men folk. Through their poetry, they adeptly bring out the paramount role played by women in the society. Without woman's contribution, the world cannot survive. Men should treat women felicitously and there should not be any discrimination on the substructure of gender. Gender inequality is a sizably voluminous hurdle posed to the progress of any civilized society and the writers have endeavoured a critique of the patriarchal partialness prevalent in our country. Both the writers are very much concerned about the evils of the society which affect the millions of people. By their treatment of contemporary issues, woeful plight of women and casteism, they have carved a niche of their own as a great convivial reprehender in the arena of Indian Poetry in English.

What appeals in Kamala Das's poetry is her candid expression, simple language, mind- blowing thought, and innovative conceptions that elicit the imagination of the readers to its utmost degrees. Her minute observation, adept presentation, made her a great poet of Indian- English literature. Feminine imagery appears to suggest that poet's reconceptualization of the world ineluctably requires the vigor and resilience of women. Her poetry connects with a contemporary tradition of poets that seek to find answers for an incipient modernity, reconstituting the bridges with nature and humanity that the stresses of modern life have buried under the rubble of its particular vision of rationalization. Kamala Das has a special force that rings deep to the reader's sensibility. She portays a continuity of theme and expression concerning her feminist ideals. She caricatures the feminine sensibility and feminine role to emphasise the plight of being

QUEST FOR FEMALE IDENTITY AS PICTURED IN THE POETICAL WORKS OF KAMALA DAS AND MEENA KANDASAMY: AN ANALYSIS

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Abstract: Meena Kandasamy is the burning voice of Indian English Poetry that has been perfuming the poetic scenario over a decade with her melodious musical composition, fragrant feeling, racy style, and philosophical views. She is the roaring voice of the ingenious milieu that has become a twinkling star in the firmament of the ingenious world, promoting the peeping poets for poetic perfection, prosperity and placidity. Kamala Das's poetical works dramatize feminine sensibility in all subtlety. She discovers her self-identity and fights against a belligerent society, to discover a world of incipient freedom. This study explores the authors' indictment of oppressive forces prevalent in India during their times. Their forceful voice will remain ever ringing in the womb of time.

In a woman's sphere, there are regions still unexplored and their sense of agony and bliss are minutely analyzed or expressed. Kamala Das and Meena Kandasamy in their works show us the involution of their solitude, abysmal islands of solitude, fresh buds of love yet to bloom and high seas composed from her grief-stricken soul's tears. Kamala Das and Meena Kandasamy, the most outstanding writers have carved a special niche in the annals of Indian English Literature. They left their indelible imprint on the

pages of history of Indian English Poetry with all their feminine and defiant tone of expression.

In the poem “An Introduction”, poet represents the unclad truth and she has queried the male chauvinist posture of the patriarchal society and she has projected an incipient contrivance to liberate the women from the bondage of slavery in the male dominated society. Her expression becomes more dramatic in the poetry “An Introduction”

I was child and later they
Told me I grew, for became tall, my limbs
Swelled and one or two places sprouted hair. When
I asked for love, not knowing what else to ask
For, he drew a youth of sixteen into the
Bedroom and closed the door. He did not beat me
But my sad woman body felt so beated.
The weight of my breasts and womb crushed me
I shrank pitifully. (*The Old Playhouse and Other Poems*, 26-27)

Meena Kandasamy's work can still be facilely compared with that of Kamala Das, as both have solemnly efficacious with their revolutionary fervour and depiction of female-life with a pulchritudinous sense of humour and pathos as well. They are unique in their perspective of gregarious equity. Both the writers have achieved delicate balancing of medium and message, matter and form and ideological thrust and artistic integrity. They are prosperous in the portrayal of feminist consciousness and class consciousness through the characters that the hypocrisies of upper class people have been artistically exposed. Both of them expounded the process of transformation to resolve the socio-economic issues confronting the paradoxical state of mind. Their poetry echoes Indian consciousness which has been inherited from our tradition.

Meena Kandasamy exhibits a vivid picture of a teenager who became a harlot in the poem “Now, she goes by the name of freelance wife”, and she verbalizes of the ardent passions and thirst of the “freelance wife”. Meena Kandasamy verbalizes of how this “freelance wife” was later forsaken by her men when she urged for love from them. She was utilized and discarded after the utilization.

Skin to skin lip-locked
she put men to sleep
with her killer kisses
to suck her was suicide (38)

Kamala Das and Meena Kandasamy are expected to make convivial change and their prosperity is judged by their efficacy in achieving gregarious change. Their works exhibit a personality that is especially endowed with feminine sensibilities. It is remarkable that Kamala Das made such a laudable endeavour when Indian English woman's poetry was in its infancy. Both the writers make readers hear the heartrending cry of those women who are considered as sub-human beings, and shows in full understanding of the human situation and a sensitive discrimination of human values. Meena Kandasamy is at her best in expressing the identity in her poetry it is in them she includes joys and sorrows of her heart. Kamala Das and Meena Kandasamy have carved out a several inimitable imprints on the annals of the history of Indian English Literature. Women's search for identity is the central preoccupation of their poetry. In the poem “Hymns of a Hag” the poet imagines herself as a witch hunting down the men she despises. Meena Kandasamy is funning with words of anger and fury. The poet writes:

Lot later I fly to temple streets our men firm. I show my
feats hunting oppressors to have their heads. Cutting
all their holy threads. Expiring joy as they bleed.
Dance, rejoice my black black deed. (49)

his works, in his critical and journalistic writing, in letters and notebooks, as well as in his plays and the prefaces to them. He wrote essays of very high quality which are still read and praised. More than half a century after they were first printed. Shaw had moved to London because he felt that London was the literary centre of the English language. He occupied a central position from the opening of the modern period to his last play in 1950. Shaw dominates the theatre from 1890 right through to the Second World War. In play after play, in preface after preface, he has presented his analysis of the evils and errors of the time and has indicated his own solutions. He has constantly infused into his ideas. The stage-platform has given him the opportunity of shattering numerous false idols and also of awakening minds to thoughts beyond the superficial conventions.

Feminist ideas spread among the educated female middle classes and the women's suffrage movements gained momentum of the Victorian Era. Women's rights were extremely limited in this time. Rights and privileges of these women were limited, and both single and married women had hardships and disadvantages they had to live with. They had disadvantages both financially and sexually, enduring inequalities within their marriages and social ranks. It was an age where the impact of the industrial revolution caused a sharp differentiation between the gender roles, especially of the upper and middle classes. Men and women were thought to have completely different natures, owing largely to Darwin's work in biological determinism, and people saw those differences as dictating separate and different functions in society. Men were thought to have natures suited to the public world, women to the private. Women were not freely offered the opportunity to study subjects of an extended, classical, and commercial nature. This made it difficult for a woman to break free from the societal constraints to achieve independent economical status. Great

women in the world. The conflict between passivity and revolt against the male dominated world is the major theme in her poetry. She engenders a place for herself in the world of masculine hierarchies. Through her poetry, she re-drafts a general opinion on the feminine mystique. Her inditements are filled with the musical composition of a heart that longs for sexual gratification, feminine sensibility, the painful entelechy of failing youth and inculpability of childhood. Without any inhibition, she exposed her feelings and inhibitions and she fought against all the suppressions.

When a man is dead, or a woman,
We call the corpse not he
Or she but it. Does it
Not mean that we believe
That only the souls have sex and that sex is
Invisible? ("The Doubt", *The Descendants*, 22)

Kamala Das and Meena Kandasamy are very much concerned about enlightenment, emancipation and empowerment of women. When Meena Kandasamy verbalizes about iniquities, her pen becomes as tender as the breeze of a delectable summer morning, and at the same time, it becomes as biting as that of a venomous snake. Her poetry is saturated with the pathos of the sufferers. She is the bursting voice of Indian English Poetry that has enlightened the poetic scenario from a decade with her harmonious poetry, lofty conceptions and luminous phrenic conceptions. Her poems reveal the heartache and grief at the inhuman posture subsisting in the society. She is additionally a poet of imagination who wants to peregrinate on the wings of time to re-relish her moments of merriment additionally. She is not the poet who composes poetry for appreciation; she is not the poet who indites to please others; she is the poet who pens down her emotions, her feelings, her sentiments for the contemporary perturbances in the nation and in the world. The poet urges to maintain the decorum and

dignity of women. Meena Kandasamy is a woman with lofty views and remarkable approach as she questions the discrimination against women and inquires about their rights. She is absolutely appalled at the conditions under which women are treated. Kamala Das and Meena Kandasamy expose the entire patriarchal gregarious setup in their poetical works where in a woman remains trapped without hope. They provide hope and a sense of positivism to such victims. Both Kamala Das and Meena Kandasamy complement each other by providing a consummate and full vigor picture of women's struggle and aspiration in general.

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EPITOMES OF HUMAN EXCELLENCE: WOMEN IN THE PLAYS OF GEORGE BERNARD SHAW

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Drama, unlike the other literary genres is a stage art. Although drama is most like fiction, it shares features with poetry as well. Plays are the vehicles of persuasion. Ibsen, Conrad, Eugene O'Neill, Bernard Shaw used the stage to dramatize their ideas realistically. The history of modern European theatre was largely the record of extreme and short-lived movements. "The weaknesses of the Victorians are more conspicuous in the drama of the period than in other forms of literature" (Rickett 72). Theatre has always crossed boundaries, and in the Nineteenth century there was relatively little difference between drama in Manchester and Moscow.

Shaw contributed largely to the emancipation of women in late Victorian and Edwardian England. From his early twenties, onwards, he espoused the right of women to express their individuality and to achieve their potential to the same degree as men. Considering this real life portrayal of dramatic personae, Purdom states, "He was not concerned to put upon the stage men and women in their lives of weakness, confusion and commonness, or natural life in its monotony, but living people in their hidden selves displayed in their bright hues of their masked absurdities" (75). Shaw never put women on the stage with their womanly weaknesses in the theories of patriarchal notion. Instead he envisaged real men and women with genuine follies and intellect.

Shaw's opinions on art and artists are scattered throughout

inheritance from the life force, she usually succeeds in turning man back to his specific biological function of reproduction and nourishment. Man may have his dreams and his ideals, but woman will very often divert him from them (130).

Shaw's relationship with women in his life is reflected in the creation of strong women characters. Most of the female characters inherited prominent traits of those women who had a liaison with Shaw. As a proponent of the ideology of equality of men and women, he has given this sense of equality not only in work and politics but in social relationship also. Shaw has turned the table by giving his women characters an open platform to put forward their own choice of their mates. Unlike other Victorian female characters, they never meet bad ends; Shavian society and Shavian characters never criticize the individualities of Shavian women.

Shaw's mother was the model of Shavian woman in many respects both emotionally and economically. Shaw wrote in *Cashel Byron's Profession*, 'I have a mother; I have not seen her for years; and I don't much care if I never see her. It was through her that I came to be what I am' (Shaw 93). Shaw had relationships not with the ordinary women but with unconventional women. Alice Locket, Jenny Patterson, Florence Farr, Annie Besant, May Morris, Eleanor Marx Aveling, Edith Nesbit, Janet Achurch, Ellen Terry, Mrs. Patrick Campbell, Molly Tompkins were few astounding and remarkable women who had ardent associations with Shaw. All these remarkable women had their different influences on Shaw's conception of women. Somewhere Shaw's women characters have the same habits and tendencies as all these women had. Shaw was completely susceptible of feminine beauty and charm, especially when they were conveyed to him through the medium of art.

The variety of Shaw's women characters is astonishing, all impelled by passion. Like Blanche in *Widower's Houses*, and Julia

change in the situation of women took place in the 19th century, especially concerning marriage laws and the legal rights of women to divorce and gain custody of children.

Women have inspired numerous creative writers for a long time especially to Shaw. Change is the only thing in nature' is true to literature and literary theories as well. Nigel Alexander points out in his book, *A Critical Commentary on Bernard Shaw* says that "Shaw wrote his sequel because he regarded the creation of the woman as rather more important than the creation of the duchess and was alarmed that his audience should have missed the point" (55). Shaw's unorthodox mindset, distrust of conventions and the status of women, both in the society as well as at home revealed in many of his works.

The world of Bernard Shaw has a large place for women. He honoured women, showing in his plays that they were not only to be loved, but to be respected. Life with women was as large a subject to him as religion. Though his love scenes burst with emotion he tended always to intellectualize sexual relations, and approached emotion as though it needed to be intellectually experienced. By that it's not meant that he rationalized sex. On the contrary, he emphasized its irrationality. Shaw put the women in his plays on a pedestal with full consciousness.

Shaw created memorable and conspicuous female figures in his play which resulted in the creation of the 'New Woman'. Unlike conventional Victorian woman, the new woman is not accustomed to self sacrifice. She chooses her career for a living and pursued self-fulfillment and independence. She strives for equality in her relationships with men, discarding the double standard of sexual background of the time and she is much more frank about physical relationships. She is physically well-built and energetic, preferring comfortable clothes than voluminous dresses of the Victorian woman. This hybrid combination of new woman

mushroomed in the late nineties literature; but she meets fatal ends reflecting that the society was yet not ready to accommodate her. Many of these characteristics formed the features of Shaw's creation of women.

Emancipation of these women led to a kind of improvisation of manners, faced by women in the twentieth century. Sangeetha Jain in her work, *Women in the Plays of George Bernard Shaw* states, "Women in Shaw, possess two unwomanly virtues wit and will; these have been admired and appreciated by Shaw just against the prudent literary tradition of deprecating such type of women"(20). They have been endowed with a verbal grace and arrogance which is the sign or symbol. Shaw openly asserted his viewpoint about woman that she was an individual and not a lifeless object nor a sexual impetus. He gave his women characters their own individualities and choices. In proclaiming their own rights to existence his women characters are sometimes accused of being eccentric and egotist. His unconventional perception gives them an everlasting charm, will power and triumph that mark a genuine importance as protagonists.

Shaw named this 'will' as 'life force'. "It means that a supreme power beyond the principle of sufficient reason with a profound purpose of evolution. This supreme power manifests itself in all individuals and is utilized by them for fulfilling different purposes in which each of them is involved"(Shaw, Woman-Man) For example, in *Saint Joan*, Life force takes the form of celibacy and sainthood.

The titles of Shaw's major plays indicate the essential and great importance of women in his work: *Candida*, *Mrs. Warren's Profession*, *Major Barbara*, *St. Joan*, *The Millionaires* these titles suggest the women protagonist in respect to social ambience around them. One very important fact about the male characters in Shavian drama is that, generally all of them are supportive of the

Shavian women. It seems that women have a superior goal and that men are their assistants in the accomplishments of their objectives. This observation has been highlighted as, "the only men who are a match for the Shavian women are those who have given up the old illusions about the relations between the sexes"(Web Alfred). It means a new men community which can accept the equality of women, has been evolved in Shaw's plays.

Shaw's concept of equal status for men and women never demanded masculinisation of women through dresses. He never wanted women to be dressed in masculine costumes as it caused them to lose their femininity, womanly charms and thus look ridiculous. It does not mean that he recommended Victorian voluminous gowns either, which covered a woman from head-to-toe. He criticized Victorian costumes as these concealed the fact that women were human beings.

Shaw revolted against the sentimental heroine- an ideal which made her a paragon and priestess and ultimately a prisoner. He prohibited women from taking the advice of others as it could develop into a lifelong habit of transforming them. The persona that characterizes Shavian heroine is of unconventional, intelligent woman with a will of her own. He insisted that women were not angels but ordinary fallible creatures, subject to temper tantrums, sexual infatuation and other lapses from decorum. In this way Shaw prepared men to visualize women as human beings who had to be granted equal importance. They have been defined by critics as 'men in petticoats', 'unsentimental', 'unromantic', 'rebellion', 'cruel' etc. Carl Henry Mills explains the concept as,

Shaw's theory of creative evolution represents femininity as being more primitive and fundamental than masculinity and calls civilization an attempt on man's part to make himself something more than the mere instrument of woman's purpose. Since woman has more direct

ODANTAPURI: A SEARCH FOR IDENTITY

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Once an extremist who wanted to attain siddhi or divine powers was looking for a person possessing signs and ability to manually handle the divine object after its attainment but was unable to find one. One day, he found out that an attendant of Bhikshu (dge slong) Ma-Kha- Ti also possessed such signs and ability. Therefore, he went to Bhikshu (dge slong) and repeatedly offered golden mandala displayed with jewels. Being pleased when Bhikshu asked him whether he wished for some religious instruction (gdmas ngag), he replied that he just wanted his attendant who possessed heroic signs. The attendant was then given to the extremist.

Together they went to his retreat centre where they sat on a heap of corpses. The sage said, "oh! Shramanera (dge tshul), you possess heroic signs hence, without being afraid cut off its tongue. As it turns into golden sword hand it over to me. It possesses magical power and can take you anywhere. I myself will be going to the Akanistha realm "the highest realm of Vajradhara" to attain Vidyadhara (rig a'dzin gyi sa). Again he said, "The corpse too will convert into gold. I will give it to you as a gift, keep that in mind."

Then the Shramanera rode on the corpse and as he tried to cut off its tongue, the corpse started to move, wink its eyes and teeth started to chatter. It stick out its tongue that lengths up to a meter. But was unable to hold it. He failed for the second time also. The sage warned him, 'if you do not cut off its tongue this time then, it will kill us first and thereafter will kill the entire beings of three realms. Just engage and cut it off."

in *The Philanderer*, to Orinthia in *The Apple Cart*-there are abundant examples of the passion of love, but as different from each other as women could be. Vivie in *Mrs. Warren's Profession*, Barbara in *Major Barbara*, Lina in *Misalliance*, Lavinia in *Androcles and the Lion* and Joan *Saint Joan*, represent another kind of passion, the passion for conscience, for work, for a cause, for god. There are, however, other women such as Mrs. Warren, lady Cecily, Mrs. Clandon, lady Britomart, Mrs Tarleton, lady Utterword, and Queen Catherine of Bragnza who belong to the world, and Candida who belongs to herself.

In *Pygmalion* Eliza devotes herself completely to her creator in order to be a perfect creation. She gets the desired result and proves successful in her pursuit of being a duchess. She goes through a transformation of inner soul in the process of learning to become a duchess. She has deep-rooted feminine instincts and always she proves them. Cleopatra is one of a long line of Shavian female characters who stand out in sharp contrast to the virtuous or acceptably flawed women of nineteenth-century drama. This young Egyptian queen embodies all the vices of a tyrant, despite the admonitions of Caesar, a sovereign of great experience and wisdom, as depicted by Shaw. The play *Major Barbara* highlights a woman's spiritual voyage and tells how it completes with her turning back to life with a new religion of saving everybody's soul whether poor or rich, full-fed or ill-fed. This proves Shaw's faith in the ultimate goodness of women with which they can save the world. Barbara accepts the evils of society yet maintains her purity of conscience.

In *Mrs. Warren's Profession*, Vivie's discovery of her mother's secret would have been quite acceptable to a nineteenth-century audience if it precipitated a scathing denunciation of the mother by her daughter followed by a suitable expression of repentance and reformation by the fallen woman. Vivie is very

different and she breaks out of the doll's house-like world kitty creates in her childhood. Vivie is ensconced in her figures, hunched over and secluded from the world, giving off the impression that she is content to have lost whatever little love, family, and acquaintance she had. In her business-like, self-reliant and unfeminine way, she is completely opposite of her mother who uses her feminine style to earn money. In Saint Joan, Joan's extraordinary virtues bring about her destruction. But so do her ignorance of the realities of power, her failure to take account of the often sensible views of others, her willfulness and obstinacy, not to mention the small but significant vanity that takes her into battle thus causing her capture. Lynda Mugglestone argues the fact and comments as,

The biological fact is a beginning, by no means the end of the matter. History, if not creative evolution itself, quickens in their wombs. They aspire to and often realize communion with the life force. They are very often daughters of divine grace- that is to say, Shaw's concept of divine grace. It seems that Shaw saw the woman as holding out most hope for mankind (321).

Shaw's women are no longer martyrs and they are not only equal to their male counterparts, whereas they often surpass them in their intelligence, will-power, and spiritual strength. He brought about something in his plays that had yet to happen in reality-the emancipation of woman. Shaw's women are considered and portrayed as ardent champions for women's rights and gender equality. They are depicted as personalities in their own privileges, invested with intelligence, feelings, beauty, a better understanding of life, deeper perception of truth and justice than men.

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have any statues. Guru told him to prepare the needed tools and materials, the sculptors will come thereafter. A sculptors came from the *Hen pon dpe har* and told that there was no one more skilled than him. Hence, I will built carve the sculptors for the temple. After discussing with the King, Guru and Nepalese architect, the sculptor asked according to which country should I built the statues. Guru told him that since Buddha was from India, the statues should be built according to India, but the King requested that since the Tibetans were of dark natured mind and in order to generate faith, kindly carve the statues according to Tibetans. Then Guru Padmasambhava said, Ok! make it accordingly and let it subdue the Tibetans. "Statues of Khar sa pa ni (Avaloketeshwara) was built referring to a youth who looked like Khu stag tshab. He built the statue of goddess 'od zer can, on the left of Avaloketeshwara copying from beautiful lass chog ro bza bu chung and on his right built the statue of Tara copying from the beautiful Chog ro bza sman.

Again, built a statue of Avaloketeshwara on the right copying from Thag bzang stag leb and copying from smen gyas skor Arya Hygriva as the guardian.

Thereafter, he assembled the required materials, two folded silken scarves performed consecration ceremonial ritual. And as soon as the statues were built, when people wanted to congratulate the sculptor, he was nowhere to be seen. Thus, it showed that he was not an ordinary person he was a incarnated being.

Lastly, we find that this Samye monastery was built with generous intention to benefit sentient beings and was built by no ordinary beings. It had also been a very important place in the history of Tibet since most to the earlier translations were done at this very monastery.

He put his mouth on the corpse's mouth and took out its tongue with his teeth. Then, as soon as he cut off its tongue, it transformed into golden sword and flew in the sky lifting the Shramanera. The sage told him to return the sword and reminded him that being a Buddhist if he takes someone else belongings then he will commit the sin of Parajita or violation of the basic vows. The Shramanera replied, "of course I will give it to you but first let me have some sight scene." Hence, he flew on the top of Sumeru mountain and enjoyed the view of four continents, Sun, Moon and others in four directions.

He then returned the sword to the sage. The sage said, "you can take the golden corpse. The gold from the corpse is sufficient enough to sponsor livelihood of five hundred Bhikshus. When you take gold mind not to cut the bones. Take gold from the side of its body. Since its a magical corpse, it will regain the very next morning." Saying so the sage threw the sword in the sky and went to Akanistha realm.

The Shramanera returned to his previous master and asked him to recommend a favorable site for building a monastery for five hundred Bhikshus. The master made a ritual cake (gtor ma) which was then taken away by a crow. The crow left it on a small island in the middle of sea. Thus, on that island he built Odantapuri monastery copying from the Mount Sumeru along with the Sun, Moon and the four continents.

Once during the time of Buddha Kashyapa, three sons of (ma ja rdzi ma) built a sand stupa and as a boon, the first wished to be born as a great Pandita, the second kid wished to become a king of an isolated kingdom and the third kid; (rba gsal snng) wished to become their messenger so that they could propagate Buddhism in the land. This temple is the result of ripening of their prayers.

At the beginning, when the great abbot Shantarakshita tried to built this temple, the local spirits and demons caused great

hindrance and obstacles. The walls that were built during the day time were removed by night and the stone bricks that were collected during the day time were carried back to the mountains and rivers where they were taken from. The evil ministers who despite made Shantarakshita to return back to Nepal. They persuaded the king by saying that un-subdued the local spirits and demons can even shorten his life. Hence, Boddhisattava returned to Nepal yet he recommended the king to invite Acharya Padmasambhava from Ogyen or Oddiyana who was gifted with immense magical powers and was matchless. He assured that only he can subdue the evil demons and spirits.

Thus, the king sent his minister to invite him. Guru Padmasambhava came to Tibet subduing the demons and evil spirits. He then found and blessed a suitable site. He made the local spirits to assist in building the temple. By the advice of Shantarakshita, it was decided that model of Samye monastery to be built similar to Odantapuri monastery.

The construction of Samye Monastery

During the Tibetan Rabbit year, laying of the foundation of Samye (bsam yas) monastery at Drakmar (brag dmar) in the county of Jar-kar near the Lho-hi-ti river and He-po ri mountain, was obstructed by bon followers. Hence, there had a debate between Bonpos and Buddhists where the Buddhist finally won.

Thereafter, Acharya Bodhisattva, the King and (gnyer stag gzigs sdings), all three had a discussion about constructing the monastery at Drakmar. After investigating the site, Acharya said, "the mountain in the east seems like king sitting on carpet which is a good sign. Small hill Bya ma looks like a bird covering its chicks which is a good sign too. The Smen ri mountain looks like heap of jewels. The He-po ri mountain seems like a Princess wearing white silk robe. This site seems like filled with saffron. These are auspicious signs. Hence, it will be auspicious to build monastery on

this place." Saying so, Guru sketched lines with his scepter.

Hearing so, when the King ordered to built the monastery there, minister Khri bzngs said, "Oh King! if you are not skillful while persuading then they will disobey your order and your dream of establishing Dharma would not be fulfilled. How can you make sure that they listen to you?" Hence, they plot a conspiracy.

They summoned his the subject next day and said, "there is no King as great as me in this world. Yet, I have accomplished no great deeds. Hence, oh my wise subjects tell me what should I accomplish?" The minister Khri bzang told the King that all will obey whatever the King wishes. But he was objected by the minister Stag ra klu gong. He said that he was a Bonpo and had displeasure in building Buddhist shrines. The King punished him for disobeying his order. Two soldiers tied him with thorny wires and was beaten and was then banished to North. Thereafter, none dared to object.

The preparations for the construction and making of statues:

A well adorned grandson of noble family was made to carry vessel made of precious jewels. The King durig at the site up to one feet with golden spade where the soil were fertile and tender. Then son of noble minister was made to dig and an ounce of rice and wheat came out. This was an auspicious sign, seeing it Acharya uttered, "Pha la phala si di si di." But, the King could not understand what he said. Thus, by asking the translator, translated it as "it's good! it's good! it will accomplish! it will accomplish! when the King requested permission to start the construction, Acharya told him to built a temple of Tara first because it was Tara who requested the King in his previous life to generate Boddhichitta. Then as per prophesy, the King built a temple of Avaloketeshwara. The roof was well accomplished.

After that when it was time to built the statues, the King told Acharya that though the temple had been built but we do not

dimensions with an increased degree in all fields of human life. In the contemporary times, it has made inroads into almost all domains of human life everywhere whether it is urban or rural area; whether it is public or private sector but one thing is significant that it flourishes where the power resides. In a way, it is an established fact that corruption flourishes in the corridors of power and authority. As a playwright, Vijay Tendulkar responds to it sensitively and depicts it faithfully and artistically in his dramatic constructions.

With the political freedom in 1947, it was taken for granted that the Indian subcontinent would soon get rid of all sorts of ill-practices or mal-practices perpetuated by the colonizers in nexus with the crafty and corrupt natives, but the fact is that it has assumed deadly dimensions and it seems that we have got freedom to ply corrupt practices without any fear and compunction. Even in the post-colonial period, the colonial legacy continues to characterise Indian life in almost all areas in one way or the other; directly or indirectly; implicitly or explicitly. The mal-practices such as bribery, embezzlement of public money, dowry, flesh trade, deception, betrayal, extortion, political corruption, administrative apathy and dishonest functioning of the media.

Almost all the writers in the post-colonial period have given sufficient space to the portrayal of the social ills which are still eating into the very vitals of the social fabric of our country. As a playwright, Tendulkar depicts the societal ills in his plays in a realistic and aesthetic way. His purpose is not only to expose the dirt and garbage in the social life but to register his vehement protest against the societal ills through his plays. As a dramatist, he digs at these disvalues and inadequacies in various ways-satirically, humorously, mockingly and obliquely. Behind the exposition of corruption in all forms, Tendulkar's purpose is to awaken the audience and the reader from the state of complacency

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SOCIO-ETHICAL CORRUPTION IN VIJAY TENDULKAR'S *KAMALA* AND *THE VULTURES*

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Abstract:

*Corruption in myriad forms has become a permanent feature of Indian society and for a larger section of our society; it is a common affair not to be worried about. But the sordid fact is that it is eating into the very vitals of social fabric of our country, making inroads into one's marital, familial and professional relationships. The present paper seeks to examine the problem of socio-ethical corruption in Vijay Tendulkar's *Kamala* and *The Vultures*. In *Kamala*, the playwright reveals how a poor woman is sold and bought at auction in the flesh market without any fear and compunction under the nose of police and administration. *The Vultures* shows how a middle-class business family becomes almost dysfunctional on account of corrupt practices. Behind the exposition of these mal-practices, Tendulkar purports not to create sensation but to awaken the audience and the reader from the state of complacency and indifference to the unethical practices in social and political domains.*

Key Words: *Corruption, unethical, auction, compunction, dysfunctional, complacency.*

The phenomenon of corruption is not new in the present-day Indian society as it was also prevalent in ancient India. The difference between the corruption in ancient times and contemporary period lies in the modes, ways and degree of its practices. In the modern times, with the advancement in science and technology, corruption in myriad forms has taken on new

(41). It is crystal clear that the playwright brings out the real intentions of the exploiters. Smita Mishra aptly remarks:

Irregular and abnormal behaviour is not to be tolerated. No reasons are good enough to justify and find excuses for a person's erratic behaviour. The play explored the layers of the internal mind and exposes the psychological findings. An unfortunate woman sold away in the flesh market and a so-called happy house wife married to daring journalist and both have a revelation of finding themselves on a common platform of sexual slavery in this male dominated world moved Tendulkar to probe into their pathetic condition” (119).

Women in free India are still treated as sex-object or a commodity to be bargained whether they belong to upper class or lower class. It is a kind of sexual slavery that the playwright points out. Not only the powerful and influential persons but the police also look at the incident as a routine affair, not as serious cognisable offence. “The police, as usual, washed their hands of it. The Home Minister put his hands over his ears” (Tendulkar 15). The play registers protest against the allegedly corrupt social order and ridicules the contemporary political system where everyone tries to put his onus on the shoulders of others. The advancement of society fails to protect the individual from myriad injustices and multifarious exploitations at various levels. Crooked administration and the double standards of the world of glamorized journalism are well revealed in Jaisingh's words:

The police know it's true, but don't want to admit it.
They say, we reporters are sensation-seekers and that's why we're digging into it. And the government oh they're pure and lily-white. They say, *ShantamPapamperish* the thought! These

and indifference to the unethical practices in social and political domains.

In the postcolonial period, with the spread of education, legal provisions of safety of women, liberalization, social awakening and feminist movements, it is taken for granted that Indian women are living a dignified and decent life. It is true, to some extent, in respect of upper-middle class women, not in case of the women from the lower layer of Indian society. They are still subjected to myriad forms of violence; they are still bartered and bargained as if they were saleable commodities.

In *Kamala*, Tendulkar reveals how a poor woman Kamala is sold and bought in the public view without any fear from the police and administrative machinery. Through the selling of this woman, the playwright hits very hard at the administrative apathy and exposes the hidden and hideous face of the Press. It suggests that both the prominent pillars of democracy are failing in discharging their duties towards the masses by joining hands with power structures for the petty gains. “The bane of the Indian Press is that it has been reduced to a mere instrument for personal gains by its proprietors for whom it is more of a business proposition and less of a service-inspired institution” (Sangwan and Dahiya 131). The unholy nexus between the Press and Politicians is the main cause of corruption that afflicts the Indian people who are sitting at the lowest pedestal of social hierarchy.

In *Kamala*, Tendulkar strongly protests against the corruption prevalent in judiciary and Press. He mocks at the journalist, Jai SinghJadhav who purchases a deprived and helpless woman from the flesh market seemingly in order to expose the flesh trade but his real motive is to get promotion in the office where he is working. The playwright demonstrates how the corrupt system uses all its participants for its own sake; hardly anyone really wants to help the needy. People have become so sadistic that

they get relieved of their pains and privations when someone else is found crying in agony. In *Kamala*, Tendulkar explores “the ruthlessness of the media and the position of women in society. The play exposes how man either degenerates woman or venerates her for his selfish motives depending upon the necessity of situation” (Wadikar 41).

Tendulkar, through the character of Jai Singh Jadhav, exposes corruption in the domain of journalism in India. The journalist gets deviated from his duty towards the state as well as populace and vitiates the ethics and ethos of his profession for professional petty gains. Instead of displaying genuine and humanistic concern to the plight of the women and girls trapped in the flesh trade plied by the powerful ones directly or indirectly under the nose of the police or public administration, Jai Singh gets himself involved in the dirty and immoral bargain to realize and perpetuate his narrow and amoral motives. “He in one of those modern day individuals with a single track mind, who pursue their goal unquestioningly” (Banerjee xvi-xvii).

The playwright exposes the real face and functioning of journalism through the character of Jadhav who exhibits *Kamala* at the press conference as an evidence of the still existing flesh markets in India. Tendulkar jibes at the sensational journalism practised by the persons like Jadhav who has bought Kamala for two hundred and fifty rupees at an auction in a flesh market in Lohardaga in the state of Bihar. He plans to present her at a surprise press conference to prove that such practices are still concretized in the present-day Indian society. The conversation as follows authenticates the widespread corruption among the so-called high brows and elite classes:

Jai Singh: I bought her in the Lohardaga bazaar in Bihar.

Sarita: Huh? [*She can't understand.*] Bought her?

Jai Singh: Yes. For two hundred and fifty rupees. Even a

bullock costs more than that.

[*Sarita is stunned.*]

[*Brightening as he notices her reaction.*] They sell human beings at this bazaar at Lohardaga beyond Ranchi. Human beings. They have an open auction for women of all sorts of ages. People come from long distance to make their bids. (Tendulkar 14)

The above excerpt evidences that women are still bargained and bartered in India. Sarita, the wife of Jai Singh surprises when she hears the word 'auction' *vis-à-vis* women. As an educated woman, she is not ready to accept the fact that women are still sold and bought in the country. The following conversation between Sarita and her husband makes it evident:

Sarita: They auction women ?

Jai Singh: Yes, women. Can't believe it, can you? The men who want to bid handle the woman to inspect them. Whether they are firm or flabby. Young or old. Healthy or diseased. How they feel in the breast, in their waist, in their thighs and ...

Sarita: Enough.

Jai Singh: This upsets you, perhaps. This Kamala has no customer at all. She was sitting to one side with her head down. I said, *chalo*, let's buy her. I bought her dirt cheap. (Tendulkar 14)

It is evident that there is almost no discernible change in the life of women in the lower classes and tribes. It also suggests that a larger section of Indian women is still vulnerable to such crimes despite the provision of law against such offences. As Wadikar says, “Both the female characters in the play *Sarita* and *Kamala* symbolize exploitation of women of the former, within the walls of the house and of the latter, outside them. Jain's remarks about Jai Singh and Sarita throw light on Jai Singh's exploitative nature”

corruption within family and how they prank against each other to defeat or kill others. The system of favours begins in order to get monetary benefits. This is how their half-brother Rajaninath is disowned of everything. As he comments

Rajaninath. There's a lot the matter with me. All the time. My blood's corrupt. It's in the family. First your blood rots. Then your brain decays. And then, throughout the body, it's as if a wild animal's rampaging. Thirsting for blood. Your humanity itself gets destroyed. (Tendulkar238)

The above extract shows corruption spoils a man to the extent that he begins to behave like a wild ferocious animal. He loses all his relationships personal and professional; familial and social. In the noose of corruption, he ceases to a human being with finer virtue of love, compassion, solidarity and trust and sacrifice.

The foregoing discussion reveals the real face of the Indian society through the life of a middle-class family. Even in the postcolonial period, the Indian society is in the grip of so many social ills and stale customs. The discussion reveals how human life is losing cardinal virtues like love, sacrifice, trust, tolerance and sympathy for the sake of petty material comforts and gains. The novelist brings out the view that the societal ills are neither friendly to the perpetrators of the ills nor to the victim. He underscores the view that the foundation of the better world is rooted in the cardinal virtues like trust, tolerance and not in the petty considerations and parochial attitude to life in general.

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newspaperwalas have the bad habit of misusing the freedom of the press.... I needed evidence, didn't I? Do you know, I turned the whole world upside down to find this bazaar. I was the first journalist to reach it! (Tendulkar 14-15).

The money extracted from others in the form of extortion and bribery corrupts the blood and attitude of individuals. Psychologically and socially corruption affects the coming generation of the people who themselves have become immoral. They cannot restraint themselves from corrupt practices and immoral acts for narrow personal ends. The cruelty done by them to others is inherited by their children whose senses are numbed, and they transcend all limits of cruelty while dealing with others and their family members. These are side effects of a corrupt and insensitive social system. The playwright draws our attention towards the thought process where everyone wants favour from others. They rarely try to eliminate the roots of corruption but preserve it. Checks and balances of the family cater to the nerves of corruption. Young ones learn these tricks within their family and find them all along in the outside world.

The playwright stringently comments on the city life and treats the sensitive issues in *The Vultures*. The way he depicts these issues constitutes his protest against the inhuman culture. Shailaja B. Wadikar rightly comments that Tendulkar's plays "deal with smallness, pettiness of man along with anxieties and complexities that characterize the contemporary Indian society. The predicament of an individual in society constitutes, by and large, the thematic structure of his plays"(81). Undoubtedly, industrialization and market economy have increased job opportunities to Indians, but at the cost of human values. This trend adds to the corrupt society. The constitution of India makes provisions of equal rights for both man and woman. The patriarchal

system acts as a convention which allows man to be the dominating force in our society. The way children are reared adds to gender-discrimination. They have humane sensibilities and emotions like love, compassion and caring.

Almost all the characters in *The Vultures* are violent, materialistic, drug addicts, usurpers, immoral and cheat. Tendulkar lays bare the connectivity and complexity of relationship within and outside family. *The play demonstrates* how greed for money is the root cause of all types of corruption. It entices people to lose their restraints. Due to this hangover, they become wild and mad. They cheat each other and want to snatch as much as they can from others even from their own near and dear ones. It leads to the extreme point of corruption. In the play, Pappa Hari Pitale and his brother Sakharam build up a huge business firm called “The HariSakharam Company,” a construction firm. It is the hard work that pays but they have indulged in a game of politics within their family. He deceives his brother and brings him on the road and makes him a pauper. His children take advantage of their father. He never expected this type of behaviour from them. The same type of favours begins in order to get monetary benefits.

Pappa: Shut your foul mouths, you scoundrels! Bury me, will you! Talk of burying me while I'm still alive, will you, you bastards?

Pappa: If I decided to, I could throw you all out! [*Ramakant and Umakant laugh.*] The property's mine! I earned it! I sweated for it! When we started the business, there wasn't even a capital of fifty rupees.

[*From this point, total indifference from Ramakant and Umakant. All this has been repeated to them frequently.*]

Sakharam and I went hungry day and night. We sweated tears. We scraped and scraped for lunch. That's how

such a huge business grew up. [*Ramakant rattles his airgun.*] The HariSakharam Company's name became famous in the contracting business. We got an office ... a phone. This property grew up out of it. And now, go ruin it, go ahead, both of you! Rub it in the dirt, you pimps, and *then* repent! Airs like emperors!

[*Umakant takes some pill or the other from a bottle on the sideboard. He admires himself in the mirror.*]

And not wits enough to make a rupee! You're after my life!

You're talking of my funeral. But remember this. I'll see you dead first! I'll see your pyres burning, you pimps! [*A fit of coughing.*] (*Tendulkar 214*)

The significance of hard work, honesty and ethics in human life is undervalued in the younger generation of business houses. It paves way for the downfall as they try to rise in life through underhand tactics and practices. Hari Pitale goes to the extent of cheating his brother for the sake of his children but the very children become reckless by resorting to drinking and debauchery, and they never bother to earn honest livelihood and respect elders. At this, he becomes anxious and curses and abuses them violently for their uselessness. As in the case of (Hari Pitale and Sakharam) Umakant's father and uncle, “Pappa cut his er throat! Pushed him out'f business Ruined'm! Turned'mout of house. Fifteen years ago” (*Tendulkar 218*).

The playwright protests against the corruption and low morals of the society in which people go to the extent of all treacherous ways and means to earn money. He exposes the drawbacks of manipulations and deceptions through *The Vultures*. The exploitation of the weaker and who are at the receiving-end by the powerful ones is the root cause of concern. It reveals the

chosen to focus more on resistance and quest for their true identity of their women characters in order to celebrate their inner strength.

Cambridge Advanced Learner's Dictionary, Third Edition defines "Identity" as "who a person is, or the qualities of a person or group which make them different from others". It is clear that the term refers to who a person is and what are the qualities of that person, irrespective of the gender. It is also decided on the grounds of society, biology and sexuality. "Identity" as Erik Erikson conceives, it is both formed and manifested through social relationships.² But, as Simon de Beauvoir says in relation to female identity "one is not born, rather becomes, a woman".³ It means that the identity "woman" is given rather than that exists really. Though there are contradictions, it is propagated that the term "sex" is a biological construct and "gender", cultural construct. Between these terms that a woman undergoes identity crisis, which is one of the themes of women's writing in India. Identity crisis directs to the introspection Who am I? and it leads to "Quest for Identity". Quest for Identity is the search for the 'real self', not the one that is given by the society.

Githa Hariharan's Commonwealth First Best Book Prize winning novel *The Thousand Faces of the Night* (1992) includes much of the feminist elements. Women Characters of the novel Devi, Sita and Parvatiamma are the embodiments of resistance against the patriarchal ideologies imposed upon them. They simply decide to break away from all the restrictions and move towards their recognition of the self.

Devi is the protagonist of the novel. In the beginning of the novel, one can find that Devi could not escape from the deep-rooted customs of the arranged marriage though she was educated, that too in America. After returning from America to Madras, Devi was forced by her mother Sita to attend at the marriage proposals for her. The very moment Devi regrets that like the ladies of ancient

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QUEST FOR IDENTITY AND LIBERATION GITHA HARIHARAN'S WOMEN IN *THE THOUSAND FACE OF THE NIGHT*

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Abstract: *Contemporary feminist literature throws light more on the themes of resistance, journey towards liberation of women rather than focusing on their exploitation and discrimination. Challenging the phallogocentric literature, through writing many contemporary women writers are aiming to prove that women are no more marginalised now. They echo that education, impact of post-colonialism, globalization and modernization have taught women to raise their voice against the odds of the society. There are many contemporary women writers who depict, along with the changing time, how the struggle of women changes from exploitation to resistance, silence to voiced, marginalised to centre and stereotyped to modern etc. The present study selects one of such contemporary women writings a novel *The Thousand Faces of the Night* by Githa Hariharan. It is an attempt to focus on the brighter and positive side of the women characters of the novel. The study examines how the women characters use their exploitation as the stepping stone towards their quest for self and liberation.*

Key Words: *Awareness, Patriarchy, Self-Identity, Freedom, Self-Emancipation.*

“We are going to emancipate ourselves from mental slavery, for though other may free the body, none but ourselves can free the mind: Mind is our only ruler: Sovereign” -Marcus Garvey (*The work that has been done*).¹

Freedom is not just confined to the freedom of the body rather it is the freedom of the mind and soul. Physical freedom can be achieved easily but freedom of mind takes lot of time because human beings are the slaves of their own mind. Discrimination and unjust society has given birth to superior and inferior class, master and slave, ruler and ruled on the basis of class, caste, gender, race etc. Women became the utmost victim under all the circumstance. She became the dancing doll in the hands under the male-oriented society. It had become almost impossible for the liberation of the mind of the women. Many social reformers in the pre-independent India made many attempts to bring change in the status of women. Abolition of Sati, widow remarriage, reservations for women in education and employment by Ram Mohan Roy, Dr. B. R. Ambedkar and Mahatma Gandhi, Savitri Bhai Pule and others. They have certainly brought changes in the social status of women to some extent. The question arises whether the attitude to see and treat the woman has completely changed? Since attitude and perspective is related to the mind, it is notable that mental slavery is yet to be removed and reformed. The attempt to change/liberate the mind has to begin from the woman herself. Woman should learn to respect herself rather than holding the weight of patriarchal burden on her shoulder.

It is noteworthy that post-modern era has filled the confidence and strength in woman to fight back against the ill-treatments suffered through centuries. The exploitation have not only made her physically stronger but also enabled her to boost herself mentally with education, employment, emancipation and empowerment. Influenced by the drastic change in time contemporary women writers have vividly depicted the sincere efforts of their women characters towards self-liberation. Writers like, Manju Kapoor, Chitra Banarjee Devakaruni, Shoba De, Anita Desai, Shashi Deshpande and Githa Hariharan and others have

silent protest through which Sita tries to seek for her real 'self'.

At the end of the novel Hariharan portrays Sita as the liberated woman because she is seen playing the same veena back that “freshly dusted” (109). This signifies that she could not be paralysed of her 'self' for long. With confidence and consciousness she declares her freedom and achieves her identity. Even she accepts Devi when she comes back tormented by Mahesh. This also is an example of Sita's female consciousness where she feels Devi more as a woman rather than a mother.

Parvatiamma, Devi's mother-in-law is another female character who struggles for her self. Parvatiamma, though belongs to the old generation than Devi, has female consciousness in her like Devi. She leaves her house, husband Baba and her son Mahesh in search of salvation and liberation and never comes back. “She had...stripped herself of the life allotted to her, the life of a householder” (64), says Devi. Rejecting her wifely and motherly role, going far away from all she quests for her self as a woman. Somewhere she becomes a role model for Devi to raise voice against injustice at her husband's home.

Hence Githa Hariharan influenced by the post-modernism and feminist element undoubtedly has celebrated the inner strength, awareness and female consciousness of Devi, Sita and Parvatiamma who, throughout their lives quest for their self and finally reach not only physical but also the liberation of the their own minds. They find it better to be alone and independent rather than being under the clutches of patriarchy. These are the women who become the role models for other women to begin their journey towards self liberation who are still suffering in the name of tradition, culture and social systems.

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India's Swayamvaras, she too had an opportunity to select a man as her husband irrespective of any bindings. Devi's destiny was decided by her mother's choice and she was given her in marriage to Mahesh, a Regional Manager in Multinational Company. Like any other woman Devi also had a dream that she would be going to live life with a honest, sensitive, frank and fair man who respects woman. But it did not take much time for her to find it false with Mahesh. Ultimately Mahesh proved himself as a symbol of male-centered society which always expects women to serve under its thumb. Devi started feeling Mahesh as business minded, insensitive and has no value for feelings, women and relationships. Most of the times he used to go away from her on business trips and even when he is with her, he despises her, underestimates her and tries to cast her into the patriarchal mold wife, mother and “glamorous vending machine” (TTFN 73).

Devi, born and brought up in the post-colonial era, was against such kind of oppression by her husband. Like the New Woman, Devi has creativity, consciousness and inner strength. She raises her voice and proposes to Mahesh that she is bored sitting at home and doing the household works. She says, “I must look for a job, I have so little to do” (55). Mahesh like any other men of the patriarchal society expects his wife to only to obey him and serve him and his family as an obedient wife and daughter-in-law. In response he mocks at her saying that “What can you do?” (64). His intention behind is to state that woman cannot do anything unless doing household works. Further he quizzes her “What have you been doing while I was away?” Devi replies with “oh, nothing”. “How do you do nothing?” he laughs (55). He humiliates her at any given chance. Looking at Devi reading Baba's books he teases her, “did your mother need books to tell her how to be a wife? I have never met a woman more efficient than your mother” (70). And further he says “Why don't I pray to be born a woman in my next

birth. "Then I won't have to make a living at all". Through these words he not only insults Devi but also underestimates women in general.

There is no one at home to see Devi as a human being rather than merely treating her wife and daughter-in-law. Even her father-in-law Baba, Mahesh's father had the same patriarchal ideologies which Mahesh had inherited from. He used to preach Manu scriptures that preach "Where women are honoured, there gods delight" (65). But when it comes to the present he tells Devi, "All men...look after them (women) as their most precious wards"(55). Further he talks about the path of women, "... by serving her husband, she is honoured in the heavens". Through this he intends to impose on Devi that woman does not have any independent identity. She has to be identified only through her men. But Devi finally realized that she is at the wrong place and decides to leave them in the quest for her 'self'. She chose to go back to her mother's home and live a liberated life without the shadow of patriarchy.

In the journey of her quest for the self she met Gopal, a neighbour singer and elopes with him. Gopal also fails to provide her the life that she deserves. Her feminine consciousness led her to go away from him too to achieve the liberation. It is praiseworthy that Devi could take bold decisions at every suffocated parts of her life. Her education, the globalization, modernization and most importantly the mythical stories told by her grandmother in childhood play vital role in shaping Devi's personality as the New Woman. Grandmother told the stories of Ghandhari, Amba and Damayanthi as the symbol of true womanhood of Indian culture. Grandmother wanted Devi also to become a woman like sacrificial wife, obedient and loyal woman to serve the manhood. Since Devi was directed by her inner consciousness, she revised the stories and fixed those images of mythological women characters as the

female-centered images. She declares that Ghandari's act of making herself blind was not a symbol of sacrifice as loyal wife rather it was her resistance expressed by blindfolding herself in anger against the injustice done to her. She says, "Amba's story...made a deep impression on me...and I day-dreamed more and more about female avengers" (40). Remembering the story of Amba, Devi imagines herself as goddess Devi, "I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demons' heads" (41).

Hence, by going out of the marriage bondage with Mahesh, leaving Gopal, she overcomes the fixed identity imposed upon her by the patriarchal society. At the end of the novel she emerges only as Devi like the goddess 'Devi' who avenges the demons of patriarchal ideologies.

Devi's mother Sita was married to Mahadevan at the age of twenty. She was trained up since childhood with phallogocentric views. Managing her married life well, as her husband and in-laws wanted was the sole motto of her life. She was bestowed with a talent of playing the Veena. In fact it had become identity more than hobby. At first she is portrayed as "A woman who did not complain, a woman who knew how to make sacrifices without fanfare" (103). She proves to be a good wife and daughter-in-law. But once she forgets to arrange things for her father-in-law's prayers. He called out for Sita in anger. He goes to the room where Sita was playing the veena and shouts at her, "Put that veena away. Are you a wife, a daughter-in-law?". She tore apart the strings of the veena in anger and answered, "Yes, I'm a wife, a daughter-in-law" (30) and never touched it again. Noticeable thing in her behavior here is she did not pull the strings in frustration. Githa Hariharan intends to show that unlike any other Indian housewives; she is a symbol of resistance. Hariharan compares Sita's act of pulling the strings to Ghandari's who blindfolded herself since she finds her husband blind. It is the

**APPROACHING THE REAL THROUGH
MAGIC REALISM: MAGIC REALISM IN
ANDRE BRINK'S *THE RIGHTS OF DESIRE***

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Abstract: *Magic Realism is a literary genre or style that incorporates fantastic or mythical elements into otherwise realistic fiction. Andre Brink is considered to be a member of the generation of authors following Borges and the group of magic realists, including Gabriel Marquez, Milan Kundera, Salman Rushdie, Carlos Fuentes, D. M. Thomas, Toni Morrison and many others. The present paper intends to focus on the elements of magic realism that Andre Brink has used in his novel, The Rights of Desire, to approach the reality of contemporary South Africa as well as reality behind human conscience. Recognising, accepting and appropriating temporality rests on the ability to connect official and personal history. Brink presents the disruption of this connection in this novel. It deals with four life stories which run parallel throughout the novel: The stories of Ruben, the male protagonist and the three female protagonists; Tessa, Magrieta and Antje of Bengal, the ghost. All the four characters wander throughout their lives to find the truth of their lives and finally, Ruben and Magrieta except Tessa are able to discover the truth of life. The body of Antje is found by Ruben and gets proper funeral and hence seems to get salvation. Tessa is destined to wander more and she leaves Ruben's house. The story has a greater influence of magical elements. By using the elements of magic realism, Brink offers his reader a real experience of a real life, of a real mankind*

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GOLIATH (A POEM)

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Volumes of scrolls on David's trials and triumphs
A poetic genius and a sweet psalmist of Israel
The Hebrew Orpheus to exorcise evil spirits
A spirit-led man in God's will
The man after God's own heart.
Bright-eyed, ruddy and courageous
Empowered by the Almighty Lord
To accomplish great victories.
To many a wonder-sign he is
Withersoever he went victory he got
The future king was under God's eye.
David's encounter with the giant Goliath
Thrills young hearts a lot.
Goliath of Gath descended from the clan Anak
His defiant challenge found an echo
In the hearts of God's chosen seed.
How spectacular it must have been
To see a stripling like David's slay
A massive man of gigantic physique.
Armies are arrayed at Ephes-Dammin
In the valley of Elah
None in the Jewish army volunteered
To face that uncircumcised Philistine.
At the very sight of the giant
People fleeing from the field.
David's foes are of his own household
Belittled by his older siblings.

With unflinching courage and incredible faith
Plunged into frightful fray.
The giant cursed David by his Gods
Pouncing like a wild beast gnashed his teeth
And fell on God's grazing flock.
Despite the contempt hurled at him
Jessy's son thundered like a desperado
Culling a sling and pebbles
Put the embattled enemy to rout.
No need of swords and spears
Only a sling, a shepherd's weapon
The toy of a child, through the humblest of means
The imposing giant was felled.
His own sword severed his head
The giant's head, the grim-trophy of a divine victory
Sing Hosannas to the empowered shepherd of Bethlehem.

other aspects of magic realism. In the very first paragraph, Brink introduces briefly the ghost of 17th century slave girl, Antje of Bengal. The narrator explains that when he has bought the house forty years ago, it was so cheap because the house was haunted with the ghost of Antje. Nobody dared to buy the house because "Ghosts were not yet fashionable" (3). Ruben dares to buy it because he doesn't have fear of ghosts and such things. But, he has to believe that their house is haunted because Riana, his wife and Magrieta, his housekeeper have encounters with Antje. Magrieta and Antje seem to have regular conversations. He reads various versions of books which give account of Antje and relies upon them. Each version differs slightly from each other. But, Magrieta tells him the real story of Antje of Bengal which is not recorded in any of these books. She tells him what she has heard from Antje herself. And, some incidents happen in Ruben's life due to Antje that make him believe that his house is haunted. Brink sketches Antje's character in such a realistic manner that we couldn't stop ourselves from imagining her appearance in shadow throughout the novel.

After Riana's death, Ruben's life is filled with loneliness. He gets a real company from his neighbor and friend, Johnny MacFarlane. Instead of few friends, he thinks that he has never felt much need of other people. Books offer him almost all that he needs. Miss Tessa Butler steps in his house as a boarder and takes charge of Ruben's life. He loves her desperately though she is nearly thirty five years younger than him. She fills his life with passion and intrigue. But, her own life is full of uncertainties, disbeliefs, lies and lack of chastity. She can't stay with a single man. Sharing one's whole life scares her. She changes her boyfriends very rapidly that a man like Ruben from earlier generation cannot believe this. He can hardly trust her for her speeches and behavior. Yet, he can't stop himself from loving her.

and society.

Key Words: *Realism, magic realism, mythology, Andre Brink, refraction etc.*

Realism is an attempt to create a depiction of actual life. It is most often associated with the tradition of the novel as its expansive form allows the writer to present many details which contribute to a realistic impression. A novel simply does not rely on what it presents but how it presents it. According to M. H. Abrams, "realist fiction is written to give the effect that it represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist, and that such things might well happen." (260) Magic realism relies upon presentation of real, imagined or magical elements as if they were real. The term Magic Realism was applied to literature in the 1960's. The term originally applied in the 1920's to a school of Surrealist German painters. "Magic realism, a term coined by Franz Roh to describe tendencies in the work of certain German artists of the *neue Sachlichkeit* (new objectivity), characterized by clear, cool, static, thinly painted, sharp-focus images, frequently portraying the imaginary, the improbable or fantastic in a realistic or rational manner." (Oxford Companion to English Lit. 629) It was later used to describe the prose fiction of Jorge Borges in Argentina, as well as to describe the works of writers such as Gabriel Garcia Marquez, Isabel Allende, Gunter Grass, Italo Calvino, John Fowles and Salmon Rushdie etc. These writers weave realism in representing ordinary events and details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales. M. H. Abrams notes that "...the present day novels of magic realism achieve their effects in large part by exploiting a realistic manner in rendering events that are in themselves fantastic, absurd, or flatly impossible." (261) Besides, Oxford Companion to

English Literature observes:

Magic Realism novels and stories have typically, a strong narrative drive in which the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dream, fairy story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence. (629)

The magical aspects are accepted as a part of everyday reality throughout the text. Magic realism encourages relativity, diversity and variety. Magic realism and post colonialism have gone hand in hand on the African Continent, especially in West and South Africa. As Brenda Cooper notes: "African writers very often adhere to this animism, incorporate spirits, ancestors and talking animals, in stories, both adapted folktales and newly invented yarns, in order to express their passions, their aesthetics and their politics." (40) South Africa has a significant history of European settlement. Its colonial history and culture are notably different from rest of the African continent. According to Pradnya Ghorpade,

It is clear that all South African literature is deeply rooted in its local environment and cannot be assessed in its full significance without a detailed knowledge of the social background from which it emerges. (85)

The Afrikaner writers feel the need to reconsider its history and its mythologies in the light of the nation's new post-apartheid political conditions. It provides a motivation for them to employ magic realist techniques. Andre Brink is considered to be a member of the generation of authors following Borges and the group of magic realists, including Gabriel Marquez, Milan Kundera, Salman Rushdie, Carlos Fuentes, D. M. Thomas, Toni Morrison and many

others.

The present paper intends to focus on the elements of magic realism that Andre Brink has used in his novel, *The Rights of Desire*, to approach the reality of contemporary South Africa as well as reality of human conscience. It deals with four life stories which run parallel throughout the novel: the stories of Ruben, the male protagonist and the three female protagonists; Tessa, Magrieta and Antje of Bengal, the ghost. All the four characters wander throughout their lives to find the truth of their lives. Ruben, the male protagonist of the novel is a 65 year old widower. He is a former librarian. He leads an isolated existence in a Cape Town suburb. His wife has died, one of his sons wants to immigrate to Canada, and the other has settled in Australia. The only constants in Ruben's life are the old family home, the ghost of a 17th century slave girl, Antje and Magrieta, the elderly housekeeper. His neighbor and best friend, Johnny MacFarlane is brutally murdered by a robbers' gang. The subtle yet pervasive threat of violence hovers over the life of Cape Town, which becomes frighteningly real. Ruben's sons decide to take in a lodger as a company and for his safety. And young Tessa Butler walks in as a lodger to give Ruben a pleasant surprise. She restores passion and intrigue to his life, but he has little time to enjoy it due to her disappearances and lies. In the course of time Ruben thinks and rethinks his past life and confronts the personal ghosts which arise from it. This extraordinary novel has a rich story of enigmatic characters and a meditation on the attempt to build a future of hope and promise the legacy of the past. Ute Kauer rightly points that "Recognising, accepting and appropriating temporality rests on the ability to connect official and personal history. Brink presents the disruption of this connection in his novel, *The Rights of Desire*." (307)

The novel opens with the sentence "THE HOUSE IS HAUNTED" (3) and we get a brief idea that it deals with some or

Ruben also has a surrogate father, old Griqua, Outa Hans. He used to tell stories to Ruben. Most of the stories had been handed down to him by his forebears, or by the Tswana labourers on the farm. In turn Ruben tells him stories from books as “the travels of Don Quixote, the adventures of Gulliver, the voyages of Sindbad, the three musketeers,” (84) all are the best examples of magic realist texts. On the contrary, Outa Hans offers Ruben “stories about men transformed into rocks or trees or animals (eland, oryx, leopards, elephants), the spirits of young drowned women returning in the shape of birds, bottomless holes in the earth from which, at night, crept curious creatures from the underside of the world...ghost stories.” (84) Magrieta usually retells Ruben many stories about her family, which he had already heard in so many variations over the years. These stories she heard from her mother, who had heard them from her grandmother, and so on, “all the way back to an ancestor first brought from East India as a slave” (214). Ruben informs us that,

In the course of many retellings this matriarch became, predictably, a contemporary of Antje of Bengal...Maria of Tutucorijn...mere facts were never an impediment to Magrieta's powers of imagination and her stories about this foremother were entertaining enough to hook even the most skeptical listener. (214)

Ruben guesses about her stories that somewhere in the succession of generations other, local ingredients must have been added to the bloodline, as several of her tales show undoubtable influence from Khoisan sources:

a monstrous water snake carrying a diamond on its forehead, water maidens luring unsuspecting men into their stream to possess and drown them, tales about chameleons, and hares, and the moon, and a hunter-god commemorated by cairns of rock in the hinterland. (214)

He desires her. In this connection, Huyssen notes that “In an age of unlimited proliferation of images ...the search for the real itself has become utopian, and this search is fundamentally invested in a desire for temporality.” (101) It is only because of Tessa, the ghost of Antje starts wandering after a long time. Antje visits Tessa on her first night at their home. Though, not very clear appearance, it's not hard for Ruben to guess that she must have met the ghost of Antje of Bengal. Tessa at first frightened to hear that she has come to live in a haunted house. But after listening Antje's story from Ruben, she feels sorry for the ghost.

The story of Antje reflects the social conditions of 17th century South Africa. The story is full of incidents such as, slave auctions, sexual harassment of black woman, legal backing to the white masters and murder of masters by slaves for freedom etc. Willem Mostert, the first owner of Ruben's house was Antje's master. He marries a widow, Susara for her estate in Papenboom. He wants to buy Antje from his friend. But, he denies selling her out for his personal reasons. After his denial, somehow the friend dies, and Antje is auctioned to Willem. It seems that he has murdered his friend for her sake. After Antje's arrival in the Papenboom household, Willem starts creeping out at night to meet her in the backyard. The narrator admits that he doesn't know the exact feeling of Antje towards Willem; whether she merely submits to her master's exercise or whether the passion is mutual. But, it is quite clear that Willem regards this business “as his 'rights'”. (41) Here, Brink raises questions regarding social conditions of pre-apartheid South Africa and leaves them unanswered. He forces the reader to think over the questions and find answers on his own.

Willem has the habit of consorting sexually with most of his wife's female slaves. Many times he is confronted by Susara but he always gives an audible answer. So, the relationship between Susara and Willem deteriorates appallingly. She complains to him

in the mornings about the noises she'd heard during the night, he gives explanations which “ranged from the realistic (rats and squirrels) to the fanciful(witches, Sabbaths, where the Devil consorted with young virgins)” (42). Susara is obsessed with the sinister underbelly of religion: her all pervasive fear of the dark and of hell. Willem used to play upon this fear like a terrible instrument of music which reduced his wretched wife to a permanent state of abject terror. One night she catches Willem and Antje red handed, in her own bed besides her “the two were caught in flagrante delicto” (43). As usual, he manages to persuade her by telling that he has been awakened from a nightmare by the slave girl; who has crept into the bed to summon him to an attempted burglary in the wine cellar. One night Susara dares to investigate, catches them and starts beating the couple with a chair. Willem jumps through the window. He leaves Antje behind to bear the brunt of her mistress's massive rage. The severe beating results in a miscarriage “the first indication anyone had that the slave girl had been pregnant with her master's child.” (44) Unable to tolerate this incident, Susara initiates divorce petition against her husband. This time also he manages to argue her and to our surprise, she accepts his explanations and withdraws the divorce proceedings. Willem misuses magical elements to support his misbehaviour on the contrary; Susara takes support of religion to save her marriage. Brink focuses on the role of fear, myths and religion in deciding the relation between human beings, especially between husband and wife.

Willem plans to murder Susara. He uses various magic substances like “powder and hair mixture, ground-up bones of the dead...the excrement of tigers and wolves” (45) etc. to kill his wife. It begins to make an effect within a week and Susara starts suffering from headaches, vapours and cramps of every description. She dies after five months' struggle with death. But,

Willem's lust “to all intents and purposes, had perished with the last breath of his wife.”(47). After Susara's awaiting death, surprisingly he approaches the reality of his life. He rejects Antje and mourns over Susara's death. He becomes an old man overnight. After sometime, the matter is reported to the Council of Justice. Though Willem is a murderer, he is never indicted, never even summoned as a witness. Instead, Antje is presented before court on the charge of murder. But, she never utters a word of reproach against her master. She is condemned, executed and sentenced to death. Two days after her execution, old Willem manages to retrieve the dismembered parts of the broken, once beloved body and returns to his home in Papenboom. He hangs himself on an oak tree beside the house. Antje's body is just disappeared. There is no sign of her body. And she is left alone forever, in the form of ghost, to find the truth of life, to find the real, true love. Antje is rejected by Willem and the very moment her journey to real begins. In the later part of the novel, we are told about her real story when Magrieta tells the truth to Ruben. Brink assures the discovery of truth to the characters that have a little bit sense of humanity and the characters having less connection with feelings, emotions are left to wander in search of truth of their lives.

Ruben gets emotionally involved in Tessa. He wants to be scared of her because of her flirty nature. He cannot understand whether she is a good human being or not. But he is not scared of her. He searches a true companion in Tessa. He tells her that, “sometimes I think the past is my only future...Memories stealing back to haunt me, like old ghosts.” (81) He has tried for a long time to get rid of those memories but somehow they manage to come back and haunt his present time by haunting his mind. He gives Tessa information about his past, his childhood and family background. While depicting Ruben's past, Brink moves between past and present seamlessly.

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It shows even a hint of Xhosa. While listening to the stories from Magrieta, Ruben's house becomes a place of talk and imagination; but it is also a lonely place, an empty pod in which Magrieta and Ruben rattle like two desiccated old seeds. Brink in a critical book, *Writing in a State of Siege* comments: “Myth in literature creates the obstacle through which we recognize and acknowledge the existence both of ourselves and the world.” (221) Through the stories by Outa Hans and Magrieta, Brink connects the past to the present. Simultaneously, he focuses on how the socio-cultural and historical sources are linked to these myths and stories. By introducing Magrieta's life story, by giving an account of her search for own home, for husbands, children and for true love, Brink speaks about post-apartheid South African society. Though a black woman, Magrieta finds it better to live in an apartheid state rather than a post-apartheid country. She thinks that post-apartheid situation in their country is worse for blacks to live in peace. Brink comments on political condition of the state and stimulates confusion in reader's mind about pre-apartheid, apartheid and post-apartheid socio-political conditions of South Africa. The reader gets automatically involved in the search of reality of socio-political condition around him.

Tessa shares with Ruben her experience with her ex-boyfriend, Andy at seashore. Ruben starts imagining the liveness of her body in the small bikini. He admits that:

[T]here is something relaxed about it all, a naturalness and a spontaneity that both baffle and please me. It is - it seems to me now like seeing something the moment before it happens, when the world is not real, and not entirely known, and any unexpected movement may make it all vanish. (223)

It lasts only a second or two. Then he begins to imagine how he will remember that moment in future “how I will look back and doubt

whether it could possibly have been true, and yet it will have been I try out the words with which I can hold on to the experience, but there is nothing to set it apart, make it unique. And yet it is, I know it is.” (223) In this connection, IsidoreDiala observes: “Tessa's rampant sexuality enables Ruben to rediscover a vital aspect of his humanity- not merely sensual pleasure but indeed love, the need for community, the possibility of renewal.” (62)

Tessa tells Ruben that she has visited Antje, every time whenever she harbors guest for night. These encounters are seldom unequivocal.

Sometimes the ghost would be in the passage to welcome Tessa and her guest when they came in; more often she would make her presence known when they were in bed, when the man entered her; the night when Tessa had her rare orgasm with Derek, she felt Antje breath between her shoulder blades as she straddled him and that was what triggered it. (248, 249)

Only once, Tessa has an impression that Antje has spoken to her, but she is not sure that it was she who has spoken to her. “It was just a feeling. But it felt real enough.” (250) Magrieta resigns from her job, when she gets her own home. The main reason for her resignation is Tessa's increasing misbehaviours. After so many ups and downs, Tessa leaves Ruben's home, leaving him alone once again. He is left to wander in his past, present and future. Finally, it is the ghost of Antje who helps in establishing connection between past and present. As Brink in his book *Writing in a State of Siege* admits that “Man's access to truth has never become direct or easy.” (215)

Thus, Brink's magic realism is far more powerful. The battle is for the right to imagine. The ghost/spirit is also, perhaps, the spirit of the desire. All the four characters wander throughout their lives to find the truth of their lives and finally, Ruben and

Magrieta except Tessa are able to discover the reality of life. The body of Antje is found by Ruben and gets proper funeral and hence seems to get salvation. Tessa is destined to wander more and she has to leave Ruben's house. The story has a greater influence of magical elements. Rather, our curiosity is raised due to the enforcement of story of a ghost. Throughout the novel, extended flashback sequences merge with the immediate present. Brink has made an effective use of elements of magic realism such as storytelling, fusion of past, present and future; heightened awareness of mystery, hybridity, real world setting, fantastical elements etc. that create a magical environment throughout the novel and the reader cannot stop himself sinking in reading the novel to fulfill the desire of finding the real past. By using the elements of magic realism, he offers his reader a real experience of a real life, of a real mankind and society.

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dramatize the thought and new patterns to present the idea. The psychological discoveries or 'the mind's dissolving complexity' made the modern novel more complex with new styles of narration. It would encourage the writers to employ stream of consciousness technique to communicate the strange life of the mind with the readers. So, thoughts built themselves up in the story telling. The plot became obscure and fluid and far less even and coherent. Henry James, Woolf, Joyce, Willa Cather, Ford and Faulkner and a host of others writers modernized specific aspects of the novel. A kind of revolution was brought to English prose.

Language is both a mental and a material phenomenon. In modern literature there was a shifting line between fiction and reality; text and the world; a playful or complicated response to historical and political events and situations which resulted in a self-consciousness about the literary form, meaning, style and use of language. By experimenting with novelistic form and language, often the novelists created a different kind of prose. Writers such as Henry James, Joyce, Woolf and Faulkner pioneered not only in the innovations in the narrative form but also in the linguistic experiments. For them, language tends by a 'mysterious law of design' to convert meaning into being. Henry James subtly and significantly changes the reading event from passive enterprise to an active process. In his '*The Art of Fiction*', he praises this ability as the 'power to guess the unseen from the seen and to trace the implication of things, to judge the whole piece by the pattern'. Joyce remains the true literary genius of all times. His experiments with the language is amazing. Edward Albert calls Joyce, 'a ceaseless experimenter' who anxiously explored the possibilities and potentialities of language. In his '*Finnegan's Wake*', sentence patterns diverge from those in any natural grammatical language.

The status and the use of English language in Indian writings in post-colonial era, especially in Indian English novels

EXPERIMENTS WITH THE LANGUAGE IN RUSHDIE'S *MIDNIGHT'S CHILDREN*

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Abstract: *Salman Rushdie's novels have always attracted the readers around the world. Various facets of Salman Rushdie's art of fiction have already been scrutinized. Rushdie's narrative techniques, blend of myth and fantasy, portrayal of a bond between history and individual, allegory and images, reinterpretation of historical and political events have all been critically examined by many scholars. Rushdie has undoubtedly has left a great contribution to the Indian fiction in English. The purpose of this article is to identify the experiments with the language in Rushdie's "Midnight's Children". It focuses on the language aspects as one of the significant narrative techniques in the novel. This paper examines the functionality of Rushdie's language in the novel. English language has undergone lot of changes and improvisations in Rushdie's "Midnight's Children". This has been possible through various experiments done in the lexical level and syntax. Rushdie's linguistic experiment in the present novel produces the effects of creative hybridization. By introducing new forms of Indianized English words, Rushdie is successful in capturing the natural flow of Indian speech and expression of the spirit of India.*

Keywords: *Narrative technique, linguistic experiment, lexical and hybridization*

Novels provide a great variety of approaches in reading literature. During 20th century, many changes were brought about due to growing interest in the rhetoric in Modern Criticism. The novel is considered as the large field in which the plot, the

characters and the narrative techniques provided the reader with multiple and contradictory perspectives over the same problem. Great importance was given to the perspective or point of view (POV) in narrative transmission of the thoughts and ideas.

Salman Rushdie's works elaborated a peculiar logic of the Indian novel. They played a vital role in the narratology. Rushdie has explored new ideas in narratology through his works. He blended myth and fantasy with real life and it has been described as connected with magic realism. His writing career began with 'Grimus' a fantastic tale of science fiction. His second novel 'Midnight's Children' gave him literary fame and it is often considered as his best work till date. The novel shaped the course of Indian writing in English significantly. Later, this work was awarded the "Booker of Bookers" in 1993.

Rushdie's novels deal with many themes such as politics, history, love, religion, exile and rootlessness. In terms of subject matter, theme, narration and setting, Rushdie is so particular that no one but only he can speak his tongue. The most vital and consistent themes running through Rushdie's novel is the use of politics on the larger canvas of history. Two of Rushdie's famous novels, '*Shame*' and '*The Satanic Verses*' have the narrative technique of employing myth and magical realism to yield new insights into the study of post-colonial politicality of different socio-political situations. In these novels, Rushdie depicts political situations, social satire, identity struggle and reinterpretation of historical events. The characters and the events in these novels are fictional. But, they are considered as the allegory of the real events occurred in history. The post-modern technique in his narratives makes him probe historical and political past and its effect on the present. Another novel of Rushdie, "Fury" (2001) depicts the contemporary New York city as the epicenter of globalization. "Fury" is a work of explosive energy. It makes a disturbing inquiry into the darkest side

of human nature. In his novel "Shalimar, the Clown" (2005) Rushdie voices the concept of a borderless world.

In "*Midnight's Children*", the text is a tapestry of many texts and a mosaic of languages. The novel is the locus of a constant dynamic in the narrative and the disclosing of both the plot and events. It is a dynamic between what is virtual and what is actual. The natural unfolding of the tale of Saleem Sinai intermingles past, present and the future. Narration in "*Midnight's Children*" takes the form of a dialogue between two voices : that of Saleem and Padma. Saleem discovers his telepathic abilities when he is punished. He uses this power to convene a conference of all midnight's children to fight out The Widow's (Indira Gandhi) regime. Rushdie's imagination plunges from fantasy to contemporary socio-political situation. The novel presents the two perspectives which are interrelated and interdependent yet independent. Its narrative technique using history, humour, satire, parody and oral narrative style and hybrid language has a peculiar significance.

Myth plays a vital role in the narrative technique used in the novel. The animosity and the tension between Saleem and Shiva resembles the mythological battle between Suras (creative forces) and the Asuras (destructive forces). As the subject matter of the novel is large and as grand as India, Rushdie employs so many different techniques and styles of narration in his novel. Another important part of Rushdie's narrative technique is his building up a sense of suspense. He has also applied fantasy, magic realism, history and individuals. Another playful aspect of Rushdie's technique is his deliberate presentation of situations and scenes in terms of films. Thus, it can be said that Rushdie's mode of narration is unique and excellent.

Linguistic experiments in English novel:

The modern novel developed innovative ways to

Indian English that his characters are supposed to speak". Rushdie's English is an example of the hybrid discourses of a cosmopolitan writer.

Rushdie makes use of a number of Hindi and Urdu words, phrases and expressions in his novel. These include, 'Phut-a-phut', 'firangi', 'angrez', 'hai-hai', 'badmash', 'sab-kuch', 'Ooper-Neeche', 'nimbu-pani', 'rasagulla, burfi', 'jamoon' and many others. The use of such expressions provides an amount of authenticity and credibility to the novel. It also enhances the quantum of reality. Meenakshi Mukharjee opines of "Midnight's Children" as the paradigmatic post-colonial text subverting the notions of the received historiography and indigenizing both the language and the narrative mode of the colonizing culture. "Rushdie's English is essentially post-colonial and post-modern. His conscious craftsmanship and his skill at 'decentring' and 'hybridity' is seen when he uses some Latin and Arabic words such as 'mucunaprurutis', 'feroniaelephanticus', 'fiqadinazzaman', 'tilk-al-gharaniq al; and many others such words.

Rushdie's fondness for running words is also seen in the novel, as in 'Talldarkandhandsome', 'suchandsuch', 'blackasnight', 'nearlynineyearsold', 'whatdoyoumeanandhowcanyousaythat'. These compound words display Rushdie's mastery over English language and his inventiveness as well. Occasionally, Rushdie deliberately uses misspellings of words like 'straange', 'unquestionabel', 'ees' etc. Thus, Rushdie successfully tries to destroy, 'the notion of purity of English language'. His creative hybridization can be discovered in the use of words like 'centreparting', 'memoryless', 'dupattaless', 'chutnification' etc. The combination of English words and regional words in the same conversation suggests that various shades and emotions of Indian thought can be properly expressed in English.

Another point to be made about the novel is that Rushdie's

have undergone a significant change. Prominent writers of Indian English Fiction such as Raja Rao, Kamala Markandeya, G.V. Desani, Anita Desai, Salman Rushdie, Arundhati Roy and Kiran Desai have creatively 'Indianized' the language of colonizers. Raja Rao in his 'Kanthapura' and Desani in his monumental novel 'All About H. Hatterr' showed the very traits of hybridization which constitute an integral part of their linguistic experimentation. English language has a long history abundant cultural and linguistic impact on the development of Indian English literature. Rajarao in his 'Kanthapura', reproduces the speech patterns of Kannada language in English. The language in his novel represents the way the people of Karnataka think and talk. For eg: 'from that day on they never spoke to each other, Narasamma and Moorthy'. G. V. Desani parodies a variety called Babu English which was the source of amusement, in his novel, 'All About H.Hatterr'. It might feel strange for an English speaker but for an Indian, it is natural.

Rushdie's experiment with the language in *Midnight's Children*:

Salman Rushdie's novel '*Midnight's Children* (1981)' created a furor when it was published. The innovative use of English language and the fantastic representation of history through a blend of myth, fantasy and magic realism made the novel an immortal one. It has a specific place in the history of Indian Writings in English. Rushdie refused to use 'classical English' which for him means 'colonial'. This orientation of language helps him to express the complex cultural reality of India.

Rushdie converts many languages of India such as Hindi, Urdu, Marathi into a select set of metropolitan language which conveys the very spirit of India. Language emerges as one of the key concerns for Rushdie in writing this novel. He also acknowledges G. V. Desani for making a profound impact on him by providing a linguistic model for him. Rushdie mixes different

kinds of style and language to create a narrative style different from traditional one. He places the narrative within the oral tradition. He uses typical colloquialisms, e.g. 'Well then', as a matter of fact, 'it is important to be', "that won't work" and more. The very first line starts with the most familiar 'once upon a time', which embodies the oral tradition of folk tales. But, immediately gives the exact date and time of action that when he was born and which was the place. Suddenly the language becomes solemn. He starts to use very formal type of language such as, 'befallen', 'benighted moment' etc.

Rushdie constantly tries to place himself outside the discourse of the West. It could be said and has been said by that English as a language of the colonizer cannot express the emotions and problems of the colonized. So, Rushdie appropriates the English language to his own purpose by using stylistic and linguistic effects. The language and style places the novel outside anything written in Europe. It creates a space for a very different voice in literature. Rushdie showed that it was possible to breakup the language and put it back together in a peculiar way. His vernacularization of English makes English into an Indian Language. He showed how English can be made into a medium for expressing the ideas and emotions of contemporary India.

Rushdie establishes the novel's unique narrative style from the first passage itself. Protagonist Saleem narrates and addresses the audience in the first person. His style of narration is spontaneous and improvised, as if he were writing his thoughts down. Saleem rambles, rephrases and reworks much as one does in conversations. Because he is keenly aware of the impossibility of finding a way from where he has to begin with. That moment is both universal and particular i.e both for himself and for his country. His memory fails, so he is forced to diverge historical facts. He increases the tension by by making Saleem's nose represent the Deccan Peninsula. Saleem's narrative is reasonable in

itself and too fantastic for Padma to believe. He blends realism with fantastic elements. For eg: historical facts (India's independence) mingled with the birth of thousand and one midnight's children, the harshness of war with Pakistan and his relationship with Shiva, declaration of emergency and the surreal Sunderbans and many other such things. Thus prose style can be referred to as stream of consciousness.

The novel resembles a session of story-telling which is highlighted by the presence of Padma. Padma is Saleem's faithful listener, sometimes she plays the role of a passive audience and sometimes she comments and makes some suggestions. We can say that the readers' potential frustration can be acknowledged by Padma.

There is a bounteous sprinkling of Hindi and Urdu words throughout the novel. This colourful sprinkling provides an oriental flavour to the novel. It is the language best suited to express the sensibility of South Asian readers. Rushdie does not provide explanations to the Hindi or Urdu words he has used in the novel. He rather thinks that the text of the novel should be self-explanatory and absorbing in itself. His novel shows the relationship between the concept of Indian identity and English language he has used. To portray the non-English, multilingual, socio-cultural and political experience of India he transformed English into an Indian language which functions as a regional or vernacular language. The difficulty of expressing Indian sensibility through English was highlighted first by Raja Rao in the forward to his novel '*Kanthapura*' (1938). This has caused a paradigm shift from Anglo-Indian literature to Indian Writings in English. Writers such as G.V. Desani, Khushwant Singh, Salman Rushdie made use of the variety and vitality of English language to express Indianness in their writing. This can termed as cultural shift also. According to Tabish Khair, Rushdie is 'mostly trying to appropriate a kind of

observed by Nani, get recorded. We get a peek into several dark alleys of the ghetto. Looking at the issue in Nani's view point is not a new technique of dimension to the critical analysis of the life style of a culture. An encounter of a young and innocent boy with the adult 'world becomes the theme of the story.

'*GhataShradda*' is a brief story of the behavior of Brahmin ghetto, a story of the widowed Yamunakka and also a story of the evolution of the consciousness of a young and innocent boy called Nani. Several stories that were written later like K Sadashiva's '*RamanaSavarisantegehodaddu*', Sri Krishna Alanahalli's '*Kadu*', P Lankesh's '*Umopathy's scholarshipypatre*' were all influenced by this story. This story answers the argument that no social concern exists in modern literature.

'*Samskara*' seems to be a sequel to '*Ghatashraddha*'. If we read '*Samskara*' not just a story of Praneshacharya but the story of the entire ghetto more layers of meanings get unraveled so also this must not be read as an incident of the funeral rites of a man called Naranappa. The significance of the title of the novel is very large.

Praneshacharya stands as a representative of the cruel world of '*Ghatashraddha*'. '*Samskara*' includes all the features of Brahminical ghetto depicted in '*Ghatashraddha*'. But Praneshacharya a character not found in '*Ghatashraddha*' makes the situation more complex here in '*Samskara*'. If the resistance shown by Shastry and his friends may be termed as primitive revolt, the resistance exhibited by Naranappa in '*Samskara*' may be seen as more refined with a theoretical hardness. Short stories that U R Ananthamurthy wrote before '*Samskara*' like, *clip-joint*, '*Suryanakudure*' too have a theme of PraneshvsNaranappa encounter characters like Mahabala and Putta provide different dimensions to the novel. There is a marked evolution from '*Ghatashraddha*' to '*Samskara*' as the evil world of '*Ghatashraddha*' is very dense but limited. But the scope of

repetition of words several times throughout the book, but they are used in different context. This is a way to break up the usual linear structure of the narrative.

Rushdie's use and presentation of English language in *Midnight Children* depicts his 'chutnification' of various narrative techniques. Rushdie's 'chutneyfication' epitomizes his use of language in the novel. It would be a useful exercise for the readers to understand his inimitable style and the ways by which a language grows. This novel also has filmy language in it. This shows the novelists interest in mass-culture. Rushdie's experiment in the use of language serves as a tool of a self-reflexive, metafictional method of writing. It is these multi-dimensional aspects of the language that makes *Midnight Children* a great literary work which is both complex and challenging. These linguistic experiments have not only outwitted the mother language but also have renovated English language into a Indian experience and sensibility. Rushdie made Indian English Literature to be the most superior variety of Indian literature produced since independence.

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'GHATASHRADDHA' AND INTERTEXTUALITY

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'*Ghatashraddha*' was published in 1965 much before '*Samskara*', was another great literary success. This influenced several stories written by several authors, later. This story grapples with burning issues of the Hindu society, in a way much different from being progressive.

There had been several sentimental stories that describes the pathetic conditions of widows in India. Instead of arriving at a theoretical / narrative sort of solution to a social issue, the story depicts the internalized cruelty embedded in the very life style of conventional Indian society. A problem and its solution leads to happy ending another problem culminates tragically without a solution.

The story does not confine only to the incident of Yamunakka the protagonist. The internal design of the story is built in a way to indicate that Yamunakka is just one of the several victim of the society. '*GhataShradda*' is an sado- ritual syndrome which means the cruelty towards, woman is performed with all ritualistic fervour and one does not feel it as a cruelty at all. The pitiable state of Yamunakka, the way she intends to get away from it and its effect are foregrounded in the story.

There is a suffocating atmosphere behind the entire incident. But the residents of that ghetto have grown very insensitive to the whole issue, being very familiar with it. The view point raised by Nani becomes significant considering that fact that he is still young and innocent and is not influenced by the rigid grownups.

Several minute important details on the inner lives of the ghetto as

democratic set up that created bewilderment anxiety and confusion. The novel has efficiently reflected all this in the microcosm of a ghetto.

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'Samskara' is much wider. Gradual decay of an ancient culture from within is depicted in '*Ghatashradda*'. The same concept is repeated in '*Samskara*'. Naranappa's regret, that though I wish to destroy Brahminism, there is hardly any Brahmins left, reflects the status of a culture.

If anything explosive has to happen it must happen through the colonial sources. A lot of changes to modernization take place outside the Brahmin ghetto. But it gradually enters the Brahmin ghetto as well. It begins with the dress. Brahmins join military. These who were accustomed to yakshagana start practicing the play '*Gulebakavali*'.

Naranappa's gramophone becomes more popular and attractive than Pramesh's '*Harikatha*'. Modernisation did not spread only from the colonial culture, it spread by local sources too. A little bit of political knowledge gathered from here and there promoted the youth to wear khadi cap and dress. The ghetto that believed Sanskrit is the only divine language came to be familiarized with English Newspapers appeared to be more appealing than the scriptures. Naranappa fetches a muslim to fish in the stream beside Ganapathitemple, while this is overtly done, by then, many Brahmins had clandestinely, during the period of 'Sutaka' eat at places which they had restricted upon themselves. While Narayanapa deliberately and overtly defiles and tries to destroy the system, other Brahmins ruin the ghetto from within by their greed, selfishness and envy. The author intends to say that the destruction need not come from outside much before that it has started from within. When Naranappa ignored the belief that people will breed to death if they catch fish in the premises of the temple. Pranesacharya was shocked. If he sets the trend like this how will the truth, belief and trust prevail among the non- Brahmin communities? Sense of religion and piety is still prevalent in our society at least because of the fear of God. What would happen if

even that collapses? What force on earth can save the world? The Dharma of honesty and the awareness of Dharma that Praneshacharya is concerned about is being defiled by Naranappa's followers. But more rapidly and more intensely the destruction is being caused by the Brahmins of the ghetto.

The magnitude of the external influence is very high. Naranappa says, "Here after your rules and regulations will not work" the congress government, allows the outcasts into the temple. Though outwardly the novel seems to sympathize and orient towards Praneshacharya in wordly the reality is different. More than Praneshacharya's knowledge of scriptures the knowledge of the time and the change that Naranappa becomes more relevant and the breach widens with certainty. Naranappa remarks Brahmin is a stagnant culture and consequently the revolt from within has emerged. Then how should one assess Praneshacharya's affair with Chandri? Whether it was a result of his internal weakness or the influence of the external forces is a debatable point. There were different kinds of rumours in the village about Shyama's recruitment to the military. Some people said Garudacharya was a very strict and ruthless father that prompted his boy to run away from home, while others said that Praneshacharya had brain washed Shyama to be liberated from the clutches of his father. If Shyama had taken such a decision in his life despite being the student of Praneshacharya the cause should be even more deep. Some people even speculate the power of black magic that Garudacharya had tried on Naranappa's father had retaliated on himself. The symbolic relationship between Praneshacharya's affairs with Chandri and Shyama's joining the military is enough indication if social change from a stagnant ancient ghetto to a modern society. Praneshacharya assumes a new life. It was a traumatic phase of life to make a decisive choice at a decisive situation. The novel ends with the sentence,

Praneshacharya awaited in expectation and anxiety which reflects the microcosmic status of Praneshacharya in particular and the status of the ghetto in general. '*Samskara*' stands as a metaphor of all. All the celebrations anxieties, emotions that were generated. At a situation when India was about to be liberated from the burden of its part and the colonial encroachment. The novel mirrors the complex situation of the encounter of an ancient civilization with modern history. But U R Ananthamurthy is not an existentialist writer. One can understand the symbolism of a text, only when the complex combinations of the complex aspects hidden within the narrative of the novelist is understood. For example we can look at how 'sex' as a means of analyzing the quest of life is dealt in the novel. Sex is an obvious, natural emotion. It is one of the basic instincts of any animal including man much against the design of the nature. Praneshacharya decides to remain a bachelor. He rejects the Dharma of nature and accepts the Dharma of institution. He experiences a sense of security within the confines of the strict and rigorous institution. But when once his cherished were shattered, his mask of celibacy drops and he is reborn as a new man. He has to bear himself responsible for his life within the limited freedom available, like all other men. He has to torment in expectation and anxiety.

Whether it be the sexual like of Praneshacharya or the irreligion of Naranappa or the minor incidence of Shyama joining military, they all serve as examples of a transition from one state into another status in a society. The confused state of newly baptized characters is pictured excellently in the new situation of the third phase of the novel. The biography of an individual transforms in biography of the community or culture.

India, which was deprived of the creative participation, individual responsibility and arduous task of choice, during the period of monarchy and colonial rules had to experience all this in a

Took the ship to Tarshish
Forgetting that the almighty's call is irrevocable.
An archetypal attempt to run away from God
A surly and bigoted character, Jonah.
The Tarshish-bound vessel tossed and turned
When the gusts of wind blew it hither and thither.
Futile are human efforts to thwart God's plan
Being cast into dark-deep waters
Jonah's progress ended up in the whale's belly in the stormy sea.
Its belly became his prayer-closet.
For all maladies, prayer is a great panacea
Tearful prayers with broken hearts are always answered.
A miraculous deliverance from drowning
Disgorged him, the whale, onto the shore.
Nineveh the object of divine wrath.
Awareness of sin leads to an earnest pursuit of cleansing
The denizens of Nineveh in sackcloth and ashes
From the greatest to the least of them
Mourned in torn-clothing
Knelt on the ground
As they heap ashes and dust upon themselves
The king that nurtured in purple now lies on ash-heap
Jonah looked on the city and seethed with anger
But Jesus looked on Jerusalem and wept over it
Behold, a greater than Jonah
Who bled and died for all.

JEREMIAH, THE SAD VISIONARY

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Incline your ears, Dear ones
To this cameo writ in utter anguish.
In Jeremiah's Grotto under the knoll of Golgotha
Of the line of Abiathar
Born, a seer, Jeremiah
A branch of the family tree
Of Hilkiah of Anathoth.
Scaled heights unequaled by Prophets arrayed
In the brilliant constellation of visionaries
Still, a child he's, when called to the Prophetic office
No wonder, a boy, he's, immature to function
Distinguished by humility and modesty
Proclaimed the hour of doom
That was about to strike Abraham's seed
When Jewish suzerains sunk
To the lower depths of depravity
Prone to bear the yoke of Babylonian imperialism.
Heart-rending appeals for remorse and penance
A heartbroken Prophet with a heartbreaking message
To the stiff-necked folk of ancient Judah.
But the ungodly mocked at the Lord's clock
And stumbled into the traps of the heathendom
Alas! Unrighteous vassals ushered to wear royal diadem.
The Prophetic truths hurled and cast on to the Scaffold
The fountain of living waters, coarsely forsaken
For the murky cisterns they hewed out
Which could hold no living waters.

People's deep idolatrous propensities
Stood Jerusalem as the unique cult-center
Now a haunt of jackals
With stupid shepherds and perverted flock
What a terrific blow to the tottering Zion.
In that stormy age of Babylonian exile
Emerged, Jeremiah, an anointed seer
A man of inconsolable grief
With emblematic temerity and boldness
To batter idolatry and apostasy
A relentless fighter and an indefatigable crusader
Came forward with a message of doom to the people who went
astray
L labored for many moons
Sans savoring the conjugal bliss
In utter submission to the divine call.

JONAH (A POEM)

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Prithee Lord, let me celebrate thy mighty acts
A prodigious variety of wonders
Writ in the Holy Writ
Wrought for a divine purpose
Testify to its Holy inspiration and veracity
Speak of Lord's sovereignty in every realm
Acts of mercy and emblems of redemption.
Behold, Nineveh, the pride of a mighty hunter
A fabulous city and a den of inequity
The 'three days' walk across designate its size.
In the Tower of Babel enterprise
Nimrod blazed a trail
A tower with its top in heaven
Confusion of tongues and folks were flung.
To that hoary city, called Jonah
A prophet whom Jesus likened to Himself.
To proclaim a message of repentance to Assyrians.
Immense is the magnitude of Lord's grace
What a great privilege of knowing
The beautiful and bountiful God.
Comfort and consolation that the message brings.
A prophet of rebellious spirit and mistaken priorities.
The truth is that in obeying the Lord's will
Lies our spiritual nourishment
We grow in grace and become more like Christ.
The ironic twist is that the reluctant seer
Contrary to God's volition

husband's disappointment while pleasing her desires of emotions and love too. As a result, she has developed an extra-marital relation and accepts that both of them have turned into freaks i.e. abnormal persons.

In short, it is clear that relationship between the two is a forced one with no love at all. The woman complains about her lover's shallowness and his lust for physique. Her search for true love remains unfulfilled, she fails to adjust with her husband and she stands as a mean to satisfy physical desires of a man.

The Looking Glass:

This poem proceeds in the same line with the previous one with the free and frank description of sex and sexual pleasure. The poem is suggestive of physical relation of every man and woman with a reflection of woman's sexuality and means of sexual contentment.

The poetess is bold enough to declare her feminine desire of sexual satisfaction and declares that she too is greedy about sex and expects her wishes to be fulfilled. At the same time, she is aware of the fact that she can get a lover very easily to satisfy her physical needs but she would remain emotionally unsatisfied. She continues with a sense of womanly duty that a woman should praise her lover's manliness and admit her weaknesses as a woman. She should stand naked in front of her lover to provoke his passion and appreciate his limbs as well as eyes red with obsession. She should adopt submissive side to sleep with him in bed to assure his lust and present her body in all to his sexual intercourse. She continues and states that her body must be in his entire possession and he must feel her own 'endless feminine hungers'.

It is a plight of a woman that a woman has to play customary role in love-making without attaining her own fulfillment. She has to enact as she gets pleasure during intercourse. As soon as it gets over man forgets his woman and goes

REFLECTION OF WOMEN IN KAMALA DAS' SELECTED POEMS

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Abstract: *Kamala Das, a rebellious poetess of 20th century has written poetry of a distinct merit procured from her own miseries and failures in life portraying the picture of alienated, frustrated woman who is in search of true love. It is pathetic that she had to confront despair and remained in the quest of emotional satisfaction though she devoted her life for the pleasure of others. Her poems are the reflections of her own personality as she has expressed almost every aspect in them and can be labeled as "confessional poetry" due to their manifestation of her own life. Her poems prominently deal with the themes of love, desolation and feminine sensibility with the caricature of a women questioning to the customs of manmade society. This paper tries to unfold varied reflections of women in true sense. For the purpose of analysis, her poems entitled, The Freaks, The Looking Glass, An Introduction and has been selected.*

Key words: *Reflection, despair, quest etc.*

Born as Madhavi Kutty in Kerala, India, Kamala Das adopted her pseudonym and wrote proficiently in Indian English Literature. It is surprising that her family was an orthodox but her poetry can be seen as defiant due to its unusual manifestation of womanhood, an utter contrast to customs. Her own desperation aroused out of her own failure in marital life proved to be the background of her poetry. Eventually, she turned to extra-marital relationships where she encountered with despair again. She was in

search of true love and emotional satisfaction however; she became the victim in the hands of lusty partners. Hence, her poems contain abundant description of physique of a woman expressing the themes of love, sufferings and feminine sensibilities. *My Story* is her autobiography and she has won *Sahitya Akademi Award* too.

Summary of the selected Poems:

1. The Freaks

The meaning of the very word freak is an abnormal person. This poem is a type of affirmative poem where poetess releases the pressures of her own heart. She seeks a relief from mental trauma through the portrayal of miscommunication and failed man-woman relationship. She states that the husband and wife in this poem are living together like two opposite islands. The man is shown as greedy for physique instead of emotional attachment. His love remains confined to physical love and hence they never meet.

2. The Looking Glass:

Kamala Das has expressed her opinions about sex and sexual desires in this poem very freely. She gives a reflective picture of the sexual relations among every man and woman in general. She presents woman's sexuality and means of sexuality to fulfill her sexual desire. Here, picture of woman in the hands of a man to satisfy physical hunger is authentically portrayed.

3. An Introduction:

An Introduction is considered as one of the fine lyrics by Kamala Das which is included in her collection of poems entitled "The Summer In Calcutta". It is an utterance of a woman in the quest of own identity and contentment. She gives prominence to the themes of self-exploration and self-integration in this poem. In a way, woman is represented as rebellious against the male dominated society with the symptoms of Kamala Das' own personality.

Reflection of Women In Kamala Das' Selected Poems:

The selected poems by Kamala Das have got a true interpretation of disillusioned woman in her love relations with men. The woman exposed in these poems is the author herself. She expresses her grief that her pursuit of love failed consistently and she became mere a puppet in the hands of men for their lust.

The Freaks:

In *The Freaks*, the lovers are together but they are like distinct Islands who cannot meet. They are united for the sake of physical satisfaction and are not stable while making love. In general, lovers are supposed to be marching pair however, in this poem, they are mismatched lovers. Lover stands as the symbol of love for his beloved but for Das he seems to be a stranger whose cheeks are sun-stained and his mouth resembles as ugly and horrible as a 'dark cavern' with uneven teeth. The lovers try to make love but failed due to their estrangement from each other. The woman hunts for emotional love but the man tries to satisfy his own physical need. Hence, there is no attachment in their relation and their hearts remain empty and barren. In the following lines she compares her heart with an empty cistern:

“The heart,
An empty cistern fills itself,
With cooling snakes of silence.”¹

(P: 11)

Her heart is filled with the silence which she calls as 'snakes'. The poem even contains the images of pools, the water tanks and the pitcher etc. She and her lover are like the two persons walking along the road over small pools. The beloved urges for emotions filled with love but their hearts rests like empty water tanks. In short, the woman's life stays barren. The pitcher of her heart is full of love but it turns to be the pitcher of snakes of silence due to unfulfilled love. The beloved boldly complains about her

culture takes in a lot of psychological and mental stress.

Keywords: *Cultural hybridity, displacement, alienation, diaspora, dilemma, identity crisis, cultural clashes, third space etc.*

Objectives:

1. To identify the nature of contemporary world
2. To analyze and interpret the cultural hybridity represented in the novel
3. To understand its consequences on contemporary world

Introduction

Cultural hybridity brings diverse cultures in one setting with its complexity, temporality and plurality. It is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society. It acknowledges and values their socio-cultural differences and encourages and enables their continued contribution within an inclusive cultural environment which empowers all within the organization or society.

Denotations:

Homi Bhabha believes that culture is not homogeneous rather it is diverse and heterogeneous. He proposes culture as epistemological term where it must study with impersonal way without discriminative and prejudiced way. Bhikhu Parekh thinks that cultural hybridity can be best comprehended neither as a political nor a philosophical school with a distinct theory of man's place in the world but as a perspective on or a way of viewing human life. Its central insights are three. First, humans are cultural beings. It means that human beings are culturally rooted in the sense that their lives are culturally structured and well organized. Their social relations are seen in terms of a culturally derived and unique system of meaning and significance. Second, different cultures characterize different systems of meaning and visions of

far to return never again which brings distress to woman's life. She has to survive lifeless, without emotions and due to utter sufferings her body turns into drab and destitute. She speaks out her predicament as

“Why did I not cry then, broken glass, beware?”²

(P: 21)

In this way the poem brings fate of woman in male-centric society where women are supposed to be puppets in the hands of men and they need to be mere sex-toys reflexively. As a result, her life turns into frustration. Kamala Das doesn't advocate free sex but expects security and true love for woman. It is pathetic that through description of her duties towards her lover, she expresses the sense of loss and despair which is quite bitter.

An Introduction:

The poem is autobiographical in nature where Das stands a rebellion against the male-dominated society and gives voice to her own quest of identity and fulfillment. She initiates herself as an innocent Indian girl who is ignorant about politics but knows the people in power. She proclaims her own right to speak and write in the language of her own choice which was challenged by people. She asks,

“Why not let me speak in any language I like?

The language I speak becomes mine.”³

(P: 26)

Poetess says that she was being called as young at the very early age. She demanded for love and was presented to a sixteen year boy who did not beat her body felt beaten. She experienced crushing due to weight of her breasts and womb. She disappeared pathetically, wore the cloths of her brother and disregarded her womanliness. She pays hatred eye on the customs of wearing sari by women, their duty to work as a cook or servant, restrictions for them to sit on walls or to peep through windows etc. Irrespective of

their names, they have to suffer in life and even not allowed to cry if they are cheated in love. She calls herself 'I' representing everyone in the world and opines about the features of this 'I'. She declares that 'I' can be seen everywhere in hotels, make in love, laughing or lie dying. The 'I' can be a sin or sinner too and even a lover or a beloved or betrayed. Hence, Das utters her own sense of loss reflected in the poem. The woman has no freedom at all where she is prohibited to write in English. She is deprived of true love and remains thirsty for it.

To conclude, Kamala Das' selected poems reflects a woman in desolation who is failed in love and remained mere a mean of physical pleasure for men. She suggests the ways to please her lover but remains gloomy forever. She expresses her betrayal as a beloved and is left alone by her own lover. Poetess expects fulfillment as a woman but fails to get it.

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**CULTURAL HYBRIDITY AND IDENTITY
CRISIS IN JHUMPA LAHIRI'S *THE NAMESAKE***

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*Abstract: The aim of this paper is to show the nature of contemporary world with cultural diversity and its consequences by meticulous analysis of Jhumpa Lahiri's *The Namesake*. This research paper attempts to show the multicultural setting of the contemporary world represented in the above mentioned novel. The novel concentrates on different issues such as third space, globalization, dislocation, immigration, cultural hybridity and rootlessness of the characters from the third space. The novel shows the emotions of immigrants and Jhumpa Lahiri is herself an immigrant writer. The two cultures i.e. American and Indian culture crossways the structure of the novel. The novel centers on the features of diaspora such as alienation, uprootedness, dilemma, multiculturalism, displacement, cultural conflict, identity crisis, cultural clashes, aloofness, etc. Multiculturalism confirms that all citizens can keep their identities, can take pride in their ancient heritage and have a sense of belonging without losing their original identity. Lahiri an emerging diaspora writer justifies the two worlds and explains the psyche of an individual during its transitional culture. A mixed cultural milieu opens up new vistas of communication and dialogue in this cosmopolitan world. As a result, diasporic reciprocation has become one of the recurrent themes in post-colonial world literature. She herself having the firsthand experience of the dilemmas that arises in following a fixed culture, she tries to blend her own experiences along with the characters in the novel *The Namesake*. The Indian and American culture differs in a large array and thus to cope up with each other's*

by a new name, Nikhil, a good name. As Gogol grows older, his desire to escape his own past becomes more pronounced. When it comes time to apply for college, for instance, Gogol turns his back on his father's alma mater and accepts a position at Yale. While in college, meanwhile, he refuses to study an "acceptable" immigrant subject like chemistry, engineering, or biology, preferring instead to pursue an interest in architecture. Such actions not only neglect the wishes of his parents, but also serve as a reminder that Gogol is uncomfortable with his upbringing. Unlike his parents, Gogol does not see himself as a stranger living in a foreign land. He wants to be seen as American. Gogol's rebellion against his past reaches its peak the summer before he leaves for college. One day Gogol attends a panel discussion about Indian novels written in English.

Gogol is seen as a man with lost identity, he has been living all his life with a confused name. The name he received at the time of his birth 'Gogol' is mocked by his classmates, and he thus changes it to Nikhil. Gogol has been accustomed with the American culture so much that he wants to do everything in an American way. The second generation immigrants condition very much differ from the first generation, the plight of loneliness, alienation; nostalgia can mostly be related with the first generation, whereas the second generation mostly tries to adapt the American culture which brings about cultural clashes. The Ganguli family celebrates Christmas on the pretext that they are in America and should follow certain tradition, such incidence proves that somewhere along the line people have to adapt in order to live in that society or we can say changes occur automatically. The effects of multiculturalism can be mostly seen in the life of second generation, Gogol and Sonia, whereby they are totally different from their parents, the way they dress, their lifestyles, their accents, behaviours, etc. all symbolizes the western culture. And for some reason the cultural conflicts can mostly be related with the

the good life.

The realm of mankind defines a set of cultures whereby different groups of people becomes subjective to one's own culture. The term cultural hybridity simply defines the coexistence of several different cultures in a country or society. It is no less a shadow of human race. The present world that we live in has a long past and it is our culture which indicates and carries our glories past with time. A world fractioned into abstract boundaries, it is no wonder multiculturalism adapts with human nature. Each country or society has their own identity which is simply guarded by their cultures. And as people migrate from one society to another, it is definite that adaptation will certainly follows through. And on many occasion a metamorphosis in his or life vividly happens. A basic reason how multiculturalism occurs is when a jurisdiction is created or expanded by amalgamating areas with two or more different cultures or in some case migration. Multiculturalism propagates a set of ideologies and policies of different cultures and how they coexist peacefully. Multiculturalism thus exists with a diverse nature.

Analysis:

Jhumpa Lahiri was born on July 11, 1967 and is regarded as one of the emerging contemporary writers. She is an Indian born American writer. And currently she is a professor at Princeton University.. Lahiri's first novel was *The Namesake* which was later adapted into a film. Some other notable works of her includes, *Unaccustomed Earth* and *The Lowland*, the later being nominated for the Man Booker Prize and the National Book Award for fiction.

Lahiri was born in London and both her parents were immigrants but they wanted Lahiri and her sister to be accustomed with Bengali heritage, so Lahiri often visited Calcutta (now Kolkata) which is in India. And so though having an American nationality she still respects and adhere to her origin native

cultures.

Lahiri thus coming from an immigrant family she fairly portrays the psyche of an immigrant individual. Themes of diasporic elements such as aloofness, identity crisis, alienation, cultural clashes, alienation, etc are clearly visible in her writings. It is thus pertinent to say that Lahiri in many of her works presents an autobiographical element. Lahiri in her own life she faced identity crisis as during her kindergarten her teacher decided to call her Jhumpa which was easier to pronounce than her proper name Lahiri. Throughout her growing years she felt uncomfortable with her own name, as she says,

“I always felt so embarrassed by my name...you feel like you're causing someone pain just by being who you are”

Lahiri is regarded as a post-colonial writer who throws light on 'isms' and cultural differences. Though many critics have objected her writings as 'untrue' 'unclear' and 'irrelevant' portrayal of India yet the ability of a distant-author who writes about her own origin though being in a different land can be regarded as an accomplishment.

In the Novel *The Namesake*, Lahiri writes about the family of Gangulis. The parents Ashoke and Ashima who belongs from India and immigrates to the United States and they raises their two children Gogol and Sonia there. Gogol is the protagonist of the novel, the entire novel somehow revolves around his life, and how he finds support with his identity. The Ganguli family experiences diasporic consciousness where everything seems alienated especially for Ashima at the beginning.

The troubles of the second generation immigrants can also be seen as represented by the characters, Gogol and Sonia. Gogol is perplexed regarding his name as since he does not have a typical Bengali name or an American name. Nikolai Gogol a Russian writer a favourite writer of Gogol's father and his father derives his

name. Gogol however changes his name to Nikhil and when he was a senior at Yale his father tells him the story regarding his name. Ultimately Ashoke believes it was Nikolai Gogol's book *The Overcoat* which saves him after the train derailed. The novel progresses on a note where the character of Gogol is confused regarding his Identity, the ideologies of Multiculturalism and is seen crushed between the two worlds. At the end we see how Gogol come to terms with his traditional roots and how he begins to acknowledge what his father always cherished.

As the newly married couple goes to America to settle there permanently, it is Ashima who is more affected with diasporic consciousness. She is seen hovering between the differences of the two worlds. The place she has arrived is completely new for her, the climate, buildings, and the people, so it takes time for her to cope with this new environment. Ashima often feels homesick and when her husband is away for work she is all alone at home almost all the time and this causes the alienated feeling more. Back at home at least she has her family and friends but here in America she knows no one, or no one knows her. This loneliness and alienation causes the sufferings to be more and more. The difference between the two places, America and India where they both have very different set of cultures, makes the immigrants harder to cope with the society. The Indian society is a very orthodox one whereby the people have old traditions, values which they still adhere to; on the contrary the American culture simply defines a more free easy going culture. Thus the children of Ashima and Ashoke who were born in America tend to follow the American culture with less Indian mindset. The novel depicts the cross-cultural issues of not getting assimilated with the culture of America for Ashima and Ashoke, at the same time their children could not adjust themselves during their visits to India. Gogol does not want to go to Kindergarten as his parents told him that at school, instead of being called Gogol, he will be called

THE ROLE OF LSRW IN EFFECTIVE COMMUNICATION

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“The ability to convey either information or thoughts that one feels at heart to another effectively and efficiently with considerable verbal and non-verbal signs is called communication skills”.¹ Gibbon's definition is absolutely correct for communication means to share the information. If one wants to share his ideas, one has to express them clearly. If he wants to express clearly, he needs proper syntax and accent. Proper syntax is possible with perfect command over grammar and vocabulary, proper accent is possible with phonetics. It is the open secret that communication skills are playing a vital role to succeed in the interviews or in the career. If a graduate or a post graduate wants to be successful in the interview, it is inevitable to be perfect with effective communication skills along with hard skills and personality. Hence, it is clear that a candidate attending an interview should be perfect in the three core areas they are : Effective Communication skills, Personality and Hard skills.

Effective Communication: Instead of communication skills, it is mentioned as effective communication skills, because it is necessary to identify the difference between the two. One can communicate an idea in different ways (either verbal or nonverbal). Now-a-days it is not enough just to speak English but it should be formal and pleasing. The English should be spoken with effective syntax and fluency. It is possible to a learned person who is practically applying it. Fluency is possible only if one has zeal in phonetics and it should be learnt practically.

Need of Communication Skills in English: It is crystal clear that

second generation than that of the first generation as since, although the first generation also faces cultural differences yet they are more familiar with their origin culture so the impact is less for them no matter where they settle. However in case of the second generation it is the foreign culture which they are accustomed with and their homeland traditions have less impact on them. Thus amidst the cross cultural scenario Lahiri helps us to examine the mindset of immigrants and the facets of multiculturalism which provokes the tendency to know about its merits and demerits of migration.

He is bored by the panelists who keep referring to something called "marginality". When the sociologists on the panel talks about ABCD, Gogol thinks the word Confused to be replaced by conflicted. He knows that *Deshi*, a generic word for "countryman", means "Indian", but he never thinks of India as *Desh*. He thinks of it as Americans do, as India.

She skillfully combines events of the past into events of the present. She allows readers to live the moments along with her characters as the past becomes present - the present, past. Yet Gogol's inability to shake his own past is most evident in his relationships with women. In his early romances, he is careful to avoid any contact with his past or upbringing. India is rarely discussed, and his girlfriends are not allowed to meet his parents. With one woman named Maxine, in fact, Gogol attempts to become an entirely different person. He adopts Maxine's carefree lifestyle. He listens to Maxine's music. He drinks her wine. For a while he even lives in Maxine's house, all in an effort to build a wall between his present and his past.

There is a comprehensive difference between Indian and American culture as far as physical love is concerned. For the parents of Maxine, kissing in presence of children is a common feature in American culture. But for the parents of Gogol, physical

love is very private moment not to be shared or disclosed in the presence of children. There is a difference between Western and Eastern views with respect to the role assigned to women. Adam thought that Ruma's father would be able to help her in her household work but for Ruma, "It was her mother who would have been the helpful one, taking over the kitchen, singing songs to Akash and teaching him Bengali nursery rhymes, throwing loads of laundry into the machine. Ruma had never spent a week alone with her father." The characters in *The Namesake* are intentionally and constantly making comparisons between Indianness and Americanness. For the first generation immigrants, certain aspects of American culture are foreign to them and seem to be strikingly opposite to Indian culture. The characters like Ashoke, Ashima and Aparna maintain the Indian traditions for the sake of their Indian heritage as well as adapt American customs such as celebration of Christmas and Thanksgiving for the sake of their children. The characters like Gogol, Moushumi, Usha, Mr. and Mrs. Das and Ruma often feel foreign to both India and America as they belong to nowhere fully

The novel deals with the clashes between the two different worlds that Ganguli family simultaneously inhabits. The world of Bengali immigrants who struggle to integrate into mainstream North American culture while maintaining the customs of their homeland, and the world of Ivy League America into which the Ganguli's try to integrate. Lahiri stresses the fact that for diasporic people 'home' is a very fluid concept which changes its meaning along with the prevailing mindset of the person. As a diasporic text, in the parent child relationship we find the generation harbouring essence of dislocation and the other finding itself rootless.

Findings:

- 1] There are positive and negative connotations of the term cultural hybridity.

- 2] Negative because the culture in contemporary world is temporary and brings out identity crisis, rootlessness, alienation, dislocation, and at a large part discrimination.
- 3] The identity of the individual, which is consistently affected by society, is something one has to discover through a process of reflections and negotiations.
- 4] The positive side is that cultural hybridity should not be regarded as threat but a part and parcel of the life of all human beings living on the earth, reaching the great ideals of world peace, harmony, and universal fraternity.

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ready man, and writing an exact man.”³ According to the above famous saying last but not least, writing skill plays a vital role in the effective communication skills in English. Students are well aware of the importance of writing as they are getting marks or percentages depending upon what they write in the examinations. It needs determined and regular practice. Hence, they have to practice writing something in English every day. Writing means not coping or taking dictation but the sentence structure should be their own, then they can learn effective expressions, which will be helpful while they need to speak. It is better to have the habit of writing diary or for the students it is better to write synopsis about what they have understood in each and every class of the day, at the end of the day. Here they have to identify one more point that speaking and writing have reciprocal relationship as we can write what we speak and we can speak what we write.

Conclusion: The practice of language skills on regular basis surely provides the students the overall or complete command over the language; it has its generous help for effective communication skills in English. It is clear that the four language skills are interrelated; all should be practiced with equal importance and determination. Then only it is possible for the students to be the best and effective communicators. These are the precious steps to reach the pinnacles of effective communication skills in English that will be the only weapon for success in the battle of interviews or career.

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communication skills in English are playing a key role in the interviews or in the career in the present scenario. It is necessary that each and every graduate in general and technical graduate in particular should have effective communication skills in English to be successful. There are many instances in which many students get about 90% of marks in their subject are unsuccessful in their interviews, it is not only because of their poor communication skills. Whereas some other students with just 60% of marks in their subject were successful in their interviews; it was only with the weapon of effective communication skills.

How to get Effective Communication Skills in English? Effective communication skills in English are possible when the students have complete command over English Grammar, language, and fluency.

Methods for students to become the best communicators:

When learning a new language an important first step is to learn the rules of grammar that allow people to express what they want to say and understand what others are trying to say. In the present scenario success of an English teacher lies in making each and every student in the class to speak English. It is a general tendency that it is difficult to speak English but in fact it is not so. Within a short period students can make themselves as the best communicators with a little bit of determined practice; that is with the practice of LSRW skills.

L Listening

S Speaking

R Reading

W Writing

In fact all the students are very familiar with these LSRW theoretically but not practically. If they practice them with practical determination, they will become the best and effective communicators. Let us discuss how to practice them in detail.

a) Listening skill: Before practicing the listening skill, the difference between the terms 'listening and hearing' should be identified. Sometimes the students don't find the difference between hearing and listening. Listening is a concentrated activity but hearing is not. While they listen to a lecture with an intention to listen, they may hear some other sounds from outside the class room which distract them. Hence, they should practice concentrated listening and they should not be deviated their concentration to each and everything they hear. Here I would like to suggest that it is better to practice concentrated listening particularly in English. If they listen something English on each and every day for at least 15 minutes, it is sure that they can develop their effectiveness in communication. Here they may be doubtful what to listen? Where to listen? How to listen? And why to listen English? They can utilize these to listen to English.

- Radio to listen to the news bulletins, programmes of current affairs etc.
- DVDs, CDs, cassettes etc. for listening. (Plenty of DVDs, CDs & Cassettes are available in the market)
- Television sets to watch some English channels like Discovery, Animal Planet, National Geographic channel and the like. Particularly at the first level it is better to go for such channels as the narration in these channels will be slow and clear to understand.

They should concentrate on the expressions and vocabulary while listening which will be very helpful for effective expression. Here students can grasp syntax and accent for the best communication.

b) Speaking skill: Practically speaking English is the one and only solution for effective communication skills. Students have to practice speaking English regularly. It needs a determined practice, they have to try to speak English for at least 15 minutes every day

and there won't be any limit for maximum time. As much time they speak English that much enrichment will be there in their English. Here also they get the same doubts like what, where, when and how to speak English? No more doubt, their day has to be started with English by saying good morning to their family members or whoever is available and the day should be completed by saying good night. In between they have innumerable situations to speak English. Wherever they may be, they have to try to speak English. They need not worry that there will be any mistakes in their English, first they have to speak out the simple English they know. If there are mistakes, they should try to rectify them with available guidance. If they do it practically no doubt they can develop their speaking skill. If they develop speaking skills, it changes their lives enormously. This fact is well said by Ian Huges as "The ability to speak well can transform our business and our personal lives"².

c) Reading skill: '*A voracious reader can become an eloquent speaker*', yes, it is a fact. Hence, it is necessary to practice reading skill with determination. Students have to practice reading something in English regularly. The same question when, what, where, how and why to read may arise. It is better to cultivate the habit of reading English newspaper, at first attempt, it seems to be difficult to understand but it should not be stopped, it should be continued. After a few days they can feel the difference with them practically. They have to go for a small article at first, read it once, twice or thrice and identify the new or difficult words and try to get their meanings by consulting a dictionary, so that they can understand the content as well as they can develop their vocabulary. Vocabulary is the most important tool for effective communication. If they read much, they can speak more. When they read much, they will be familiar with innovative, impressive and eloquent expressions for effective communication.

d) Writing Skill: "Reading maketh a full man; conference a