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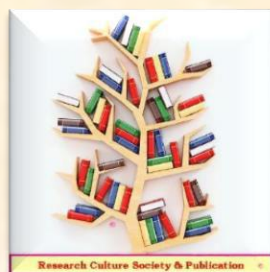
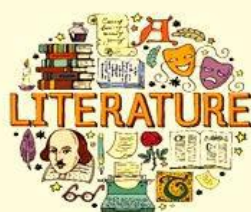
International Conference

on

"Global Trends in English Language, Literature and Linguistics"

17 & 18 July, 2021

Conference Special Issue : 22



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INTERNATIONAL
CONFERENCE
ON
GLOBAL TRENDS IN
ENGLISH LANGUAGE,
LITERATURE AND
LINGUISTICS

(ICGTELLL – 2021)

17 & 18 July, 2021

Conference Special Issue - 22

The Managing Editor:

Dr. Chirag M. Patel

(Research Culture Society & Publication)

Jointly Organized By :

School of Languages, Literature and Linguistics, EU.

**‘ Research Culture Society’, ‘Scientific Research
Association’ and English Literature Club.**

International Conference on Global Trends in English Language, Literature and Linguistics

17 & 18 July, 2021

(Conference Proceedings – Special Issue)

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School of Languages, Literature and Linguistics, EU was established in 2001 and transforming literature and languages through teaching practices to bachelors, masters and doctoral research level learners. Mainly Russian, Estonian, Belarusian and Ukrainian languages are thought as a medium of study at the school. English is a less spoken language in the school, so it is learning level - developing language in the school.

‘Research Culture Society’ is a Government Registered Scientific Research organization. Society is working for research community at National and International level to impart quality and non-profitable services. Society has successfully organized 100+ conferences, seminars, symposiums and other educational programmes at national and international level in association with different educational institutions.

Objectives of the International Conference :

Identifying the trends of literature, linguistics and Teaching languages. Identifying various knowledge forms of literature and linguistics. Analyzing the trends of literature, linguistics and Teaching languages

About the Conference:

English Language Literature and Linguistics Conference aims to bring together leading academic scientists, researchers and research scholars to exchange and share their experiences and research results on all aspects of English Language, Literature and Linguistics Conference. It also provides a premier interdisciplinary platform for researchers, practitioners, and educators to present and discuss the most recent innovations, trends, and concerns as well as practical challenges encountered and solutions adopted in the fields of English Literature and Linguistics Conference.

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Gender Instability and Performativity in Caryl Churchill’s ‘Cloud Nine’

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The section of *Gender Trouble* entitled *Subjects of Sex/Gender/Desire* is the center of Judith Butler’s most important discussions of the relationship between sex and gender. As her essay progresses, she insists that neither sex nor gender can provide the basis for identity, as both are constructed in her opinion; sex and gender are artificial concepts used as tools to force subjects. Judith Butler rejects the traditional view that gender and sex are natural attributes; she claims that they are fabricated and acquired. She argues that the masculine gender and the feminine gender are not biologically fixed at birth, but they are culturally presupposed. She views sex and gender as social constructs rather than inner truths. Butler puts forward the idea that gender is performed, thus constructed; the body is viewed as the ground, surface, or site of cultural inscription; the body “often appears to be a passive medium that is signified by an inscription from a cultural source figured as ‘external’ to that body” (Butler 175). Similarly, Foucault regards the body as “a blank page” (177). Human beings are made to act out a variety of gender features that are attributed either to the male or to the female.

Thus, she offers her notion of performativity; she explains that “performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration” (Butler XV). She argues that gender is performative rather than natural. In order to highlight gender performativity and that “gendered and sexed identities are performative” (X), Butler brings de Beauvoir’s prominent statement “one is not born, but rather becomes, a woman”, (19) for Beauvoir, gender is constructed; the one who becomes a woman is not necessarily female. In explaining that “woman is something we do rather than something we are” (20).

In the first chapter of *Gender Trouble: Feminism and the Subversion of Identity*, Butler proposes the idea of performativity by declaring that “Gender proves to be performative – that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed” (25). She also begins the connection between gender and performativity. According to her, “Gender is performative in the sense that it constitutes as an effect the every subject that it appears to express ...[its] performance constitutes the appearance of a ‘subject’ as its effect” (24). In order to add to the ‘performativity’ of gender, Butler maintains that people’s performing masculinity or femininity learned from the beginning constitutes their gender identity. For example, ‘acting feminine’ does not mean a natural feminine, but creates the ‘act’ of a feminine, that is its performative aspect, which continues the feminine performance in which femininity is an unnatural quality of the person, whether a man or a woman.

Butler’s notion of performativity which refers to the repetition of gender norms as a mode of discursive production will be employed to analyze the main characters in Churchill’s *Cloud Nine*. *Cloud Nine* can easily be considered a feminist work, commenting on gender, race, and, perhaps most significantly for this interrogation, compulsive heterosexuality. Churchill, preoccupied with

the sexual politics, regards the body as a site of gender representation. She aims to destabilize fixed sexual and gender identities determined by dominant heterosexual ideology. Churchill's play manages to cover a wide spectrum of sexualities: "One of the things I wanted to do [...] was to write a play about sexual politics that would not just be a woman's thing. I felt there were quite a few women's groups doing plays from that point of view. And gay groups... There was nothing that also involved straight men". (Aston 37)

Edward is a significant figure in terms of Butler's account of performativity; his state of dangling between the notions of masculinity and femininity, and his attempt to assume the former and to disown the latter is indicative of how gender is performed; thus, Edward's gender identity is culturally shaped. Edward becomes a *woman* in terms of cultural configuration, yet he is not female with regards to his biological sex; Edward is a passive medium on which cultural meanings are inscribed. The relation between the signifier 'female' and the signified 'woman' is arbitrary; "woman might refer to more than a biological female, man to more than a biological male" (170); Edward's assumption of the feminine gender does not match with his biological sex according to the normative ideals of gender. Edward does not deliberately and playfully assume gender; he is made to perform gender. Performativity is "neither free play nor theatrical self-presentation" (Aston 87); it is a process through which the subject is constituted. Edward is always lectured about manliness by his father, Clive, who stands for the dominant discourse of heterosexuality.

Clive constantly imposes his view of male behavior on his young son; he strives "to teach him to grow up to be a man" (Churchill 252); thus, gender becomes a set of learned acts rather than a natural attribute. Edward is forced to acquire the conventional codes of manliness. Similarly, he is condemned by the household for playing with his sister's doll; Edward's "masculinity is precariously achieved by the rejection of femininity and of homosexuality" (Aston 190). According to the gender binary oppositions of masculine and feminine, a boy's playing with a doll is unacceptable since dolls are associated with femininity; Edward's interest in a doll eradicates the distinction between the polarized genders established by the heterosexual discourse; the boundaries are not to be blurred. Edward, seeking to justify his desire for the doll in his father's eyes, finds an excuse; he explains he minds his sister, Victoria's doll for her.

Clive, as a resourceful patriarch, tries to fit his son's tendency of minding the doll into the norm; he tells his son that it is "manly to take care of your [his] little sister" (Churchill 257) rather than her doll; thus, Clive purports to inscribe his son into the reified codes of masculinity; he aims to shape his son's gender performatively. The breakdown of gender binaries is problematic; gender discontinuities call into question the stability of gender. In order to immobilize gender diversity in Edward, Clive intentionally wrenches him from the traditional feminine attributes; during the family picnic Clive lets Edward, a child, drink champagne (264) so as to shape his son into heterosexual male and to empower his son's sense of masculinity; Clive opens the champagne:

Edward: Can I have some?

Maud: Oh no Edward, not for you.

Clive: Give him half a glass.

Maud: If your father says so (264).

Clive associates softness with femininity and hardness with masculinity. To enjoy themselves during the picnic, Harry, Clive and Edward play ball; Clive insults Edward calling him 'butterfingers' when Edward misses the ball:

Clive: Butterfingers.

Edward: I'm not.

Harry: Throw straight now

Edward: I did, I did.

Clive: Keep your eye on the ball.

Edward: You can't throw.

Clive: Don't be a baby.

Edward: I'm not, throw a hard one, throw a hard one-

Clive: Butterfingers. What will Uncle Harry think of you? (265).

Hence, Churchill means that gender is performative; it is a superficial construction. Once Edward learns to be hard, to be manly, he will be enabled to perform his gender *appropriately*; thus, his identity will be constituted discursively. Butler says: "being a man has nothing to do with rippling muscles, innate courage, or knowing how to handle a chain-saw. These are really caricatures. Yet these images have been drilled into us" (39). Clive identifies reason with masculinity and emotion with femininity; he is the concrete manifestation of the dualistic understanding of gender as he follows the tradition of associating the mind with the male, and the body with the female. So, Clive commands his son to cover his emotions: Betty says to Clive that he has hurt Edward's feelings since he has humiliated Edward by calling him butterfingers; in reply Clive remarks that a "boy has no business having feelings" (Churchill 266). Edward appears to have internalized his father's remarks about *natural* disposition to save women from danger; he acts out this gesture of manliness when he plays the master in order to protect his mother from their servant, Joshua's, demeaning attitude:

Betty: Joshua, fetch me some blue thread from my sewing box. It is on the piano.

Joshua: You've got legs under that skirt.

Betty: Joshua.

Joshua: And more than legs.

Betty: Edward, are you going to stand there and let a servant insult your mother?

Edward: Joshua, get my mother's thread.

Joshua: Oh little Eddy, playing at master. It's only a joke.

Edward: Don't speak to my mother like that again.

Joshua: Ladies have no sense of humor. You like a joke with Joshua.

Edward: You fetch her sewing at once, do you hear me? You move when I speak to you, boy.

Joshua: Yes sir, master Edward sir (278).

Edward's enactment of the role of the master is suggestive of a performative appropriation of masculinity. Edward seeks to "become intelligible through becoming gendered in conformity with recognizable standards of gender intelligibility" (Butler 22). Edward becomes a gendered self; these kinds of acts, gestures, and remarks are codified; thus, they produce the appearance of an innate gender core. Gender is "a construction that regularly conceals its genesis" as Butler points out (190). Thus, Edward's gendered body is constructed through corporeal significations. Therefore, Edward embodies the notion of masculinity; his manliness is corporeally signified. Gender identity emanates from "the morphology of the body", that is, from the body that is subjected to gender construction: "it is not biology that is the real destiny in our culture but morphology" (Aston 256).

In order to show the instability of gender Butler points to drag and cross-dressing as an activity which centers the untrue nature of gender, and which suggests the possibility of a concept of gender identity which does not work to standardize the male/female bounds. According to Butler, both binary categories (man and woman) are constructions. So an actress can wear men's clothing and introduce herself as a man and vice versa, an actor can wear women's clothing and appears as a woman. Moreover, she argues that they are constructions that depend upon one another in order to distinguish one from the other: "In imitating gender, drag implicitly reveals the imitative structure of gender itself—as well as its contingencies" (Butler 175). She says:

To add more to the role of drag in relation to gender, Butler asserts that drag contributes to creating a 'unified picture of "woman"'; thus, revealing the fictive nature of gender coherence in a sense that it shows how gender is fabricated. Drag also uncovers the imitative structure of gender itself both in contingency and in imitating gender (Butler 175).

So drag functions to challenge heteronormativity by demonstrating all gender as parody. It was during the seventies and the eighties when feminist scholars paid special attention to the distinction between sex and gender. Ann Oakley for example, contends "sex is a word that refers to the biological differences between male and female, whereas gender... is a matter of culture: it refers to the social classification into masculine and feminine" (Butler 28). So sex is different from gender in that the former is conceived as natural and constant biological fact while the latter is thought to be unnatural and inconstant. Butler in *Gender Trouble* brings up the instability of gender. She analyzes not only the instability between concepts of sex and gender, but also that of gender identity and the existence of a stable feminist subject. According to Penelope Deutscher in *Yielding Gender: Feminism, Deconstruction, and the History of Philosophy*, "Gender has never been a stable matter. It has been argued that the meanings of 'female' and 'woman' are troubled and unfixed" (Deutscher 1).

From the time when a child is born, people ask about her or his sex, about her or his identity, to know whether she is a girl or he is a boy. Hence, a child begins to understand her or his sex identity. In addition, gender is believed to be socially constructed. In other words, we can consider that a boy or a girl, a man or a woman is expected to have a fixed identity. Some examples of such identities in this play are Betty, the mother of the family who is played by a man, Edward, the son who is played by a woman, and Victoria, the daughter who is played by a doll in Act One of the play and In Act Two the role of Cathy, the four year old girl who is played by the same character who played the role of Clive, the patriarch of Act One.

Betty is the manifestation of the "parodic performance of femininity" (97) and the distinction between the real and the constructed nature of gender. Betty is a favorite Butlerean character who shows that "women are nonexistent in drag performance" (Aston 97) and proves that "Butler's theory is one in which sex, sexuality, desire, gender, and the body are all regarded as discursively constituted. In other words, none of these features is treated as a natural fact of human existence" (30). Via Betty, Churchill also makes attempt to deconstruct gender. In this regard, one can note that Betty is an impersonate feminine self as she is played by a male actor. Inspired by Butler's ideas on gender instability and performativity, Churchill portrays, Betty in drag, who has the gestures and acts of a woman. This leads to subversive performance that intentionally points up "the constructed nature of gender. In the first glance Betty is socially constructed and has not "choice and action" (51) but considering Butler's idea "cultural construction remains trapped within the unnecessary binarism of free will and determinism. Construction is not opposed to agency; it is the necessary scene of agency, the very terms in which agency is articulated and becomes culturally intelligible" (Butler 187).

Betty is constructed as a stereotypical woman. When someone like Betty is played by the opposite sex and impersonates another gender, she hyperbolizes femininity. Betty is not a female but she takes on the role of a female and use female costume, she behaves and acts as a female, and she exaggerates her femininity, she does not just act like a female because that she can act naturally like a female but she ridicules the femininity that is projected by natural female, because she hyperbolizes femininity and when she hyperbolizes femininity is basically because she wants to poke fun and trivialize the whole notion of femininity which is a construct of patriarchy. Basically, when someone impersonates another gender, for example, when a male impersonates female, exaggerates and hyperbolizes the femininity essentially to provoke fun and ridicule the whole notion of femininity to show how constructed femininity is. The idea of being a female is something women conform to because; this is something that has been subscribed to them by patriarchy. By this explanation, Betty is a ridiculous feminine character.

The two characters, Edward and Betty display the performativity of gender rather than its performance or naturalness. In both cases, one can see the unnatural nature of gender or gender performativity. In other words through depicting these characters, “Gender is performatively constructed” (Butler 8). None of the above mentioned characters are real but are constructed. The other comic blurred identity is that of Victoria in Act One which is a doll. As a female child she is seen but not heard as a human being. She is constantly unnoticed by others. She also depicts gender instability as she tells the audience that gender is not real. It is only a puppet and does not have a real personality. Therefore, Churchill tends to emphasize the instability of the construction of gender by suggesting that it does not exist as reality. All the comic blurred identities and “subversive parodic performances” (3) mentioned above can be classified as “Butler’s models of identity” (21) which demonstrate “the social appearance of gender” (33). In conclusion, in *Cloud Nine* Churchill satirizes the stable identities as the play is about the blurred boundaries in identities that some people in the Victorian time are involved in.

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Trauma and survival instinct: A study of Isaac Bashevis Singer's
Satan in Goray

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Abstract: *Isaac Bashevis Singer devoted his whole life to explore and investigate the traumatic experiences of his characters lured in the forces of evil. The question of evil obsesses Singer as he sees it a major force destroying the lives of millions of people in the world. He wrote many novels and short stories to answer the ceaseless psychological problems of the Jews haunted by the nightmares of the Holocaust; deaths and destruction that they witnessed in Auschwitz. The learned rabbis are of the opinion that the Jews are being punished for their transgressions and the people who are killing those represent themselves as Satan. Singer believes that the earthquakes, plagues, massacres are the curses of God. The novel *Satan in Goray*, describes the pain of Jews who struggle for survival to escape from the cruelties executed on them by the Ukrainian forces. Michael Fixler (1964) observes that *Satan in Goray* depicts "the great massacres that mark off from its glimmerings to its collapse the 300 years of the Jewish adventures" (379). The elders of the Jew community realized that the Jews are suffering because they lost faith in God. The Jews were getting restless and impatient waiting for the Messiah to appear to save the Jews. Sabbatai Zevi a scholar of Talmudic study declared himself to be the Messiah in the period of crisis. The majority of the Jews accepted him as their Messiah. The Jews realized that the Messiah would take birth out of destruction. Soon Zevi's true identity is unmasked when he is humiliated by the Sultan offering the choice either to embrace Islam or face the death penalty. Zevi emerges as an ordinary mortal who would sooner give up his faith than his life. Zevi represents the evil forces and the plot of the novel dramatizes the conflict between the good and evil and the struggles for survival of the Jews who experience trauma in their life.*

Key Words: *Trauma, Survival, Psychological. Conflict, Holocaust, Sufferings, Evil, Nightmares.*

INTRODUCTION:

Bashevis Singer had experienced the trauma as he had become the victim of Holocaust; he migrated to America to survive and escape death. He lost his brother and mother to pain, the pain that shrunk his lungs and crushed his bones. With them he laid his peace to rest, with them his tears dried. The interesting part of his novel *Satan in Goray* is the dramatization of the politics of survival and their emotional and psychological disintegration of the characters of his Novel. The Jews lost their faith in God and believed that God is angry with them; they struggle to revive their faith in Judaism and struggle to recover from the trauma. The life of the characters of Singer is full of miseries and restlessness. They suffer from emotional and psychological breakdown because of their inner turmoil. The novel *Satan in Goray* was published in Warsaw in 1935 depicting the horrible

scenes of Bogdan Chmelnicki's Cossack invasion of Poland in 1648. Singer describes their sufferings thus,

They slaughtered on every hand, flayed men alive, murdered small children, violated women and afterward ripped open their bellies and sewed cats inside. (1)

The main focus of Singer is to dramatize the terrifying life of Rechele who is the protagonist of the novel. Singer has created an atmosphere of decay and horror and even an ordinary girl child will suffer the loss of self. The macabre significance of the terrifying events gives psychological stress to Rechele who doesn't want to live and expects death at any time. Singer describes vividly the emotional chaos of Rechele thus:

Rechele would hide under the bed when the chimney sweep came, burying herself under a pile of clothing. She feared the broom he pulled out of an iron bucket, was terrified of the heavy smoke-covered ropes he uncoiled, would pale when she heard the stranger stumble over the oven. (47)

The childhood experiences of Rechele are extremely terrifying as she had to listen to the gruesome stories of goblins, man-eaters and witches. She was shy and fragile; emotionally and psychologically ruined, she could hardly sleep as all the time she feared the appearance of a ghost or a goblin who would gulp her down. All these macabre experiences made her sick and decadent; a victim of haunting fears and trauma. The deep seated fear in Rechele's mind makes her see things while she sits up the whole night with the dying woman:

Apprehensively she kept the wick burning all night and sat until dawn on the bench enveloped in a shawl....Rechele was well aware that the room was crowded with evil things. The brooms and mops stirred; long shadows swept along the walls like apparitions from another world. (49)

After the funeral of her mother she is sent to a relative's house and soon she is turned into a woman as she is given the charge of the house. She is unable to comprehend this new role and looks unhappy. She is rendered speechless as she stands in the middle of the room, perplexed and sullen. Freud in his *Beyond the Pleasure Principle* observes "the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will" (Freud, *Beyond the Pleasure Principle* 131). She lives alone and experiences nothing but dread. She is so much horrified that she shuts out all sights and sounds by closing her eyes:

Terrified she threw herself on the bench bed, rolled like a ball, shut her eyes and covered herself with the comforter. From somewhere a low mutter reached her ears. The sound seemed to come from beneath the earth. (52)

Singer has depicted the neurotic and insane condition of Rechele giving a flood of images of death and decay. She finds the pots, pans and the candle moving and dancing through the air. Rechele's nightmarish experiences are the result of her acute obsession with the stories. Singer describes her borderline state thus: "Everything seethed, burst, crackled, as though the whole house were aflame....Late that night, when uncle came home, he found Rechele lying with her knees pulled to her chest" (52). She experienced a mid attack of paralysis as her leg became motionless. Trauma is a major stressor which overwhelms a person, threatens his life and leaves no escape" (Herman, 1992; Joseph, Williams and Yule 1997). Reb Zeydel marries her; looks after her and she is given all forms

of medical assistance but she remains a psychic case suffering physically and mentally. She remains strange and withdrawn given to changes of mood and after the death of her uncle she returns to her father's house. She faces the problem as she had lived away from her father for a long time it was not easy for her to enjoy the company of her father. The orthodox Jews in Goray take every step to bring normalcy in the town and urge people to begin the rehabilitation project but the condition of women is miserable as they are living in poverty and abandonment. Rechele has no future and the Polish Jews feel that they had been punished by God for their wrong actions. The Jews are leading disintegrated life as Singer observes: "For he perceived that divine providence willed otherwise; as he did not know what Heaven wished, he humbly acquiesced... More and more, Jews divided into sects" (27). Singer has given the comparative analysis of Goray; before the carnage Goray was known for prosperity and peace and now Goray gives a shabby look and the Jews are leading a miserable life. There is constant war between the groups and even the house of rabbi is split over small issues. Rechele's struggle to survive in the harsh environment of Goray excites great interest. She represents all the Jewish women of Goray who lost home and family. She is indifferent to her friends and relatives and lives in her own cocoon to avoid the company of people around her. She possesses a strange element of sexuality in spite of her loneliness. Singer describes her strange attitude of Rechele thus: "Rechele was seventeen years old, had a lame left foot and seldom showed herself outside, preferring to remain hidden in her room" (16). Singer points out that not only men but women were also the victims of the atrocities. Rechele becomes an abnormal woman because of the shocks that she received due to the genocide and her strangeness and melancholy is depicted in realistic language. She is a scholar in Latin and Hebrew and spends most of her time in reading the books to escape from the psychological trauma. She has lost her memory and even don't remember the names of her friends and the neighbors. She feels tortured to know that her father is no longer the richest man of Goray. Her unusual behavior is the result of the scenes of carnage that she witnessed, her father is also stressed because of the loss of business and property in Goray. His daughter is in the marriageable age but there is no proposal for her and she sits alone at home doing nothing. Rechele is a sick character mentally disturbed as she doesn't eat or sleeps well. The main cause of her psychological stress can be traced back to the abnormal setting of her childhood

Being depressed and lonely Rechele is restless and apprehensive. She is given to bouts of crying and is deprived of the comfort of sleep because of frequent nightmares. The moonlight coming through the windows scares her. She is always disturbed by various sounds and sights. Her husband Itche Mates makes best efforts to bring Rechele into normalcy but she continues behaving like a borderline. She is terrified even by the presence of her husband as she says: "Chinkele darling, I'm so afraid of him... He has dead eyes" (62). Singer describes the borderline self of Rechele thus:

Raising herself, Rechele rested her head on her knees, waiting for the cock's crow. Her arms and legs ached, the brains in her skull crumbled like grains of sand, and thoughts buzzed about in her head like flies. Lifting her gaze, she stared into the dazzling snowy landscape and shuddering, as from many pinpricks, murmured: "I've no strength left! Merciful God! Take me. (63)

She was born shortly before the massacre of 1648. Her life was in danger; her mother carried her to Lublin in search of survival. At the age of five, her mother expired and Rechele was given to her uncle Reb Zeydel who was a slaughterer by profession. Singer has given the details of the bloodstained environment; the dark and dingy room where Rechele is forced to live and all these

negative factors brought depression to Rechele. She was horrified by the ghastly look of her uncle and her killing profession terrified her. She lived in terror as Reb had stern and threatening appearance. He was a widower without children and his house was kept by his mother-in-law who looked like a terrifying witch. All these details and the images led to the lonely and desperate life of Rechele. His uncle's mother –in –law narrates horrible tales of ghosts and imps to intimidate her and to keep Rechele under her control. She feels that all the ghosts are around her and she can be gulped by them at any time. All these small events bring depression in Rechele's mind as she feels that she will lose her life at any time. Singer writes thus: Rechele was a stubborn and contrary child....To persuade Rechele to remain at home and not to go wandering off, the old woman took to terrifying the child (46).

She even beats her mercilessly and curses her and Rechele feels miserable. She has no friend but her cruel mother and all these experiences of childhood result into her psychological trauma. Edward Balke in his scholarly articles "Trauma and Conflict Prevention" asserts, "Traumatic event is a major stressor, which suddenly overwhelms a person, threatens his or her life or a personal integrity, leaves no escape, and triggers accompanying horror that overwhelms the individual's ability to understand and cope with the situation (Balke 8). Her uncle was a moody person; he would spend his leisure time either in sharpening his butcher's knives or reading the holy texts. Singer has given the images of darkness and ghastly environment tracing the gradual development of Rechele's depression and psychic sickness:

The house itself is old-fashioned, dark, ill-ventilated and located near the graveyard. Dirty and olds mouse-ridden, it holds little attraction for the child. In fact the perpetual darkness and association with evil spirits gives her childhood home an infernal setting" (47).

To conclude, Singer depicts the traumatic experiences of the characters who struggle to survive in the harsh environment of Goray before and after the massacre of the town. The instinct of survival of the Jews of Goray is depicted through the images of death, horror and destruction. Rechele's early life and her nightmarish life are realistically depicted by Singer in the novel. The Jews lost faith in God and they scrapped the norms and rituals and their disconnection with God also brought them alienation and depression. The Jews were getting restless and impatient waiting for the Messiah to appear to save the Jews. Thus Singer concludes the novel by quoting,

Let none attempt to force the lord: to end our pain within the world :the Messiah will come in Gods own time :and free Men of despair and crime :then death will put away his sword : and Satan will die abjured, abhorred: Lilith will vanish with the night :the exile end and all be light :Amen Selah: (193)

When Sabbatai Zevi a scholar of Talmudic study declares himself to be the Messiah in the period of crisis. The majority of the Jews accepted him as their Messiah. The Jews realized that the Messiah would take birth out of destruction. Soon Zevi's true identity is soon unmasked when he is humiliated by the Sultan offering the choice either to embrace Islam or face the death penalty. Zevi emerges as an ordinary mortal who would sooner give up his faith than his life. The Jews begin to return to Goray to begin life from the scratch. They find the city Goray in ruins and begin to pick up the threads of life in their native place. They repair their houses, open their shops and begin their business. Rabbi Benish the old rabbi also returned. Reb Eleazar, the leader of the Jewish community also appeared in Goray. Rabbi Benish took up the task to continue the task of rehabilitation. Sabbatai

Zevi and Rabbi Benish play the politics of survival in the ruined city of Goray. They play all forms of roles to survive in the society and Singer has used the simple and lyrical language to unmask them.

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**The Experiment of Distance Learning During COVID 19 Pandemic
from the Viewpoint of Jordanian University Students and its Impact
on their Educational Achievement and Motivation: A case Study in
the North of Jordan.**

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Abstract : *This paper attempts to analyze the experiment of distance learning during the COVID 19 pandemic from the viewpoint of Jordanian university students and its impact on their educational achievement and motivation. The study investigated the data which were collected from one hundred and forty (140) informants who were chosen A Simple Random Sampling technique among the Jordanian university students who were studying at the northern Jordanian Universities in Jordan. An online questionnaire was employed to the informants who were directed to fill it. Descriptive analysis was used for the data to conclude the results. The results indicated that the students faced difficulties in applying distance learning. The difficulties were found in the process of distance learning itself, the quality of the internet and choosing the suitable program. It is recommended that the instructors shall focus on explaining the need of distance learning which may help in crises like the spread of COVID 19 or any other crisis appearing from time to time.*

Key Words: *Descriptive Analysis, distance learning, COVID 19 pandemic, educational achievement, Motivation.*

INTRODUCTION:

Distance learning is used by some of the learners and it was optional because of the need for learning but during the period of the spread of COVID 19, it was obligatory and most of the learners around the world used it. The Jordanian university students also tried this kind of learning like the others. It is a type of learning which reflected the viewpoint of Jordanian university students who tried distance learning and its impact on their educational achievement and motivation. The sample of the study consists of a group of (140) students who tried distance learning at the first time and may before.

During this time of crisis, our students' rights of learning must be protected. Through education only, people can build the skills and resources they need to get best respond to crises like the one our global community is currently facing.

The data which were collected indicated that the COVID-19 pandemic would have an enormous effect on the learning of students around the world, particularly on developed countries

and those in poor ones. In these countries, governments have been less able to offer remote learning resources and guidance to teachers to meet students' learning needs during the crisis because it is roughly, a new experiment all over the world.

While analyzing the data which were taken by these students, the researcher found that it is important to study everything related to it. In particular this study focuses on distance learning and its impact on educational achievements and motivation during the spread of COVID 19.

In analysis of learners' results, it is important to classify the attitudes of the informants according the way they practiced distance learning. These ways can be developmental.

Motivation has been identified as a critical factor in distance learning through online education (Lim,2004), but the attention it deserves in online education has not been given (Jones & Issroff,2005; Miltiadou & Savenye,2003).

This study was conducted to assess the importance of distance learning and its effect on motivation. Motivation is a very important component and it was emphasized by Brophy (2010, p.3) Motivation is characterized as "a theoretical construct to clarify the initiation, direction, intensity, persistence and quality of behavior, particularly goal-directed behavior."

Study Background:

There are various studies which have been conducted on distance learning. The topic of research, in these studies, is mainly distance learning and its impact on educational achievements and motivation. In these studies, the students have been given various tasks which reflect their experiment of distance learning and its effect on educational achievements and motivation, Analysis of the samples indicate that.

Distance learning studies indicate that there are various studies that researchers have performed from time to time to analyze and emphasize online and distance learning. Many such forms of experiments and studies have so far been carried out in the case of Jordanian university students studying remotely. This research, however, is critical in its nature as it aims to examine and evaluate Jordanian university students who are trying to learn from a distance.

The followers of distance learning know that, there's a long history of distance learning it's up to 100 years started with the earlier forms pass with the period of the radio, videotaped and television and today the internet changed the way of distance learning completely.

An experiment like distance learning finds much of the interest in research. Distance learning needs to be assessed accurately. In a study conducted by Bogdanovic (2012), it was discovered that the use of learning materials with visual, auditory, audiovisual and interactive content could be very effective in distance education. In the form of text, sketches, photos, graphics and models, and the like.

In finding the levels of competence among the informants, his analysis was objective. Although there is no clear factual study till to date that can certify the correlation between distance learning and academic achievements. There are, however, claims regarding distance learning that cause difficulties for the informants to better understand them. Training from Distance Vs. Normal Education

Zhang, (2009).In today's societies, distance education is not a novel concept for all types of learners. Traditional distance education programs for adult learners have been studied by many researchers in the past, but little research has been done on Web-based distance education (WBDE) for adult learners.

Ayebi-Arthur (2017) conducted a case study of a New Zealand college that had been seriously impacted by seismic activity. After that catastrophic case, she discovered in her research that the college became more resilient to online learning. During those tough times, technology supported them in overcoming the obstacles. They do, however, suggest that a solid IT infrastructure

is needed for online learning. Infrastructure must be robust enough to provide uninterrupted services both before and after a crisis.

(Shroff & Vogel, 2009; Coombes, 2008) also suggest that online learners are more intrinsically motivated compared with their on-campus counterparts at both undergraduate and postgraduate level.

Daniel Brain, (2020) concluded that Education provides us with insights into the world around us, thereby enhancing our capacity to turn it into something greater. So, if you had something you wanted to get easily, it would be college. Comparatively, versatility in learning is a newer term.

Statement of the Problem:

Distance learning is put to task when the learners can't reach their universities, colleges and schools because of natural disasters, living faraway and in the cases of pandemics such as COVID 19. They need to continue their studying as if they are in their classrooms. When distance learning is used instead of direct learning, we hope it achieved its goals. Learners generally have been tried the distance learning and they hope it will achieve their academic goals and raise their motivation. In case of Jordanian university students who comprise the sample of this study, it has been observed that they have different ideas about distance learning instead of direct learning. The present study, has been designed to investigate the experiment of distance learning during the COVID19 pandemic from the viewpoint of Jordanian university students and its impact on their educational achievements and motivation.

Objectives of the Study :

The objectives of the study were formulated based on the literature review which the researcher had made. This study aims to investigate two objectives. The first one was formulated to identify the importance of distance learning during COVID 19 pandemic. The second one was to explore the impact of distance learning on the learners' educational achievements and motivation.

Hypothesis

Distance learning is not important in comparison with direct learning.

There is no relation between distance learning and learners' educational achievements and motivation.

The gender hasn't a role in achieving the academic goals through distance learning process.

METHODOLOGY :

Distance learning came as an alternative of direct learning in some cases such as the spread of COVID 19 pandemic around the world. Jordan is one of the countries which OVID 19 spread in so there should be a plan to continue learning. The plan was activating distance learning. Distance learning is not new in Jordan but applying it directly and all around the country, here is the challenge. a researcher may consult questionnaire for this task to guess, analyze and predict if the distance learning achieved its academic goals or not".

The data was analyzed quantitatively so that the analysis retains objectivity.

Location of the Study

The area of study was the universities in the north of Jordan. The informants were hailing from different cities to learn different specializations.

Sample Population

The sample for this population comprised of the Jordanian universities students studying at different universities in north of Jordan. The researcher considered such students studying in various

departments. A total of 140 informants were selected by a Simple random sampling (SRS) technique. The Gender was not taken as a variable. Male and female population was considered equally for the sample selection. All of them were of 18 - 30 years old. All of the informants were learning different specializations.

Research Instrument

An online questionnaire was designed for the informants in order to fulfil the study purpose. The informants were given the questionnaire for distance learning and were asked to choose the appropriate answer according their experiments. It was to draw the informants' attentions towards distance learning correctly. The experience of filling the questionnaire is significant for the informants more than other assessment instrument. It helps the informants to perform on their integrated emotional and cognitive skills.

Data Analysis:

Table (1) shows the distribution of the sample depending on the demographic variables.

Table (1) Frequency and Percent for demographic variable

Variable	Classification	Frequency	Percent %
Gender	Male	41	29.9
	Female	96	70.1
I live in....	Mafrq	63	45.0
	Irbid	32	22.9
	Jerash	18	12.9
	Ajloun	8	5.7
	Other	19	13.6
It is the first time I practice distance learning.	Yes	114	85.1
	No	20	14.9

Table (1) shows:

For Gender variable, the highest category (Female) by frequency (96) percentage (70.1%), but the lowest category (Male) by frequency (41) percentage (29.9%).

For live variable, the highest category (Mafrq) by frequency (63) percentage (45%), but the lowest category (Ajloun) by frequency (8) percentage (5.7%).

For first time of practice distance learning variable, the highest category (yes) by frequency (114) percentage (85.1%), but the lowest category (No) by frequency (20) percentage (14.9%).

Table (2) Frequency and Percent for question of study

Variable	Classification	Frequency	Percent %	Mean	SD
10. Distance learning needs less money, less effort and less time	Strongly disagree	14	10.2	3.32	1.26
	Disagree	29	21.2		
	Neutral	15	10.9		
	Agree	57	41.6		
	Strongly Agree	22	16.1		
11. Distance learning is cheaper than direct learning	Strongly disagree	15	10.9	3.39	1.19
	Disagree	17	12.4		
	Neutral	24	17.5		
	Agree	62	45.3		
	Strongly Agree	19	13.9		
	Strongly disagree	16	11.8	3.05	1.17

12. I think, I liked learning by distance learning.	Disagree	31	22.8		
	Neutral	29	21.3		
	Agree	50	36.8		
	Strongly Agree	10	7.4		
13. I practiced distance learning by one of the following	Zoom	45	32.1		
	Face book live	31	22.1		
	What's app groups	27	19.3		
	Microsoft teams	18	12.9		
	Others	14	10.0		
14. Teachers in distance learning are different about them in direct learning	Strongly disagree	10	7.4	3.31	1.09
	Disagree	19	14.0		
	Neutral	43	31.6		
	Agree	47	34.6		
	Strongly Agree	17	12.5		
15. In distance learning, I am receiver only.	Strongly disagree	14	10.3	3.24	1.25
	Disagree	29	21.3		
	Neutral	25	18.4		
	Agree	46	33.8		
	Strongly Agree	22	16.2		
16. In comparison between distance and direct learning, we can say distance learning is better	Strongly disagree	22	16.2	2.77	1.16
	Disagree	35	25.7		
	Neutral	41	30.1		
	Agree	29	21.3		
	Strongly Agree	9	6.6		

Table (2) shows:

For **Distance learning needs less money, less effort and less time** variable, the highest category (Agree) by frequency (57) percentage (41.6%), but the lowest category (Strongly disagree) by frequency (14) percentage (10.2%), in mean (3.32) and standard deviation (1.26).

For **Distance learning is cheaper than direct learning** variable, the highest category (Agree) by frequency (62) percentage (45.3%), but the lowest category (Strongly disagree) by frequency (15) percentage (10.9%), in mean (3.39) and standard deviation (1.19).

For **I think, I liked learning by distance learning** variable, the highest category (Agree) by frequency (50) percentage (36.8%), but the lowest category (Strongly disagree) by frequency (10) percentage (7.4%), in mean (3.05) and standard deviation (1.17).

For **I practiced distance learning by one of the following** variables, the highest category (**Zoom**) by frequency (45) percentage (32.1%), but the lowest category (Others) by frequency (14) percentage (10%).

For **Teachers in distance learning are different about them in direct learning** variable, the highest category (Agree) by frequency (47) percentage (34.6%), but the lowest category (Strongly Agree) by frequency (17) percentage (12.5%), in mean (3.31) and standard deviation (1.09).

For **In distance learning, I am receiver only** variable, the highest category (Agree) by frequency (46) percentage (33.8%), but the lowest category (Strongly Agree) by frequency (22) percentage (16.2%), in mean (3.24) and standard deviation (1.25).

For **In comparison between distance and direct learning, we can say distance learning is better** variable, the highest category (Neutral) by frequency (41) percentage (30.1%), but the lowest category (Strongly Agree) by frequency (9) percentage (6.6%), in mean (2.77) and standard deviation (1.16).

Objective One: The first one was formulated to identify the importance of distance learning during Covid 19 pandemic.

Table (3) Frequency and Percent for formulated to identify the importance of distance learning during Covid 19 pandemic

Variable	Classification	Frequency	Percent %	Mean	SD
Q4: I enjoyed practicing distance learning.	Strongly disagree	17	12.5	3.38	1.35
	Disagree	24	17.6		
	Neutral	16	11.8		
	Agree	48	35.3		
	Strongly Agree	31	22.8		
Q7: Distance learning has more merits in comparison with direct learning.	Strongly disagree	22	16.1	3.11	1.31
	Disagree	26	19.0		
	Neutral	22	16.1		
	Agree	49	35.8		
	Strongly Agree	18	13.1		

Table (3) shows:

For **I enjoyed practicing distance learning** variable, the highest category (Agree) by frequency (48) percentage (35.3%), but the lowest category (Strongly disagree) by frequency (17) percentage (12.5%), in mean (3.38) and standard deviation (1.35).

For **Distance learning has more merits in comparison with direct learning** variable, the highest category (Agree) by frequency (49) percentage (35.8%), but the lowest category (Strongly disagree & Neutral) by frequency (22) percentage (16.1%), in mean (3.11) and standard deviation (1.31).

Objective Two: Explore impact of distance learning on the learners' educational achievements and motivation.

Table (4) Frequency and Percent for impact of distance learning on the learners' educational achievements and motivation

Variable	Classification	Frequency	Percent %	Mean	SD
Q5: Distance learning achieved my academic goals	Strongly disagree	15	10.9	3.42	1.32
	Disagree	24	17.5		
	Neutral	19	13.9		
	Agree	46	33.6		
	Strongly Agree	33	24.1		
Q6: Distance learning helped me achieved my goals because I don't like to participate.	Strongly disagree	15	11.0	3.27	1.27
	Disagree	25	18.4		
	Neutral	29	21.3		
	Agree	42	30.9		
	Strongly Agree	25	18.4		
Q8: Distance learning helped me achieved my goals because I am shy	Strongly disagree	20	14.6	3.0	1.25
	Disagree	30	21.9		
	Neutral	32	23.4		
	Agree	40	29.2		
	Strongly Agree	15	10.9		

Q9: Distance learning motivated me to be more involved in learning activities	Strongly disagree	13	9.5	3.270	1.2097
	Disagree	27	19.7		
	Neutral	27	19.7		
	Agree	50	36.5		
	Strongly Agree	20	14.6		

Table (4) shows:

For **Distance learning achieved my academic goals** variable, the highest category (Agree) by frequency (46) percentage (33.6%), but the lowest category (Strongly disagree) by frequency (15) percentage (10.9%), in mean (3.42) and standard deviation (1.32).

For **Distance learning helped me achieved my goals because I don't like to participate.** variable, the highest category (Agree) by frequency (42) percentage (30.9%), but the lowest category (Strongly disagree) by frequency (15) percentage (11.0%), in mean (3.27) and standard deviation (1.27).

For **Distance learning helped me achieved my goals because I am shy** variable, the highest category (Agree) by frequency (40) percentage (29.2%), but the lowest category (Strongly Agree) by frequency (15) percentage (10.9%), in mean (3.00) and standard deviation (1.25).

For **Distance learning motivated me to be more involved in learning activities** variable, the highest category (Agree) by frequency (50) percentage (36.5%), but the lowest category (Strongly disagree) by frequency (13) percentage (9.5%).

Objective Three: There is no substantially important difference between gender and distance learning.

Table (5) Independent Sample T-test to test mean difference between gender and distance learning.

Gender	N	Mean	SD	T	P.
Male	39	3.11	1.08	2-.861	.031
Female	95	4.26	.899		

Table (5) shows Independent Sample T-test to test mean difference between gender and distance learning, the result shows there is a statistically significant difference mean between male and female for distance learning, in favor female.

RESULTS AND DISCUSSION :

Conclusion

As a matter of fact there has been a lot of research work in the area of distance learning for the university students, school students all around the world who learning different courses. However, this study is an addition to the already performed research with the following conclusions.

- The analysis of the data showed that distance learning is successful, achieved its goals and has a strong relation with the age or gender of the informant.
- The analysis of the data showed that distance learning has an impact on the learners' educational achievements.
- In the light of using an electronic questionnaire by the researcher, it showed that distance learning is very important during the spread of covid 19, and it keeps learners' rights of learning.

Suggestions and Recommendations

This study has many implications like any other study. Distance learning is a new experience for a large segment of students especially who are living in the third world countries. This way of learning is not expensive, but not everyone can save its costs in comparison with the direct learning. It also requires extraordinary equipment that may be unfeasible. The relation between learner and teacher is different in case of direct learning. Sometimes it is difficult for groups to use the same application for learning. In general, technology is a double-edged weapon. In the time when it helps us to continue our learning we find ourselves are faraway socially.

In the form of face-to-face lectures, teachers have become acquainted with conventional teaching methods, and so they refuse to consider any improvement. But in the middle of this crisis, we have no choice but to adjust to the dynamic situation and embrace the transition. Students who do not have access to all online technologies should not be overlooked and forgotten. so when classes take place online, they can miss out.

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“She Should Have Been a Boy”: Revisiting Chinua Achebe’s *Things Fall Apart* through the Lens of Feminism

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Abstract: While analyzing any African novel from 21st century Western perspective, it is an inevitable way to see it as an epitome of patriarchal subjugation against which all African women may struggle. According to the Feminist critics, Achebe’s early novels reveal blind spots when it comes to gender issues. He constantly sidelines the position of postcolonial women in order to focus on postcolonial manhood. In the essay “Problems of Gender & History in Teaching *Things Fall Apart*”, Rhonda Cobham points out that while teaching this novel, a female white student reacted, “This is a sexist novel!” Achebe is often criticized for prioritizing Okonkwo so much & neglecting other female characters. In a continuation of this controversy, this paper primarily aims to study the portrayal of female characters in this novel & how they are sidelined by the glamorous masculinity of Okonkwo. The paper also attempts to study the ambivalent position of women & motherhood in Igbo culture & society.

Keywords: Double marginalization, *Things Fall Apart*, Patriarchal domination, Femininity, Masculinity & Gender.

INTRODUCTION

Chinua Achebe, the Father of African Novel, started his writing career as a novelist with *Things Fall Apart* (1958). The title is aptly taken from Yeats’ *The Second Coming*. This novel illustrates the statement that life is chaotic but art is orderly. This novel is often seen as a response to Conrad’s *Heart of Darkness* through the faithful representation of Igbo society. Achebe once commented:

“I have indicated somewhat off handedly that the National literature of Nigeria & of many other countries of Africa is, or will be written in English. All I have done has been to look at the reality of present day Africa.”

As a postcolonial novel, *Things Fall Apart* deals with the ‘centre’ Okonkwo, leader of Umuofia & his utmost effort to preserve the unity of his clan & his ultimate failure. Though apparently, it appears as a tragedy as Okonkwo commits suicide at the end, it is a story of conflict between native tradition & the arrival of Christianity. Okonkwo is the epitome of masculinity & through his eyes we can interestingly interpret the position of women in Igbo society.

LITERATURE REVIEW

After a brief introduction, it is essential to evaluate the previous articles written on this novel & particularly on the issue of gender & masculinity before proceeding further in this field. Here is a brief overview of the journal articles on the said topic:

In the article “Masculinity & Cultural Conflict in *Things Fall Apart*” published in *International Journal of English Literature* (Vol.7, June 2016) Tobalese Adegbite analyzes how Okonkwo, being a leader is constantly doing wrong things which ultimately leads him to death. He

is stubborn so cannot accept the change. He is a true misogynist who dislikes anything that is effeminate:

“Okonkwo builds his life on the principles of masculinity & a slight showing of weakness would spark a fiery anger. The symbol of fire is used throughout the novel to epitomize his nature. He is fierce & destructive just like the God Sango in Yoruba mythology.”

He dislikes his father & also his eldest son Nwoye. Interestingly this novel is not a battle between Native & Outsiders but also between masculinity & femininity.

In “Reverential Feminism: Reconsidering the Status of Women in African Novel” published in *The Corinthian* (Vol, 13, 2012), Joseph Brogdon analyzes Achebe’s role in portraying women in African novels. He also takes up the debate & defends Achebe in this way:

“Achebe does not portray women in a patronizing manner but clearly depicts the reality of African society which recognizes the patriarchal & matricentric units of society. Anyone who understands the Igbo philosophy & the nuances of *Things Fall Apart* will realize that Achebe demonstrates convincingly that women are considered very important in the affairs of the society he portrays in spite of the patriarchal subjugation of women by the like of Okonkwo.” (Brogdon, 25) He interprets that Okonkwo fails because he could not balance gender roles. Just to show himself as strong he does so many wrong things like killing of Ikemefuna & Ezeudu’s son which results into his banishment. He also analyzes Ekwefi’s character as an outspoken female. He compares Achebe’s with that of Thiong O’s representation in *A Grain of Wheat*.

In “Reimagining Gender in Achebe’s *Things Fall Apart*, published in *Interdisciplinary Literary Studies* (Vol.2, No.2, 2011), Christopher Anyokwu beautifully analyzes various facets of gender roles seen in *Things Fall Apart*. Okonkwo is afraid of being feminine. He dislikes Unoka & Nwoye who are male & Okonkwo feels proud of her daughter. He tries to answer this question that what it means to be a male or female.

There are so many articles related to this novel. It is impossible to review each & every. But as far the above discussion is concerned, very few papers have touched upon it extensively particularly in the context of this novel. There is something more to explain which this paper will try to do.

CHAPTER 1: OKONKWO & HIS WIVES

Okonkwo is a strong masculine figure who is at the centre of Umuofian society. The Igbo society is intensely patriarchal. Simone de Beauvoir wrote in *The Second Sex*: “One is not born rather becomes a woman.” Judith Butler in her *Gender Trouble* wrote: “Gender is socially constructed.” Considering the above two statements, to be a male means possessing aggressiveness, violence, power, dominance, strength, well-built physique, etc. For Okonkwo, to be a male also means to become successful in life, earn titles, produce abundance of yams & live proudly with a family of many wives & children. Conversely therefore, to be a woman means to remain ‘angel in the house’, to be submissive, timid, emotional, managing households, obeying husband’s commands silently, produce male child, etc. For Okonkwo, weakness, unsuccessfulness, & emotional- these are the three traits of becoming effeminate, which is called ‘Agbala’. Agbala is not only the oracle but also a derogatory name for women & titleless, useless men. His father Unoka was a titleless & lazy man & loved to play flute, so in Okonkwo’s eyes, he was an ‘Agbala’. Okonkwo always tries to assert that he is not like his father.

From the very beginning of the novel, we find that Okonkwo beats his wives every now & then. This beating is a tool to tame the women folk, Black women are doubly marginalized- being women & being black & that is evident here also. He demands unquestionable respect from everyone including his wives: “Do what you are told woman, Okonkwo thundered.” (Achebe, 12) Achebe explains Okonkwo’s psychological nuances in this way:

“Perhaps down his heart Okonkwo was not a cruel man. But his whole life is dominated by fear, the fear of failure & of weakness.” (10)

The Western readers find Okonkwo as misogynist whereas an African student is more likely to praise Achebe for his authentic portrayal of women in Igbo society. Okonkwo’s physical abuse of his wives is evaluated within the novel on a scale of values that has at its highest point the devotion of the old couple Ndulue & Ozoemena & at its lowest point the cruelty of wife-batterer Uzowulu, but to a Western reader, Okonkwo’s domestic violence remains a more vivid travesty of human rights than the humiliation done to the Igbo leaders by the District Commissioner. During the yam festival, Achebe writes: “Okonkwo trembled with the desire to conquer & subdue. It was like the desire for women.” (31)

Ekwehi, Okonkwo’s Second wife is portrayed as an outspoken woman who “would have the audacity to bang on his door.” She presents herself as a powerful feminine force against Okonkwo’s maniac masculinity. She takes the risk of following Chielo at night when Ezinma is taken away by the priestess. Okonkwo silently follows her but does not object to her feminine pursuit. Rather he supports her to find out Ezinma & almost allows her to transgress the boundary of gender roles. Here Okonkwo also emerges as a true husband who is always beside his wife.

Another less discussed character of this novel is Ojiugo, Okonkwo’s third wife. From the opening chapters we know that Okonkwo has divided equally the household duties among his three wives. He becomes mad in anger when he comes to know that Ojiugo has “gone to plait her hair” (22) without cooking the afternoon meal. He beats her heavily even during the Week of Peace. Here again Okonkwo’s sternest nature comes out who believes in the stereotype that women have to sacrifice her own likings & wishes after marriage & should only fulfill her husband’s desires. She cannot go anywhere or do anything without her husband’s permission as he is now the master of her life: “But Okonkwo was not the man to stop beating somebody half-way through, not even for fear of a goddess.” (22)

CHAPTER 2

OKONKWO & EZINMA

Ezinma is the daughter of Okonkwo, the child of his second wife. Her birth precedes a traumatic, sad story. After marriage, Ekwehi has delivered ten children & nine of them died in infancy. Her children are considered as ‘Ogbanje’ - a child possessed by an evil spirit that leaves one child’s body only to enter into the mother’s womb to be reborn within the next child’s body & thus puts his/her parents in unnecessary pain. After a lot of turmoil, only Ezinma has survived. That is why she is so dear to her parents. Okonkwo adores her most & Ezinma also understands her father so well. Okonkwo at the beginning tries to teach her gender roles- “Sit like a woman”, “That is a boy’s job”, etc may be out of frustration that she is a girl. That is a very peculiar relationship between them- father loves his daughter at the same time regrets that she is a girl, not a boy because she has the right masculine spirit. But in Igbo society, the eldest son is considered as proper heir or future leader, not the eldest daughter. Ezinma is more masculine than Nwoye. She is different from other children also. Okonkwo not only loves but respects her & he changes to a loving, caring father in presence of her. For her mother, she is something more than a daughter:

“Ezinma was an only child & the centre of her mother’s world... Ezinma did not call her mother Nne like all children. She called her by her name, Ekwehi, as her father & other grown up people did. The relationship between them was not only that of mother & child. There was something in it like the companionship of equals...” (56)

CHAPTER 3

WHERE IS OKONKWO’S MOTHER ?

Throughout the novel, Okonkwo’s mother is dead. She is significantly unnamed also. There are some passing references to her when Okonkwo remembers her tales of mosquito & ears:

“When he was a child his mother had told him a story about it. But it was silly as all women’s stories... Okonkwo turned on his side & went back to sleep.” (55)

This gesture shows that he is deliberately & consciously trying to wipe out his mother’s memories. Brief reference to Okonkwo’s mother helps Achebe to portray our hero as violent, maniac & masculine. Interestingly, he refers to Umuofia as his Fatherland & Mbanta as his Motherland where he has to go for an exile.

Another reference to his mother occurs when his uncle Uchendu explains to him the value of motherhood- “Mother is Supreme.” According to Igbo Culture, a child belongs to his father but when a child is beaten up or rebuked by his father, he comes to his mother for sympathy & consolation. Thus mother’s affection acts as a soothing balm when life is full of problems & despair. Okonkwo’s mother is always beside him to protect her son. In this light, we can say that our motherless mythic hero faces trouble in his fatherland Umuofia that is why he comes to his Motherland Mbanta for peace & comfort. But he fails to understand the importance of Uchendu’s speech.

CHAPTER 4

WOMEN IN IGBO CULTURE

Motherhood is highly valued in Umuofia & Igbo society makes a definite connection between femininity & religiosity. From her holy perch, the female character makes only a limited contribution to society in the form of Chielo, Agbala, etc. That respect for women is embedded in the cultural norms of Igbo that can be seen in the acceptance of female goddesses & punishments vented out for breaking the peace. Agbala & Chielo as priestess demand respects from both genders. As per the custom, before planting yam, the people have to sacrifice something to please Ani, the earth goddess. Though yam is identified as a masculine crop, its successful production depends on the blessings of a female, Ani. Okonkwo kills Ikemefuna & later Ezeudu’s son which are serious offences against Ani. Okonkwo’s sensitivity & vulnerability to insult drives him to an excessive exhibition of masculinity & virility. He deliberately subverts the tradition to put up a challenge against dominant female authority. And ultimately he is punished when after death nobody is willing to touch his body:

“It is an abomination for a man to take his own life. It is an offence against the Earth & a man who commits it will not be buried by his clansmen. His body is evil & only strangers may touch it.” (151)

In an essay “Character & Society in *Things Fall Apart*”, Eustace Palmer points out an interesting imbalance in Okonkwo’s character:

“Umuofian society, while adhering to the concept of manliness, holds the female principle in very high regard & its worldview is based on a subtle blend of the masculine & feminine principles, a subtlety which Okonkwo is incapable of understanding.”

CONCLUSION:

The indepth analysis of the novel shows that Achebe uses the opposition of masculinity & femininity to encapsulate the conflict between British & Igbo society. We can conclude our discussion with Andrea Powell Wolfe’s essay “Problematizing Polygamy”:

“Achebe’s fault is not for depicting women as subordinate to men, but for rendering his women inconsequential & then keeping them on the fringe of their universe- neglected, exploited, degenerated, & indeed made to feel like outsiders... Thus although Achebe’s portrayal of women may be historically accurate, his disregard for the negative circumstances of his female characters’ lives is apparent throughout his novels.” (158)

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Exploring Jean Baudrillard's theory of Hyperreality in *White Noise*
by Don DeLillo

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Abstract: *The present paper entitled "Exploring Jean Baudrillard's theory of Hyperreality in White Noise by Don DeLillo" is a qualitative research work through the lens of theory of hyperreality by Jean Baudrillard; in order to study the post modern American society that is entangled in hyperreality as represented through the works of Don DeLillo. Hyperreality, as Baudrillard says is the shift from real to a falsified image. Baudrillard is of the view that hyperreality is the result of the overpowering effect of technology on the society where media moulds and filters what is there in the real world and is substituted by the mediated real, hyperreal. The society depicted in the works of Don DeLillo is so entrenched in the media simulacrum that it becomes impossible to know whether the characters are performing according to the media codes or still have control of their lives as the margins between media simulacra and reality become vague. White Noise is the magnum opus of DeLillo which gives us the apt description of the postmodern society and how media is at the central position controlling every means of activities by critically analyzing it through the lens of post modern concept of hyperreality.*

Key words: *Hyperreality, technology, media, postmodern.*

Baudrillard on Hyperreality

Jean Baudrillard is one of the chief intellectuals of postmodernism; he is a keen critique of contemporary society, thought and culture. He claims that the society has lost the connection with the real world and is highly reliable on models. According to him, we are so much interested in arranging and accumulating signs of good living that we can no longer relate to each other in human terms. He retorts, in the postmodern society, the representation of reality that he calls 'simulacra' has replaced the reality. Baudrillard displays a world in which advancement in the communication and technology has robbed the cultural landscape of a human existence. As a result of such technological advances, Baudrillard argues, we live in a state of 'hyperreality' or one in which model precede the reality. Simply, hyperreality refers to the existence of something that does not have a reality. Hyperreality manifests itself in different ways from mass media such as movies or television, to the supermarket culture of consumerism. For Baudrillard, hyperreality is the result of the technologically rich society where media largely filters and shapes what we see and the reality is substituted by the mediated real, hyperreal. Baudrillard retorts, "it is TV that is true, it is TV that renders true" (Baudrillard, 29).

In *White Noise*, the protagonist of the novel Jack Gladney, a prototype of the consumer society is troubled with multiple identities (a professor, a husband and a consumer). Jack Gladney

is in constant struggle with himself to find meanings in a media obsessed hyperreal age driven by images and consumerism resulting in his identity crisis. Consumption and hyperreal.

Hyperreality in the *White Noise*

Don DeLillo's novels are overloaded with the postmodern elements in a very overt way. Woven intricately, DeLillo's novels are interlaced in a web of never ending web of relations that keep the plots open ended and no definite conclusions. In *White Noise*, Jack Gladney, the protagonist repeatedly bridges arbitrary events, facts, instances and dates in order to make sense of and bind all the events in a cohesive manner. Along with that, most of the events are driven by media codes, images, consumer consumption etc. that overhauls the post modern American society in every which way possible. *White Noise* is focused on a middle class American family where all the characters are common human beings without any heroic traits. Television and media is at the core of the novel where the characters decide almost everything that is being conveyed through media. There is constant fear of death that the characters go through. The other event in the novel is mysterious and toxic medicine to cure the fear of death. According to Mark Conroy, author of "From Tombstone to Tabloid: Authority Figured in *White Noise*", this illustrates "what one could call DeLillo's Law of Consumption: that people expend money in direct proportion to their fear of death or dishonor" (Conroy 102).

The contemporary society is completely entrenched in media simulacrum that it becomes impossible to distinguish between the real and the hyperreal. Technology has edited the human to human relationship. Murray remarks: "This is the whole point of technology. It creates an appetite for immortality on the one hand. It threatens universal extinction on the other. Technology is lust removed from nature" (DeLillo 285). The entire family is engaged in technology so much that it becomes hard to decode whether the characters are acting according to the media codes or by their own instincts. It is the television only that brings the whole of the family together and is extensively used by all the members of the family or we can it has been made as the tradition of the family like many of the other families in the American society. Babette has made a Friday ritual for the whole family to watch the television for the healthy entertainment purpose. Television acts as a medium of information for the entire family and they act accordingly. They get the detailed information about the upcoming toxic events and great disasters through television. Jack Gladney, the protagonist of the novel often hears different kind of voices in his head which nobody else in his family understands and is termed as white noise. The members of the Jack's family react differently to different programmes such as music, news as well as sports. *White Noise* is a world of signs, images, and television centered society where everything seems to be controlled by media which acts as the main source of information. Simulacra overtake the reality, constituting a sphere of hyperreality on which day to day lives of the characters are based. Even, toxic event is controlled by media reports; the means through which the Gladney's family experiences a sense of familial relationship comes through their contact with the media.

Media can be considered as an important element of in *White Noise* which is ever prevalent including television, supermarkets, radio etc. Jack Gladney wonders, "The tabloid future, with its mechanism of a hopeful twist to apocalyptic events, was perhaps not so very remote from our own immediate experience. . . . Out of some persistent sense of large-scale ruin, we kept inventing hope" (DeLillo 146-47). Babette gets to know about the drug Dylar from tabloids only.

Don DeLillo's *White Noise* offers a literary expression of "the textures of postmodern experience, of daily life in the midst of images, commodities and conspiracies" (Maltby 2003, 65). There are direct references of the relations between the commodities and human. Jack describes the coming out of the students from his office to college as the "day of the station wagons," an incident that he observed "September for twenty-one years," thereby giving emphasis to the repetitive, ritualistic nature of the event (5; 3).

The characters of *White Noise* populate a world where the media colonizes subjectivity, signs are detached from their referents, technology and science make up the composite human being, and

death is under threat for being the last vestige of modernist reality. While men perpetually scan the small town of Blacksmith for toxic chemicals, the Gladneys continue to absorb trivial knowledge from various conduits, recycling the techno-babble and contributing to the white noise of postmodern society. DeLillo has written a novel where the main protagonist tenaciously clings to a modernist frame of perspective as he's confronted with a postmodern reality and, in doing so, offers the reader sublime moments that disturb their understanding of the world in which they themselves live.

Conclusion :

The *White Noise* presents a world where technology colonizes the subjectivity and characters are ever entangled in the web of signs, codes, consumerism as well as media. The media-dominated postmodern world exposes a man to a materialistic world that is filled with anxiety, fear and identity crisis, along with that it uproots us from reality. DeLillo's portrayal of American culture depicts a period and spot where the individual is not a part of a cultural progressive system, and is left alone to manage the mess of life. In DeLillo's reality, even the essential social gatherings which have been a part of human life since the start of current progress have disintegrated, to where they presently don't offer the help, care, warmth, certification and reason for self-improvement and advancement.

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Racial Discrimination in Doris Lessing's *The Grass is Singing*

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Abstract: Racial discrimination is a crucial problem in multiracial countries. "It is the hostile and negative feeling of ethnic group or people toward another and the action resulting from such attitudes" (Fredrickson 2003). Racism is "a belief that race is the primary determinant, of human traits and capacities and the racial differences produces and inherent superiority of a particular race" (web oxford English dictionary). The conflict, then, is brought into light by several literary works by different authors and one of them is Nobel Prize Winner Doris Lessing's *The Grass is Singing*. The author here highlights several aspects of social as well as racial injustice, and portrays with in the purview of larger social realism the passage of her protagonist from almost total ignorance of her individual potencies to self-knowledge. The aim of this study is to reveal white superiority in the relationship between the black natives and the white people which leads to racial insulting acts that are apparent in the story. The paper shows that the personal relationship between white people and the black people that is applied by the white people in this case Mary Turner, Dick Turner, Charlie Slatter and Tony towards the black natives.

Key words: Racism, Discrimination, White superiority, *The Grass is Singing*.

INTRODUCTION:

Racism is a kind like feminism, in which women are exploited and tortured in every possible way by their men who think themselves as superior in their comparison. So, as in racism a person suffers from the dark color of his skin in feminism a woman suffers for being a woman; an inferior creature, not a man. While, the white people always try to remind themselves that they are masters over the black natives.

"When it came to the point, one never had contact with natives, except in the master-servant relationship. One never knew them in their own lives, as human beings." (*The Grass is Singing* P.12)

The novel talks about racial discrimination in relationship of black natives and white people who live in Southern Rhodesia. This quotation also reflects the behavior of White people in dealing with the black natives' existence. It can be classified as racism where the whites only regard them as a servant with a black skin color, not as a person with feelings for they are aware of the differences and try to justify and validate it.

The Grass is Singing written at a time of decolonization struggles in Asia and Africa and published in 1950, created a literary sensation in America and England and definitely launched Lessing's writing career. The narrative was located in South Africa, which was unfamiliar territory for most readers in England, and it dealt with the personal relationship between a white woman and her black servant. Lessing's book was by no means the first to deal with these issues. There had been earlier novels such as E.M Forster's *A Passage to India* (1924) and Alan Paton's *Cry, the Beloved country* (1948) dealing with the colonial encounter. By contrasting *The Grass is Singing*

with these earlier novels and V. S Naipaul's *Guerillas* (1966) a novel written much later, it becomes possible to see the new aspects that *The Grass is Singing* draw attention to the need for a dismantling of extant hierarchies and systems of belief in her belief documentation of Mary's life. Thus, the aim of this chapter is to analyze on the relationship between black and white people to reveal the racism from the character's behavior toward the natives. The analysis revolves around relationship between the major characters' which are Mary Turner, Dick Turner, Tony and Charlie Slatter with the black natives especially Moses.

Mary Turner and the black natives:

The Grass is Singing is the tale of Mary Turner. In this novel Mary discusses her relationship with the black natives around her before her death. Mary's self-righteousness is also perceived in her maltreatment of the native servants because Mary thinks that black people completely have different way of living from them. They assume that native people do not need any food to run in their system. In Dick's company, she could cherish feelings of superiority because of his innate submissiveness. But in the absence of Dick, she has to exhibit her assumed superiority, and this prompts her to bully her servants ceaselessly for little and ignorable mistakes her strict vigilance of the household, particularly the kitchen and the store, deprives Samson of his understood one third of the daily provision of the family. He is outraged and this leads him to steal a little quantity of raisins. But whereas, Dick smiles the offense away in view of Samson's service ability, Mary decides to deduct the price of the stolen raisins from the native's wages. This comes to the native as a shock, and that very evening he gives Dick notice of leaving the job. Dick feels really sorry at this unfortunate dismissal of Samson who had given him great service over the past years. But Mary is enraged to think that there can exist such a personal bond between a white man and a black African native. The next servant also suffers a quick dismissal, and so does the third. He rather, puts untimely end to contract, accusing Mary of sheer negligence of his needs of food and rest. "She had forgotten completely about his need to eat; in fact, she had never thought of natives as needing to eat at all". (P.53) This illustration shows that the black servant is being to dominated by her and tries to prove that the control she has over the servant is still relevant. But then Moses is employed as the new houseboy of the Turner household and this brings an immense change in Mary's life. Mary is disturbed by the distorted image of her own tortuous self in his eyes and by the just a position of her dead father and Moses in a strange Electra complex.

To use an apt Jungian term, Mary sees in Moses her "Anima", and paradoxically, this comes to free her from all prejudices that had previously confined her potencies under the taboos of a decadent colonial logic. Mary's imposed persona falls off, and she finds in Moses the stronger man she ever tried to make out of her husband. But the colonial culture does not approve of such a personal relation between a white woman and a black man, though it has an easy conscience in case of a white man begetting several illegitimate children of black women. The white society thus seeks to "rescue". Mary from the venomous influence of the "evil incarnate". Nevertheless, it cannot crush Mary's newly acquired self-knowledge, and for the first as well as the last time in her life, she begins to speculate what she had done to be subjected to such a futile existence:

"What had she done Nothing of her own volition...

The conflict between her judgement on herself, and her feelings of innocence, of having been propelled by something she did not understand, cracked the wholeness of her vision." (p.195)

Yet, Mary knows that the night will end her, and justly, for her betrayal of Moses's loyalty, to whom at least she could unfold her true self. And as the final movement comes, she surrenders herself to Moses's avenging hand which takes up the dagger to redeem his hurt dignity. The surrounding, suddenly lighted by a lightning flash like "a wet down" suggests the triumph of both of them: If in Mary's case it means ultimate freedom from imposed taboos, in Moses's case it is the

triumph of his human dignity which had undergone prolonged degradation under the shackles of colonial exploitation.

The triumph is, however, felt only by the out of laws who have been already condemned by the colonial order. None of them seeks escape from the community they have outraged.

Charlie Slatter and the black natives:

Charlie Slatter is a prosperous white master in the Ngesi bush in Southern Rhodesia. The White people consider that they are the superior race which are above all the other races. The sense of superiority is a form of racism where the white race of ten tends to look down at the other races. In his book regarding racism John W. Cell supports that:

“The association of blackness with all things evil, ugly, and satanic and of whiteness with all things pure, beautiful, and godly was fundamental to their psychology, to the way medieval and early modern Europeans perceived and organized the world. In the conditions of Southern Africa and Northern America this color syndrome acquired immediacy and relevance”. (P.4)

(The highest stage of white supremacy Cambridge University Press.)

In the Grass is Singing, Charlie Slatter represents the group of opportunistic white settlers, who reconstructed the African identity according to their own norms, that were meant to legitimize oppression and loot at the expense of the aboriginal people of the continent. Like the majority of settler -whites, Charlie Slatter emigrated to Rhodesia because of economic compulsions. When he arrived at the district of Ngesi, he was in a state of economic destitution. But he was practical enough to read the situation of the farming district and to execute his plans by raising profit from farming. He came to understand very quickly that in Africa the whip spoke better than the tongue, and he spared no pains in squeezing the fertile land of Africa as well as lives of the native people to secure for himself steady profit from his farm. This enabled him to heap wealth and soon he came to be known as the richest farmer in the district. Money earned him fame and even the police dared not take legal steps before taking his opinion in matters related to official investigation.

In a word, Charlie Slatter established a parallel administration in Ngesi by means of the money he earned by depriving the natives of the basic rights of living, and this parallel administration exposes the real structure of the colonial machinery in Africa. All this testifies to the second epigraph that Lessing attaches to her novel: ‘It is by the failures and misfits of a civilization that one can best judge its weaknesses.

It is therefore, no wonder that Charlie Slatter would condemn the Turners for their isolation from the usual lifestyle of the settler whites. Similarly, it does not surprise us when we get to see his shrewd schemes to grab Dick’s land so that he could heap more wealth for himself, but what comes to strike us most is Slatter’s peculiar response to Mary’s murder. In the first place, he condemns Mary forgetting herself killed at the hands of a native servant. Secondly, he seems to be only too keen to conceal the actual causes of the murder. It is more than clear to us that Slatter had definite knowledge of the out of the ordinary nature of Mary’s relationship with Moses, but his calculative self-made him underrate the possibility of any personal relation between the White mistress and the black servant, Evidently, Slatter felt disturbed by an undercurrent of fear, and in this, he did nothing other than sharing the feeling of other settler whites of the district. The Sergeant also conformed to Slatter’s ‘discretion’ rather than relying on detection, and jointly they decided to drag Moses to the altar of colonial justice on a false charge of Murder for valuables. Their purpose was to safeguard their dubious significance as the rulers of the velds, and they understood quite clearly that elimination of their worries would be possible only by getting rid of Moses, who dared to be an ‘outlaw’ by raising hands on a ‘sacrosanct’ white woman.

Dick Turner and the black natives:

Dick Turner is a White Master and spouse of Mary Turner, Both Dick and Mary failed to understand that their marriage actually resulted in the fatal harboring of two conflicting world views under the same roof. For Mary belonged wholeheartedly to the town. Besides, she hated the native people, but in Dick's house she could hardly rid herself of the company of native servants. Her bullying of the natives, resulting in the resignation of some of them from job, came to excite Dick's anger in two ways. First, in spite of his master class stature, Dick never felt himself distant from the velds and the aboriginal people, who worked in his house and farm. The velds, which were detestable to Mary, constituted Dick's home, and he felt that outside his farm he would wither and die. Secondly, in the farming districts of Rhodesia, labor cost much, and Dick was not in a position to afford the luxury of dismissing one servant after another to please his wife. He tried to make Mary understand his actual situation, but Mary could not relinquish her ingrained racial prejudice that made her look down upon the native servants. This ultimately led to frequent and serious quarrels between the husband and the wife, that continued to tell upon the conjugal bond they had vouchsafed quite uncritically.

Although both Mary and Dick are married but their behavior towards the natives are different, while Mary's behavior is rude towards the natives, Dick on the other hand is calmer. He thinks that treating the servants properly prevents them from leaving their job as his workers in the farm for it is hard to find the new one if he had a bad reputation. Dick is very considerate towards the natives.

“Between Samson and Dick there was a perfect understanding: Dick locked everything, but always put out more food than was needed for any meal. This extra food was then used by Samson.” (p. 43)

It is showed by the illustration that Dick is polite and linear toward the natives. He maintains his limit on their master and servant relationship by locking the cupboard for the sake of master's pride. It is a type of ideology in Southern Rhodesia where white society having every right to control the natives especially over the black servants. When natives speak in a tone full of respects and also have to stare downwards or else, they are rude to be accused. According to ideology in Southern Rhodesian, the White Masters have to speak to their servant with a harsh tone.

Tony and the black natives:

Tony Marston is a young man of twenty with a good, conventional education who has come to make good in the country. He is glad to have landed a job so soon after his arrival, when he is engaged by Charlie Slatter to train under Dick Turner for a month, when the Turners' house on the farm and eats with them. It is during his interaction with the couple that Tony learns that Mary is undergoing a nervous breakdown and is on the verge of collapse.

Despite his “progressive” ideas about the natives learnt from the writings of Rhodes and Kruger, Tony is surprised that Mary is totally dependent on Moses. He thinks that the woman is stark mad when he sees that Moses dressing Mary one afternoon while Dick is away in the fields. Mary is “helplessly” in Moses's power, allow the native liberties that no white woman would allow any black African. Tony, with all his liberal education about treating the natives as human beings and not as animals, cannot understand Mary's attitude.

Tony realises that the years at the farm have taken their toll on Mary who has lost all interest in life. He intends to speak to Dick about it. For a brief moments Mary leans on him, feeling that he can take her out of the mess she has landed herself into. But after he asks Moses to leave and Moses complies with his order resentfully. Mary starts missing the native. She is haunted by his presence everywhere- in the house, in the kitchen, in the bed room, and among the trees in the bush. And when Dick asks her where Moses is, she tells him that she has “sent him away”. Tony then leaves the things at that. The Turners are leaving the farm the next day and Tony has a faint hope

that, once away from the farm and under expert medical treatment for her neurosis, Mary may recover.

Mary is murdered by Moses at night when she goes to look for him among the trees. As she returns home in the rain. Moses pounces on her and stabs her. Then next morning he surrenders himself to the police, Charlie Slatter and Sergeant Denham says that he is a good as hanged. It is open and shut case. A native has laid his hands on “the sacrosanct person of a white woman”, which is a cardinal sin in the bush peopled by the white farming community. A white farmer like Charlie Slatter can kill a native laborer and get away with a fine of thirty pounds, but there is no such provision for a native who lays his hands on “white flesh” whatever the motive.

When he wants to explain why Moses had to kill Mary because he felt wronged by her, he is brushed aside by both Slatter and Denham who tell him that it is in the nature of the natives to “steal, murder or rape” as “anger, violence, death, seemed natural to this vast, harsh country”. Tony is bewildered as Charlie quietly takes command of the situation and dismisses any “theory” that Tony may have to offer regarding the murder of Mary Turner Tony is a new comer to South Africa and he does not know how things work here.

“He (Charlie Slatter) knew the type so well. So many of them came from England to learn farming. They were usually ex-public school, very English, but very adaptable. From Charlie’s point of view, the adaptability redeemed them”.
(P.93)

Charlie is convinced that Tony has not adapted himself to the mores and conditions of the new country as he has been there only for three weeks. He is yet to get used to the ideas of the White settlers about “the native”. New comers like Tony are usually shocked at the way the natives are treated when they land in South Africa; they are shocked at the way the natives are treated like cattle because they are “prepared to treat them as human beings”. Their “abstract ideas about decency and good will” are “merely abstract ideas” because they ultimately come round eventually. “A few months, and these sensitive, decent young men had coarsened to suit the hard, arid, sun-drenched country they had come to; they had grown a new manner to match their thickened sun burnt limbs and toughened bodies” And, like others, Tony Marston would soon learn the tricks of the trade and adapt himself to his new surroundings.

“But for the present, Tony appears “uncomfortable”. “The two standards-- the one he had brought with him and the one he was adopting-- conflicted still...His ideas of right were upset. He was confused, but he had his own ideas about the murder, which could not be stated out, like that, in black and white. When he came to think of it, the murderer was logical enough: looking back over the last few days he could see that something like this was bound to happen, he could almost say he had been expecting it, some kind of violence or ugliness”. (103)

He is snubbed when he ventures to tell Charlie that he has “a sort of idea” why “this nigger murdered Mrs. Turner”. Both Charlie and the sergeant have neither time nor inclination to listen to Tony. They put him on the defensive with their interrogation Tony resents the way he is being questioned. All that he can say is that Dick Turner was “absorbed” in his work all the time and that he was “obviously” very unhappy at leaving the place. Tony knows that it is Charlie Slatter who was literally “turned Dick off his farm”. But since has gone stark mad after his wife’s murder, he is of little consequence. Tony knows that he is being willed by both Charlie and the sergeant. They do not want “theories” but facts about Mary’s murder. Finally, they let him off with the remark: “When you have been in the country long enough, you will understand that we don’t like niggers murdering white woman”.

CONCLUSION:

In the end, we can say that Racism is a crucial problem which cannot be solved since white people who believe that they are better than people from other races. Lessing has portrayed this problem in an artistic way with other dimensions, such as women's rights. The writer has represented the white people who do not believe in equality between races, although all her life, Lessing fights against the racism and demands equality for natives' rights. She also treats her servants in a good way. Although people around Lessing criticized for her attitudes toward her servants. In her book *Under My Skin* (1994) she says that

“Again, we paid them much more than the pitiful customary wage, and again, white housewives arrived reproachfully or ferociously to say we are spoiling the natives” (P. 241)

Finally, the writer suggests that we should work hard to illuminate all aspects of inequality between people because no one should be treated as an animal or less than human.

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**SEPCTRUM OF HUMAN RELATIONSHIP IN THE FICTIONAL
WORLD OF ANITA DESAI: AN ANALYSIS**

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Abstract: *This paper has studied the concepts of human relationship and cultural consciousness. Literature is a mirror of society and novel is a medium of human reflection. The selection and treatment of themes by Anita Desai evince that her social realism is based on her close observations. Quite akin to, it traced the theorizing of the same and how far they have proved effectual in categorizing domestic experiences and how the processes of human relationship and domestic life have coloured the creative works of the Anita Desai who has been chosen for this study, however the special focus on as "Relationship." Desai is the contemporary generation domestic subjects respectively and it will look into her works with a view to tracing the "human emotions" that she takes up and different aspects she upholds.*

Diversity of culture asks for healthy and equal relationship. It has blessed with touch of sacredness and dedicated sacrifice, without losing one another's ideal dignity and genuine respect. It is not mere a relationship between two human beings. It brings into existence with involvement.

Culture comes to be the bond between two hearts with obligations. It emerges into painful conflict between two human minds, because of lamentable lack of proper communication and true understanding. It constructs unbridgeable gap of dark vacuum in life. It leaves the door open to the agony and frustration to women's life. It knocks the door of it is the deepest as well as the most problematic of all human relations.

It is the contribution to the study of Indian life with the nationalist approach. The work has tried to manifest the authentic circumstances of Indians. It presents the need for global human vision and universal brotherhood for peace and healthy life to touch the new horizons of human life. Hence, the endeavor is a significant resource for the researchers to comprehend nationalistic sense and sensibilities.

Key Words: *Human Relationship, Cultural Consciousness, Human Emotions, Sacrifice, Conflict, Agony and Frustration and Diversity of culture.*

INTRODUCTION:

This paper brings a brief introduction of the author and selected works of Desai. Desai's most significant contribution to Indian Literature in English is the socio-political aspect. She is the

first writer who hands out public life from human consciousness. She cherishes a timeless idea that the pen is mightier than the sword. She sets up her unique place between the two ages. She is committed to the ambitious task of portraying emotional shades by human sensibilities.

Relationship has both negative and positive associations and the constant undercurrent in Desai's selected novels. That bends over backward to solve all the problems by human values. The novelist wishes to take pen in hand until she builds up the world that is based on human values. The humanistic note is a concern for human values and human beings. Her writing is not a socio-political commentary on human relationship but a systematic search for diversity of cultures. She has experienced the painful experiences in an alien land. Her characters turn out to be the victims of circumstances.

Desai deals with issues like marriage, cross-cultural consciousness, nostalgia, rootlessness, pain and loss. Human relationship and cultural consciousness are the lifelines in her fictional worlds the writer has done commendable service to literature. She has used the new vision for their humanistic stand to support her cultural framework.

Anita Desai's portrayal of the female characters is incredibly special, since she can display unmistakable fascination for the inward activities of the ladylike mind. It is additionally uplifted when they grow up with the multidimensional specialists of the general public. Four books of Anita Desai, specifically, *Cry, the Peacock*, *Voices in the City*, *Where Shall We Go This Summer?* what's more, *Fire on the Mountain*, remain as the exemplary models for the outline of various types of mental issues, "Obsessive Compulsive Disorder", "Anxiety Disorder", "Schizophrenia" and "Neurosis" separately. It has been expressed an endeavor on the mental and clinical investigation and its complexities. It is fairly a mental report on the breaking down of human connections, regarding the names of psychological sicknesses. Depiction of the side effects of those psychological sicknesses are coordinated and dissected with the portrayal of the characters, their developments and their addresses. Human relationship is the lifeline in her storyline. She has done commendable service to literature. All her novels are social and her concern with social values is also a cultural concern.

Desai further states that a youngster, developing under hypochondriac guardians and masochist. She feels that self-acknowledgment is something contrary to anxiety. As such, self-acknowledgment causes an individual to respond to the world with his maximum capacity and unconstrained emotions. She has concerned herself with the inner conflict of her characters, mainly women characters. She presents, sometimes the conflicts of her female characters as if she were sitting in the mind of these women.

Modern life and realism have created abundance, yet additionally a genuine ailment of psychological maladjustments. The realism is one of the underlying drivers of disharmony in the connections, at that point such regrettable qualities as insatiability, self-image, hostility, envy and outrage could be ascribed as the seeds of clairvoyant illnesses. Of the multitude of psychological sicknesses, gloom starts and later it ventures into the immense skyline of the other mental problems. Anxiety is one a particularly odd mental issue, including trouble, however without dreams or visualizations. It is likewise called psychoneurosis or hypochondriac issue an individual experiences passionate misery and struggle.

Various features of life have been emphasized by the Indian Diaspora. Much of the twentieth-century English literature regularly features those individuals that have become alienated and draws on how the modern man is frustrated, confused, estranged, disintegrated and alienated.

Likewise, the themes of rootlessness and alienation are commonly found in Indo-English literature. Desai through her novels throw light on the sufferings endured by those individuals who are alienated and express concern for these individuals and condemn the society that forces them to suffer as well.

Anita Desai's emphasis is on the internal mind of her characters, their fantasies, secrets and attention to life's uselessness. Concerning characters Anita Desai says:

I am interested in characters who are not average but have retreated, or been driven into some extremity of despair and so turned against, or made a stand against, the general current, it is easy to flow with the current, it makes no demands, it costs no effort. But those who cannot follow it, whose heart cries out 'the great No', who fight the current and struggle against it, know what the demands are and what it costs to meet them. (Desai. The Times of India)

It is derived from Anita Desai's words that her characters are not normal. They are revolts and participate in savagery. They battle against the overall current, they feel estranged. Their clairvoyant struggle is the aftereffect of the impact with individuals also with society. They take a stab at the satisfaction of their internal identities.

Desai's fictional world evinces, various themes that basically puts on display the innumerable socio-cultural aspects of India, apart from this, they also full up with confirmations of postcolonialism, the language, structure and attitude replicated in the technique she employs are mostly subjugated by postmodern dictates.

In Anita Desai's exemplary novel, *Fire on the Mountain*, the anxiety of two ladies, Nanda Kaul and Ila Das and a young lady, Raka, is distinctively depicted. Every one of these three characters are depicted with the stylish contacts by the author. Nanda Kaul is an old widow, living on the Kasauli home in Carignano town. Ila Das is her off-witted companion of Nanda Kaul and is filling in as the government assistance official in the slope town. Her depiction is more freak than Nanda Kaul. Raka is a young lady and an incredible granddaughter of Nanda Kaul.

Anita Desai describes the post man who comes out the shadow fold of the mountain on the road. Nanda Kaul feels alarming at his sight, which makes her turn around and look at her house. On the north side of the wall is surrounded by the apricot trees and on the east side, the wall is facing the sun.

In spite of the fact that Nanda Kaul is masochist, she can recall the previous encounters clearly. She can catch each snapshot of her lived insight. She is touchy to such an extent that those moment encounters cast an enduring impact on her mind. Her psyche resembles the lake of clear water. At the point when a stone is seat in the still lake, it makes the countless water swells. Nanda Kaul's encounters are the apparent layer of her lowered oblivious psyche. It resembles the tip of the icy mass that lies in the lower part of the ocean. Her encounters left a permanent blemish on the lowered oblivious psyche. Her evening rest assists her with reviving herself and mend herself from the impacts of the past encounters.

She picks up the call and her school companion, Ila Das has called her. Both Nanda Kaul and Ila Das were concentrating together in school. Ila Das asks Nanda Kaul when she can come and see her. To keep away from her visit, Nanda Kaul answers that she is making the arrangements for the appearance of her incredible granddaughter. However, Ila Das needs to see her incredible granddaughter. Nanda Kaul advises her to stand by.

Nanda Kaul feels encompassed by those sounds. She returns to the past, when her family didn't upset her. Her better half would likewise keep up a similar position. Her children would sneak,

when they crossed her. She would stay in the condition of rest for an hour and keep her eyes firmly shut and her hands collapsed on her chest. At four o'clock, she would awaken, wash her face and brush her hair. At the point when she would go to kitchen lifting the child into her arms, she would get ready bread spread with margarine and jam. At home, she was the focal point of action. Later in the evening, she strolled around the badminton pool. The instructors and the neighbors would play in the badminton court. She strolled quicker and quicker forward and backward ridiculous. In the evening, her significant other would get back home for certain visitors. She watched his developments and he would puff his stogie. She would show no response by any means. Nanda Kaul watches a grey cat which disappears in the direction of the river.

Anita Desai delightfully draws out the sensations of the character through the hints of nature and of creatures. She associates them with the unpretentious developments of the upset mind of the characters. Nanda Kaul's depression is extraordinary to the point that she doesn't care for the human organization. It shows up clear from the depictions of the mailman's appearance, data about Raka's appearance and Ila Das' call that she is exceptionally upset. Further, she attempts to look for mitigation through nature and she discovers delight in it.

At that point Ila Das discloses to Nanda Kaul about the new illustration of the youngster marriage, in which the young lady of seven years is going to be hitched to an old single man. The man has six kids. For the insignificant endowment of land and two goats, the young kid will be forfeited to the elderly person. Ila Das has conversed with her folks particularly the dad, Preet Singh. She admits that she is a disappointment in persuading him.

Ila Das, after her take off from Nanda Kaul's Carignano domain, is moving to visit the market to purchase things at the least expensive cost. She may purchase a large portion of a kilo corn feast or potatoes. Thinking about those things and of Nanda Kaul, she strolls on her way. At that point a kid rolling an old bike wheel is nearly pushing her close to the trench. She takes a gander at the Pasteur Institute door and wishes to be selected there. She is thinking on the off chance that she ought to apply to the chief in his office. A jeep has hurried past her, tossing dust on her. She gets her hand hanky to wipe her dusty displays. She ends up seeing a lot of school young ladies in salwar-kameez, who are snickering at her short height. Yet, Ila Das overlooks them and proceeds onward. She runs over the Tibetan wrap merchants who sell the modest woollen ware in the city. In the marketplace path, individuals have offended her either by giggling or by injuring comments.

Anita Desai's brilliant characterization of Nanda Kaul and her accounts is another additional legitimacy to the novel. The book contains the moment subtleties of everything, including trees, spices, creepy crawlies, birds and celebrations. She is pulled in by the section about the Japanese woman who lived thousand years prior. She loves to enjoy the advantage of living in dream about the old Japanese woman.

There is no maturing love between the old woman and the youngster. Nanda Kaul views at her not as an insider, but rather a pariah. She does dislike her essence and she see her as an undesirable visitor, alarming the serenity. Raka is desolate in the room and she is pulled in by an arachnid and reptile's eyes. She dully sits on the bed and hands her head over its edge. Despite the fact that she doesn't care for the daylight, it enters through the window. She looks beneath the window and sees the stones, blossoms and snail's shell. She strolls a couple of feet.

Bimla in *Clear Light of Day* encounters enthusiastic strain on account of her inability to adapt to the progressions of time. Bim has a troubled adolescence since her folks invest their energy with cards and scaffold and disregard their kids totally. Bim the oldest of the family is compelled to

bear the obligation of nursing her siblings and sisters. She chooses to stay an old maid to deal with hypochondriac Baba. She goes through injury and distress on understanding the self-centeredness of Raja and Tara. To escape from the obligation Tara weds Bakul. In view of affordable pressing factor and passionate strain she loses her hold of this present reality and converses with her own self. At long last Baba's quietness has brought her self-acknowledgment.

Bim stays unmarried and shows history in a neighborhood school. In her school days, Bim is the all-rounder, a conceived pioneer and she partakes in all kind of exercises. She is a screen and the head young lady. She has taken Florence songbird and Joan of Arc as her good examples. As an understudy she assists in center for ladies' shelters. However, she energetically forfeits her life for her siblings and sister, her affection and self-less assistance are not perceived by them appropriately.

Another masochist character in *Clear Light of Day* is Mira. She is known as Aunt Mira. She has come to Das family to nurture the mentally unbalanced kid Baba yet at last winds up taking care of different Das youngsters also. She is the cousin of Bim's mom. Following not many days Das youngsters get acclimated with aunty Mira. Auntie Mira turns into a proxy mother to Das youngsters who need parental love and care. As a hypochondriac lady she needs love and loves each one. She longs for human love and human organization.

In Custody by Anita Desai is a conflict between the dialects – Urdu and Hindi, guiltlessness and debasement, great and insidiousness, unwaveringness and duplicity, achievement and disappointment, and poor and rich. It is the care of the language Urdu which discovers an overseer in Deven in the novel yet it's anything but as fortunate, in actuality. What to discuss Urdu as it were. Indeed, even Sanskrit language is additionally approaching under a similar destiny. India, the nation of such countless dialects is the parent of Sanskrit which further gladly nurtured numerous dialects.

Anita Desai is an author sanctified with the craft of weaving a fine material of caught strings of difficulties – so normal thus remarkable in a smooth manner. The current novel is another illustration of her fine plans.

Deven and Murad are beloved companions. Murad has grown up who realizes how to bait others and complete his work while Deven, a basic educator has always been unable to order the consideration of his under studies. The tale questions the importance of kinship that stands on narrow-mindedness and harshness as seen by Deven's relationship with Murad. The extravagances of life though those with a talent for humanities are displayed to decay in shabby study halls. This reality is additionally uncovered in the manner by which Deven's Hindi understudies take specialized classes outside to get business, giving least significance to the learning of the subject inside the school premises.

Anita Desai is most popular for her investigations of Indian life. She has been fruitful in contacting practically every one of the social wrongs winning in Indian culture like liquor abuse, neediness, odd notions, battle for religion, mind channel, abusive behavior at home, misuse of poor by the rich and so forth Murad acquires all the more yet never pays Deven for his commitments as Murad is the child of a rich money manager and Deven of a helpless widow.

The epic from starting till end spins around Deven attempting to talk with Nur. He prevails with regards to recording a few stanzas in the artist's voice yet the tapes are in helpless condition. The voice breaks and there are numerous different details. Deven needs future understanding. It is this shortcoming that dives him into inconveniences consistently. He thinks he planned to deliver the writer once again from dull paths into new lights yet he winds up being abused by surrounding him including the artist. Nur continues sending letters and messages to Deven requesting cash on

some appearance. His first spouse has effectively taken cash from Deven. After Nur's demise, she sends Nur's bills to Deven. Murad requests of copyrights in lieu of help.

Anita Desai's novel *Fasting, Feasting* depicts overseas encounters of female limitation on the two sides of the Atlantic. Notwithstanding the common contrasts describing the Indian and American social orders, ladies from the two nations embrace comparable encounters of (in)voluntary quietness looking for their very own voice. In India, Uma, the oldest unmarried lady of a customary Indian family, instils her obligation to quieten her own voice while figuring out how to utilize quietness as a fighting back weapon to incite her development as a lady. Desai's epic demonstrates a representation for ladies' transoceanic development looking for raising their voices over the stunning commotion of America or the staggering quietness of India, just broken by the steady voices of others.

Moreover, in the Hindu folklore, the hallowed couple shaped by Parvathi and the Lord Shiva likewise address an association. The female being, Parvathi, who is considered as the girl of the Himalayas, addresses the dynamic action of the mountain and likewise, she represents the need for activity and development to play out Shiva's requests. Making an interpretation of this into etymological terms, Parvathi is the word and its sound, the outside and actual piece of one self. On the other hand, Lord Shiva is addressed as a plain, a Lord who is profoundly worried about contemplation. Shiva is regularly connected with absence of development and he is frequently addressed sitting on the Himalayas, the heap of which Parvathi is a girl, reflecting amidst a significant quietness.

Arun is likewise answerable for disregarding the voice of a female understudy in the cafeteria of the school. This understudy asks Arun for certain notes for a class she has missed because of the clinical help she needs since she experiences disease. By the by, in spite of the understudy's methodology, Arun attempts to try not to drag out the discussion, and he leaves her to herself straightaway, since he is looking for an existence of absolute opportunity, and attempts to stay away from any sort of friendly bond, after the long stretches of family responsibility that, in his view, he has gone through in India.

Uma in *Fasting, Feasting* is a casualty of 'sex predisposition'. She is taboo to go to class since she needs to take care of her more youthful sibling Arun. Her marriage closes in disaster. While her sister gets hitched and is gotten comfortable Bombay, her sibling goes to Massachusetts to seek after higher investigations, Uma stays at home to nurture her folks. Mentally upset Uma regularly gets into the beloved recollections by taking a gander at the Christmas cards and depictions of that period.

Anita Desai presents a wave standard while treating this universe of human connections, which radiates from the focal point of human mind, making roundabout forward developments. Each circle in the process expects a tone and surface of its own. The wave rule of human connections in Anita Desai's writings uncovers some of the time clashed, in some cases broke, and here and there even the reclaiming connections. Her books, *Cry, the Peacock, Voices in the City, Bye-Bye Blackbird, Where Shall We Go this Summer?, Fire on the Mountain, In Custody*,

Her strong point is human mind and there is frequenting investigation of the mystic self in her books. She is worried about the mental emergency in the existences of Indian ladies who are exposed to physical and mental torment in the man centric culture. She fictionalizes ladies' motivation with the end goal of improving their position. In her books there is a never-ending look for the secret implications under the obvious pointless life. Her heroes have injury, torture, distress,

agony and tension because of their hunger for mission in the ordinary unexceptional of life. Present day quandary of human life is managed in her books.

The culture is an association with strong feelings among people or among a group. Truly speaking, culture, the conscious equilibrium of human mind, is the many things to many people. It delineates the feelings with a sentimental outcome of affair of human being. It knits together needs and desires against the emotional backdrop. Any culture cannot burst the bonds without society in entire world. It is the weapon in the hands of men of letter, invites tenders the way by human experience.

Desai portrays the relationship in the novel between nature and humans by highlighting the concept of alienation as well as exploitation of lands by people. Alienation of culture has been delineated through the characters of the protagonist's family in this novel. In the novel *Hullabaloo* in the Guava Orchard, the author manages to reflect on the issues of being isolated from the society, alienated from culture, facing problems in one's relationships as well as searching for one's identity and the awareness the characters have regarding their status in a confined society that exist in nature or in the city. Desai explores the sense of alienation felt by her characters personally as well as socially in the world in a mature manner. Each and every person at one point in their life suffers, is separated, alienated and even barred in a suffocating surrounding.

Above and beyond, the novel depicts several types of conflict-of people, attitudes, philosophies, religions, loves and hatreds. As a result, it was hard to have just one point of view and obviously, a large number of narrators were wanted to have, most probably, dissimilar points of view.

Desai succeeds to depict the power of media and its influences on the society. Therefore, the storyline becomes funny, witty and enjoyable. Enthusiastic and bright, these journalistic pieces of writing not only improve the complicated structure of the novels but also make available credibility to Desai's interpretation of India's social structure.

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**A Ray of Hope in Hapless Situations of War and Death in Dylan
Thomas' *Ceremony after a Fire Raid* and *After the Funeral***

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Abstract: Dylan Thomas spreads a ray of hope in hapless situations in many of his poems especially dealing with the theme of death. According to him, death has to be celebrated like birth as death leads to new birth. Lament and funeral ceremony are the part of the poem people trudging in such hapless situations but in literature or life, elegy always ends with a ray of hope as the mourners realize that death is an inevitable part of life and the dead becomes one with the cosmos thereby the universality of death is the same for all be it the mourner or the dead. Dylan's *Ceremony after a Fire raid* deals with the death of a new-born baby in an air raid during the war-time. As a mourner of the death, the poet brings in the complexity of death and while attempting to draw meaning for the absurdity, he strives to overcome by the Christian notion of attaining salvation and the eternity of life through death. *After the Funeral* is also an elegy written in the memory of Ann Jones, Dylan's aunt who owned a Fern Hill where he would spend his summer vacations. Dylan, as a grief-stricken boy mourns for the death of his aunt. He criticises the hypocritical mourners who veil their real emotions like the phony of tears. The mourners are depicted as "mules praises" and "brays". The exultation and glory of his aunt's virtues and her love for Dylan brings to limelight as the mourner broods like a dog at the grave death. The memories of Ann and her virtues to be followed bring forth the saintly glory and martyrdom. The mortality of human existence is transformed into eternity of life through the transmigration of life in one organic matter to take shape in another or become communion with natural elements. Ray of hope in the poetry is known characteristic of elegy. This kind of optimistic perspective is achieved in the poetry through faith in Christian tradition, rituals and Crucifixion of Christ, universality of death, hope through music and mass, and love as an ultimate virtue in life, triumph of life against death and transformation from mortality to eternity through the communion with elements in nature. This paper analyses the ray of hope in the hapless situations especially death represented in the two of the elegies, *Ceremony after a Fire Raid* and *After the Funeral* written by Dylan Thomas.

Keywords : War and Death – Universality of death – Cry of grief – Confessional prayer – Glory and exultation – Mortality to Eternity – Hope through music and mass – Triumph of life against death

INTRODUCTION:

Ceremony after a Fire Raid was written in 1945 and published in 1946 under the collection, *Death and Entrances*. The subject of the poem is the innocent infant dead in war, completely burned in the arms of its mother. The poet sheds light upon reality in attempting to comprehend the complexity and absurdity of death. "The essence of this poem lies in the hope of overcoming death and all the destructive elements of life" (Daiches, 17). The unknown child victimized in the violence of war is neither a soldier nor an adult but a civilian and a child. Vernon Watkins commented on

language that “the sermon style language affirms the funeral ceremony harmonized by an increasing music” (Watkins, 114). The three parts of the poem presents the cry of grief and confessional prayer in the first part, significance of death in the second part and symphonic chant of glory and exultation in the third part with the poet’s role as the mourner or the griever in the first part, the sermonizer in the last two parts. The plurality of the first person, “myself” is suggestive of the poet belonging to the choir of mourners, according to Killingsley and also signifies that the dead is not single but the plurality of dead in war and air raid. It re-sounds the tone of *A Refusal to Mourn* by Thomas in which the “London child” is not a singular dead but multiple. The absurdity of death is brought in the first stanza through the declaration of grief in “among the street”. As the death, child is also anonymous and it has no name as the child has born few hours before the air raid. The violence of war and death is transported through the phrase, “kneading mouth” which numbs the senses of people and which desires milk from the mother to nourish as the civilian desires for security from the country when his motherland is in grave distress out of war and lack of peace as the mother in the poem in grave and “tongue nodded blind” and the motherland turns to be coal as the “black breast of the grave” of the mother due to the nuclear explosion. The just born child encountering death is parallelised with the depiction of the future of the motherland in grave.

After the Funeral is the poem written in 1938 and published in 1939 in tribute to Thomas’ aunt, Ann Jones who died of cancer in 1933 under the book, *The Map of Love*. The poem criticises the superficiality and hypocrisy of the social conventions in mourning without any real attachment towards the dead. It presents the feelings of a boy and solitary and emptiness caused after the funeral of aunt. According to Anthony Thwaite, the poem can be divided into three main parts: “the funeral and the funeral-feast, the bard’s disclaimer and the celebration or ‘keen’ over Ann’s memory”(p.101). The three parts describes the ritual of the funeral and the funeral feast, the poet’s attempt to be “Ann’s bard”, the image of Ann preserved and exalted in Thomas’ memory. The solemn and grave tone of the funeral ritual is conveyed through the diction and the mood of the poem. The poem shows how the individual is affected by the grave death of his relative and gloomy atmosphere is created to represent the depressive and grave mourning. G.S. Fraser considers the poem as example of a sincere and profound attitude of solidarity.

Christian tradition

The poet mourns the tragic death of the child and the forces and elements of nature by applying the Christian tradition and symbols. The redemptive nature of death from the bondage of life is conveyed through the image of sea, the flight of the soul, “flying sea” by the relevance of Genesis which talks about the creation of the world, Old Testament which talks about the idea of holocaust, New Testament which proclaims the redeemer who gives his life for the salvation of others and Book of Revelation where the sea surrounds everything. It comes through the influence of “Christian affinities” as pointed out by Aneurin Talfan Davies who regards this poem to be “the one which comes to a direct statement of Dylan’s Christian affinities. According to the Gospel, star signifies the hope for future and salvation through Jesus Christ as star guides the people to Bethlehem and stands as a hope for the way to reach the birth place of Christ. The poet here expresses the loss of hope in the citizens to revive the life of the child as well as rebuild motherland through “star was broken” which represents the life is broken and hope is broken. Symbolically, the star represents the exploding bomb which burnt the unnamed streets and unnamed children. The confession of guilt inherited from Adam and Eve is evident in the second part of the poem where the poet calls for “forgiveness for us” for the whole humanity. The sacrificial blood of the child in the poem signifies the sacrifice of Christ’s blood on the cross. The guilt for the murder of the child in the poem is according to the Christian tradition is the guilt of the forefathers and links with the sin of Adam and Eve. The confession of such guilt is the fundamental part of any Christian mass or ceremony of death. The hope for salvation in future and the renewal of life as a part of natural process is brought out through “Till the blood shall spurt, / And the dust shall sing like a bird / As the grains blow”. The death of the child makes the civilians understand the fragility of life as the

“fragile” child. Ackerman on the death presented in Dylan Thomas’ poetry commented that “death is the sacrificial act which has positive energy in itself” (Ackerman, 108).

Christian tradition and rituals are in opposite to the orthodox in *After the Funeral* as the mourners exhibit hypocrisy in mourning for the dead. The mourning becomes the part of religious ritual and from the heart. It becomes a mere rigid sentimentality and the poet sacralises the reality of death. The dead here becomes a saint and his or her image is idealized and is against the Old Testament which talks about the sacred act of death only through martyrdom. For Thomas, a dead person is his father or aunt, or a common man in the streets of London or a child in *A Refusal to Mourn...*, the person becomes the saints or martyrs. The idea of love to be eternal source of positive energy is a part of Christian tradition. The idealised Christian virtues of his aunt and the elevation of his image as a saint gives him a hope and consolation to lead his life.

Last Light: Love

Ceremony after a Fire Raid presents love to be the ultimate value and experience in life through the line, “Love is the last light spoken”. When the world is destroyed and violated by the violence of war, love can only endeavour the promise of continuation of life and love of the God has the power to save the world, which is the main belief that guides the Christian life and as inscribed in John (3:16) that “For God so loved the world, He gave His only begotten son that whose so ever believeth in him will not be perished but have everlasting life”. The same reference to love as the ultimate value is also presented at the end of the poem, *After the Funeral*. The positive luminous energy of love through the line, “seed of sons in the loin of the black husk left” revives some left-over hope in the minds of the people after the distress of war. Love is energized with light that the poet says, “the last light spoken” which means the last hope revived or the left-over hope.

The idea of love is considered to be the positive energy in *After the Funeral* and helps man to survive against the odds and absurdity of death. Love remains as a cry, reaffirms the force of life. Death can only decay the physical body and separate the physical presence of the person but love eternally remains according to *I Corinthians 13:8*, “Prophecies, miracles and tongues will come to an end but love will remain, will not be destroyed by death”. The eternity of love confers optimism in life to overcome the despair and the sense of emptiness caused by death and pangs of separation. *Old Testament* opposes the dominance of death as the end of relationships. Love only can eternally dominate the power of death and death can no more have any dominion over life. The characteristic of taking love as the supreme value of life, gives the poet, the instrument he needed to affirm life beyond the forces of death.

Universality of the death

The absurdity of the child’s death in the anonymous streets of London is significant as the child is not an ordinary child but represents the whole community of people in London who are victimized in the tragedy of war. The child’s death illuminates the problem of death in the human existence due to war. Dylan Thomas is preaching a sermon at the end at the masses conducted in commemoration of the child’s death. He parallelises the death of the child to the characteristics of a legendary death of Adam and Eve. This universality of death becomes eternally true with the death of the first man. This relevance is brought out through the ascribing characteristics as “priest and servant”, “word, singers and tongue”, “night fall of the serpent” and the fruit of knowledge and “man and woman undone”. This first man’s death is the daily tragedy for people in London during war. This child seems to symbolize the drama of death played on human existence. Aneurin Talfan Davies has commented on the legendary death of the child in the poem as one that “foreshadows the conquest of death which came through Adam”. Davies considers the death in comparison to Jesus Christ. The death here symbolically retrieves the characteristics of Christ’s death and throws more illumination on the absurdity of death. A new born child is symbolic of pulse of life but the death is the destruction of the distorted city itself with distorted people due to the war and commotion. Vernon Watkins observes this as “a pressure of anarchy of war itself and vision of distorted London”. Hope through music and mass

The sorrow of the grief-stricken people of so many deaths is evident through the child's death and the hope to recover and rebuild their lives is achieved through conducting music and masses at cathedrals in this poem. Christian mass in the last part of the poem with the music of "organ pipes and steeples" relieves the sorrow of people whose hearts are burning like "wine burning like brandy" i.e., the blood of the victims are boiling due to resentment and anguish, like the "cauldrons". The requiem sung in the mass is not for one death but for the whole race. Talfan Davies compares the mass in the poem is more of catholic to the mass conducted in *After the Funeral* which is a protestant mass dealing with mere funeral oration and preaching where as *Ceremony after a Fire Raid* presents mass as a real ceremony with priest, the body of Christ, chants, candles and fires. The mass can be of the Christian mass as well as the centrality or the universality of death i.e., it is not just the death of an individual but a mass death. The music elevates the grief stricken souls in the last part as the tone of the poem changes "from sad lament and cry, grief and mourning to rejoicing and triumphant music and a mass of glory and ecstasy" (Ackerman). The unity of child's soul with nature and united with sea where the origin of life started. Paul Ferris affirms the reference to mass to be a celebration of life and not a celebration of death in the last lines "Glory glory glory / The sundering ultimate kingdom of genesis' thunder". Hope for the origin of new life from the child's death is originated from the child united with the sea which symbolises the origin of life and plays a vital role in the creation of the world.

In *After the Funeral*, the funeral ritual at church is a depiction of mere puritanical hypocrisy in mourning. The sound of the "bellbuoy" which "calls the people to church, the wild world of nature becomes the temple, the sanctuary, the church where the cross is formed by four birds flying in the sky above" (Thwaite, p.101). Even though, the superficiality of the mourners as a tragic mockery like the asses, the poet calls seas to a "service", talks of "hymning heads", birds forming the cross showing the sacrificial nature of death and the poet attempts to involve the elements of nature in mourning.

Triumph of life against death

Ackerman considers the religious images as a celebration of life against death. The universality of child's oneness with sea, oneness with the city and masses, and oneness with the first man, the child has already overcome death by being united with nature and people. The death can have no dominion over the child. The secular hope achieved through Christian images and symbols and the hope in overcoming death through the transmigration of the soul into the elements and movements of nature append more meaning in the child's triumph against death. The sacrificial death of the child denotes salvation, regeneration and redemption of whole world. Revelation and Genesis, the end and the beginning of life, the city, cathedral and nature, child and the people, sea and the child are the mystical ways of union with the elements of nature to triumph of life against death. Thomas' absolute confirmation and absolute denial of allusions, images and diction from Christian values are evident in many of his poems. As such an example, this poem eludes the life through the resurrection of body but the permanence of life is affirmed through the reabsorption of life into the elements of nature.

The unbreakable interlinking of individual with the whole is brought out by death in *After the Funeral* and it creates the communion of the individual with absolute or with nature or with God in nature. Death is no more considered as the breaking down of all relations but as an opportunity to be communion with nature and the elements and forces in nature with the mystery of life.

Mortality to Eternity

The sense of mortality as a part of the human condition is common in Dylan's poetry. To be born is condemned to live and to die, human is condemned to live but not to die. According Calvin and Luther, human being is condemned to live but not to die and so death is not the real problem but life is. The mortality is only for life and death is for eternity. The transformation of mortality to eternity of the dead is expressed in *After the Funeral* through the bardic attempt of the poet. The poet intends to preserve the memory of his aunt by praising her virtues. The glorification of his aunt

as a saint and her humility is in sharp contrast with the hypocrisy of the puritan society. The mortal being is glorified as saint and considered to be a martyr is a kind of transformation of the person from mortality to eternity. The poet's nostalgic memory of his life with Ann spent in Fern hill and his recollection in his poems is a kind of transforming her glory from mortality to eternity.

In *Ceremony after the Fire Raid*, mortality to eternity can be measured as the way of individual becoming one with the elements of nature. The universality of the child to the great folk of people of London, to the first man and to the elements like sea, elevates the glory of the child before its birth. The womb of the mother becomes the grave for the child due to the fire raid. For the child would want to live eternally in the womb.

CONCLUSION:

Thomas transforms the death of the individual into mythological importance in these poems. Luther and Calvin has reviewed that "the Christian community respect the dead body and provide worthy funeral and maintain the dignity of the Gospel but against the exaggeration in the manifestations of emotion, excess of luxury and the adoration of the dead". For Thomas, a Christian should show a brave and optimistic attitude towards death and express real emotions towards the dead in the funeral ritual rather than the superficiality of the mourners and in agreement with the Christian belief in the resurrection of the body. The concept of overcoming death is made possible for mortals to integrate the individual into the forces of nature. Faith in resurrection as mentioned in *The Bible* can help an individual to overcome the reality of death. The hope for resurrection in any other form of organic matter through natural cycle is Thomas' unique dealing with death in his poetry. The chosen poetry exhibit a great measure of hope for the deprived heart.

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**REVERSING THE STEREOTYPES OF ORIENT, AND
ANALYZING NATIONALISM AND TRANSNATIONALISM IN
SHAMSIE'S *BURNT SHADOWS***

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Abstract: *The present paper discusses postcolonial elements (orient stereotypes, new englishes, nationalism and transnationalism) in the novel Burnt Shadows. This paper not only points out the stereotyping of the orient by the occident but also, how occident becomes ambivalent towards the orient. Moreover, the use of 'new englishes' has been analyzed in the novel. The paper also analyses the treatment of the author, being a diaspora writer, with the ideas of nationalism and transnationalism.*

Keywords: *postcolonialism, orientalism, nationalism/transnationalism, new englishes.*

INTRODUCTION:

Postcolonial writers give 'voice and expression to the colonized and once-colonized peoples . . . decolonizing the mind.' (McLeod, 2000, p. 25) In his work on 'mimicry', Bhabha explored the possibility of reading colonialist discourses as endlessly ambivalent, split, and unstable, never able to install securely the colonial values they seemed to support. (McLeod, 2000, p. 24) We shall see how Kamila Shamsie attempts to break the stereotypes of the Orient, as laid out in Edward Said's *Orientalism*. 'Orientalism' refers to the sum of *West's* representations or stereotyping of the *East* or the Orient. In this paper, the moments have been traced in the novel where the boundaries between (the Occident) and 'them' (the Orient) are blurred. Furthermore, Kamila Shamsie employs 'new englishes' in the novel to further solidify her identity as a postcolonial writer. The paper also reflects how Shamsie, being a diaspora writer, has been unable to identify fully either with nationalism or transnationalism.

a. REVERSING THE STEREOTYPES OF THE ORIENT

Orientalism assumes the Orient to be *timeless*, that is, 'unchanging', 'primitive' and 'backwards'. Shamsie critiques this stereotype through the ironical and contradictory thoughts of the CIA operative Harry Burton, who feels "uneasy about the introduction of 'foreign fighters' into the Afghans' war against the Soviets" and finds no "nobility in the men who arrived to fight infidels who had overtaken a Muslim land. It seemed so medieval." (Shamsie, 2009, p. 279) The Occident is stereotyping the Orient to be 'medieval', that is, backwards and primitive for fighting for the sake of their Muslim brothers but fails to see that he, himself, being a part of America's operation in Afghanistan against the occupation of Soviets, is also a 'foreign fighter'. Hence, he is being

ambivalent towards the Orient stereotype by inadvertently, recognizing himself with the 'primitive and backward' Orient.

The ISI (Inter-Services Intelligence) commander blows the Mujahid-disguise of Harry and says that "the CIA needs to give its agents lessons in walking... I can spot one [American] as far away as the horizon." (Shamsie, 2009, p. 231) Here, is reversing the stereotype as a local institute is portrayed to be superior to the 'Enlightened' West rather than 'cut off from the progress of Western history'. In addition, a fourteen-year-old Afghan [Abdullah], who has access to semi-automatic AK-47 (Shamsie, 2009, p. 199), shows that Orient is not as 'cut off from the progress of Western history' as it is assumed to be. We also see this *timeless* stereotyping of the Orient when Harry Burton does not "say a word against his father... (because) such were the rules of Indian courtesy" (Shamsie, 2009, p. 155) Harry's conformation to the rules of Indian courtesy reveals the Occident's acceptance of the Orient's civilization which is stereotyped as 'primitive' and 'backwards'.

In addition, Harry still considers Sajjad an Indian (Shamsie, 2009, p. 155). It reveals that the Occident still considers the Orient as his colonized subject decades after the formal decolonization. In other words, Harry is stuck in time where he had left the colonized India for England for his schooling. Shamsie breaks the stereotype when Sajjad, enraged by the disappointment of his son, throws Harry out of his house saying, 'You Burtons! You're just like your father, Henry, with your implied promises that are only designed to bind us to you . . . We Ashrafs don't need any more Burtons in our lives. ' (Shamsie, 2009, p. 193)

The Orient is stereotyped as strange; not just different but oddly different- unusual, bizarre, irrational, and abnormal. Because of this, Elizabeth tries to dissuade Hiroko from marrying Sajjad as his "world is so alien to yours." (Shamsie, 2009, p. 97) Shamsie breaks this stereotypy through Elizabeth when she confesses that they have no idea of the Dilli beyond their "narrow circle." (Shamsie, 2009, p. 117) This acknowledgment breaks all the stereotypes of the Orient as they are formed by the Occident irrationally from far without any genuine attempt to know the Orient. Towards the end of the novel, an Afghan is on the run just for being a suspect in the wake of nine-eleven. Shamsie criticizes the 'Patriot Act' of America according to which anyone can be 'indefinitely detained' on the basis of 'vaguest suspicions' (Shamsie, 2009, p. 299) Kim, Harry's daughter, tips the police about his whereabouts on the basis that he was riding a vehicle that "drove over a pile of teddy bears." (Shamsie, 2009, p. 360) Hiroko condemns her rationality and sensibility by saying, "I think you're too scared and too angry to be allowed to make a judgment." (Shamsie, 2009, p. 361) Through Hiroko, Shamsie is trying to dismantle the basis of the Occident's superiority and proves that occident is not safe from making irrational judgements.

Orientalism also makes assumptions about the 'race'. Again, we see Harry Burton voicing an assumption about the inherent 'racial' characteristics of the Oriental (Pakistanis) when he says, "it's ridiculous the way this country (Pakistan) makes you believe that if you know the right people everything is possible" (Shamsie, 2009, p. 193) Harry defines *all* Pakistanis within the general negative representational framework. This stereotype is almost broken down when Sajjad throws Harry out of the house upon this remark, but Shamsie becomes ambivalent when Sajjad is shown feeling mortified later. We see Elizabeth stereotyping Sajjad to keep Hiroko from marrying him by saying that his "world is so alien to yours.... [where] you either grow up in or to which you remain forever an outsider." (Shamsie, 2009, p. 98) Shamsie breaks this stereotype most convincingly: to be an American, "all you had to do was show yourself willing to be American" but this assessment is contradicted by the Negroes, so America is not the perfect "just the best there is." (Shamsie, 2009, p. 171) In addition, the 'Patriot Act' of America according to which anyone can be 'indefinitely detained' on the basis of 'vaguest suspicions' (Shamsie, 2009, p. 299) keeps the non-Americans at bay, as outsiders. The writer proves that West is not as inclusive as it claims to be.

In order to assert the superiority of the West, the Orientalism 'effeminate' the East as a whole, deems it passive, submissive and exotic, while the west becomes 'masculine'. James looks at Sajjad and the garden "as though he were in equal parts responsible for both." (Shamsie, 2009, p. 40) The colonized or the Orient is compared to an object, that is a symbol associated with the colonizers, the gardens. As garden is to be kept, Sajjad is kept as James' "dogsbody". Effeminizing the colonized supposes it to be passive and submissive as Elizabeth says to James about Sajjad, "You have every right to tell him if you're unhappy with the way he's utilizing his time." (Shamsie, 2009, p. 73) In another instance that happened years after decolonization, Harry's ex-wife taunts him about his job as a CIA operative in Pakistan and Afghanistan; 'One of us has to deal with real conflict every day, Harry, while the other one is playing boy's games in exotic locations of the world,' (Shamsie, 2009, p. 184)

These instances make it sound like living in the East is all about fun. The overbearing control over the colonized subjects and 'boy's games' have sexual and patriarchal connotations: the Orient is 'penetrated' by the traveler whose 'passions' it rouses, it is 'possessed', 'ravished', 'embraced'... and ultimately 'domesticated' by the muscular colonizer. (McLeod, 2000) But we see the marriage occurring between the colonized subject and the colonizer's acquaintance, Sajjad and Hiroko, despite the colonizer's (Elizabeth) sheer opposition. Also, the difficult situations that Harry has to deal with in the Pakistan and Afghanistan especially by local agencies such as ISI of Pakistan and the resisting tribes of Afghanistan who swear on their lives to 'drive out last Soviet' from their land by using the same weapons as them. These resisting images of the Orient do not come out as 'feminine' and 'passive' at all.

The orientalism also assumes the Orient to be degenerate. It posits that the Oriental people need to be civilized and made to conform to the perceived higher moral standards upheld in the West. As James Burton, the colonizing master, terms the post-colonial India as 'fading Empire', that after the British leaves, India will degenerate without the supervision of the civilized British. It is in fact an attempt to legitimize the colonization of the India.

b. NEW ENGLISHES

Shamsie 'turns backwards' to the culture of her own people. 'There is a phrase I have heard in English: to leave someone alone with their grief. Urdu has no equivalent phrase. It only understands the concept of gathering around and becoming "ghum-khaur" – grief-eaters – who take in the mourner's sorrow. Would you like me to be in English or Urdu right now?' (Shamsie, 2009, p. 77) Raza, who is portrayed as a hybrid character as he is born to Pakistani-Indian-Japanese parents and works for a US agency, reflects that being "udaas" in Urdu is not same as "feeling melancholic in English" (Shamsie, 2009, p. 200) Kamila Shamsie expresses the Orient's sense of identity by refashioning English to enable it to accommodate Orient's experiences of local/native, culture and national. On several occasions in the novel, we see the use of 'new englishes' by Shamsie; through various strategies like inserting untranslatable words, like 'Chup!' (Shamsie, 2009, p. 355), its meaning ('Be quiet!') given after one page, meanwhile Shamsie enjoys her authority as a post-colonial writer.

Shamsie's 'new englishes' (Ashcroft, Griffiths and Tiffin) do not hold the ground for long as she emerges as an ambivalent in this respect when Sajjad's mother rejects modernity by British, 'Modern India will start the day the English leave. Or perhaps it started the day we used their language to tell them to go home.' (Shamsie, 2009, p. 52) It implies that learning of the language of the British is the starting point of modernity for the Indians. So, we see Shamsie's 'unqualified assimilation'

towards her own language and culture. It means her position as a nationalist writer is not safely secured through this novel.

c. NATIONALISM/TRANSNATIONALISM

Certain instances in the novel bring out the nationalistic affiliations of Kamila Shamsie. Raza, the hybrid character, is seen longing for 'home'-not for the luxury of Miami's apartment but for Karachi. On another occasion, Shamsie asserts her identity as a nationalist writer when she promulgates that the Pakistani agencies are the best in the world as Raza, who worked with CIA, had "never met anyone who terrified him as much as the man with the pink tissue paper [the ISI commander]" (Shamsie, 2009, p. 321) There are not many instances in the novel showing Shamsie's nationalistic aspirations. Rather, she seems to be inclined towards the idea of transnationalism.

The central character, Hiroko, cannot be analyzed in terms of nationalist representations as she has a diaspora identity just like the author, Shamsie. Hiroko was born and bred in Japan, engaged to a German, married to an Indian who later became a Pakistani and she spent the last phase of her life as a widow in US. Similarly, Shamsie was born and bred in Pakistan, studied in US, and is mainly based in UK as her biography on the official website of British council reads, "Though she is now based mainly in the UK, she has homes in all three continents (Asia, Europe and North America)." Hiroko, just like the author, is not interested in the concept of nationality, which she deems 'contradictorily insubstantial and damaging' (Shamsie, 2009, p. 204), yet she recognizes 'how Raza (Hiroko and Sajjad's son) flinched every time a Pakistani asked him where he was from.'

The novel highlights the perpetual threat and horrors of nuclear-war, and the challenges that arise out of prejudices and divisive rhetoric of nationhood. Shamsie has given no hint towards the Muslims struggle for Pakistan movement but rather we get a mimic man, Sajjad, as one of the main characters who is a 'dogsbody' (Shamsie, 2009, p. 64) of his colonizing master and later, after the partition, spends his life in the memory of Dilli. He retains the historical continuity of colonial representations as we see him still calling his former master as 'Henry Baba' and regretting his outburst of long pent frustrations when he asks Harry to 'leave his family alone'. Shamsie becomes ambivalent towards the Occident when Sajjad is shown mortified over his action trying to squeeze out the memory from his head.

In an attempt to advocate transnationalism, Shamsie is seen identifying herself with Hiroko on several occasions. As Shamsie herself is a diaspora identity, we spot many moments when she imputes the "terror of unbecoming" to the constructs of nationalism. The Nagasaki bomb is justified as the bomb that "saved American lives!" (Shamsie, 2009, p. 180) In this instance, the nationalistic aspirations of Americans are criticized, that were used for justifying the inhumane nuclear bombing of Japanese cities. Likewise, Shamsie praises the idea of true democracy by America positing that there is not "a wiser system of world politics" than American democracy 'whose citizens were connected to every nation in the world.' (Shamsie, 2009, p. 172). This system of transnationalism accepts people like Raza in its fold. But the element of 'justice' is shown annihilating in the mist of attacks on the World Trade Centre. In the democratic America, we see the profusion of flags asserting the national identity of Americans, while marginalizing the outsiders such as Afghans.

Therefore, we can say that Shamsie is not a nationalist writer but a diaspora writer. Although she successfully reverses some stereotypes of the Orient but does not acknowledge any nationalist movement and rather moves towards transnationalism. The irony is that despite being a diaspora writer, she even fails to justify transnationalism as at the end of the novel, Raza who "sought out as

many nationalities as possible” is detained despite being innocent. Shamsie’s confusion about transnational identity is reflected in Raza’s puzzlement given in the prologue of the novel,

“How did it come to this, he wonders.”

CONCLUSION:

The purpose of this paper was to see how Shamsie’s *Burnt Shadows* deals with *writing back to the center* from the colonized margins. The paper reveals that many stereotypes of the occident about the orient are reversed in the novel and the use of ‘new englishes’ by the author secures her position as a post-colonial writer. Yet, there are quite a few instances where the writer seems to be ambivalent towards the occident and fails to represent nationalistic sentiments, betraying her affiliation to transnationalism. This can be attributed to the author’s identity as a diaspora writer. Ironically, by the end of the novel, she even questions the validity of transnationalism, which expose her feelings of unhomeliness.

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**(RE)READING OF THAKUMAR JHULI UPON SOCIO-
CULTURAL FACETS OF BENGAL.**

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Abstract: *In a simpler meaning children's literature are only for children to entertain them but in broader sense it is a mixed literature for all ages. In this paper I shall talk about some of the stories from THAKUMAR JHULI written by Dakhinaranjan Mitra Majumdar and shed light on how the children are directed to shape their characters from their early ages.*

THAKUMAR JHULI is comprised of some of the folktales of Bengal. The gamin culture, superstitiousness have been portrayed skillfully. Not only these pictures, Dakhinaranjan Majumdar has mastered in depicting the then socio political conditions of Bengal in these tales. The domination, oppression, harassment, mental & physical torture of the colonizers on India as well as Bengal also have been blossomed in the deed of 'Rakhoshi Rani' (demon) and how the children of nation repelled those heinous acts of colonisers have been seen by the acts of 'Rajkumar' as they bet their lives to save their nation.

Dakhinaranjan Majumdar cannot restrain himself from 'Gopal(good boy)-Rakhal(bad boy) theory, 'Shada manus-Kalo manus'. Sometimes his raputras take the role of 'Rakhal' to save 'Raja's' royal court thereby proving themselves as 'Good Boy' who is destined to perform all his responsibilities righteously. Bengal literature is full of 'Duorani' who is a good woman as she obeys all verdicts, engages herself in the service of raja, her putras by remaining speechless, goes through all types of suppressions like motherland, India. To become rajkumar (prince) one is to have dazzling white colored, perfect physical structures, golden faced instead Raja (king) does not accept them as his sons, which we will notice in the case like 'Buddhu-Bhutum' etc..

Keywords: *Folklores, Rakhoshi Rani, Gopal- Rakhal, Shada manus, Kalo manus, Duorani, Suorani, Colonisers.*

INTRODUCTION:

This paper is going to discuss about the socio-cultural aspects of Bengal as well as India by focusing mainly on some selected tales of the book THAKUMAR JHULI : FAIRY TALE OF BENGAL (GRANDMOTHER'S BAG) by Dakhinaranjan Mitra Majumdar.

Children's literature is basically a bunch of fantasy stories, representation of childhood. It is not necessarily written by children rather it is formulated by adult writers who have already surpassed these stages and can no longer get these days back. They invent such fantasies only to feel those lost days psychologically. On surface level this book can be categorised as children's literature but, if we go deeper we can realize the tales of this bag are flashing light on the facets of social, cultural issues of the-then Bengal cum India. In the beginning of 20th century, India witnessed the last part of colonial rules and Bengalis had just crossed the partition of Bengal. With the expansion

of modernity, industrialisation, rationality and most importantly British colonization, the indigenous culture which is absolutely Bengal's own was going to lose. Just like Britain forced Indians to use cloth from Manchester instead of "Khaadi", the Indian people had to depend for cradle song or story on that colonisers. The colonisers dominated Indians physically, mentally and also the societal, cultural facets failed to avoid the supremacy of Britishers. Rabindranath Tagore in the introduction to *Thakumar Jhuli* (Grandmother's Bag) has rightly said the grandmother company of homeland has absolutely been bankrupted. To recapture those tastes, Dakhinranjan Babu wandered around at various hamlets of Bangla to gather multifarious stories, folklores. Literally it is an endeavor to bring back the homely, domestic culture and children have been used as the representatives of searching primitive cultures and connection between the modern fascination and indigenous culture. In *Introducing Children's Literature*, it is clearly stated :

The use of the child as a focalising consciousness in fiction for adults, by, among others, Henry James and D.H. Lawrence, reflected the search for 'self' amidst the alienation of modern living . (p.102)

Sometimes these oral folk tales, fantasies are not intended for children only instead it is for primitive, uneducated people to wake them up from ignorance against the authoritarian powers.

REVIEW OF TALES FROM THAKUMAR JHULI (GRANDMOTHER'S BAG):

Children compelled their elders to tell stories, which gave birth to numerous 'rajputras-rajkanyas' like Nilkomol- Lalkomol, Budhkumar-Rupkumar, Kalabati kannya, Kanchanmala, Kiranmala etc.. Though apparently these are meant to be children's books, on deeper level these stories are to arouse interest for folklore, to awaken the sense of nationalism in the minds of people in Bengal as well as India on the verge of British rules. First part of 20th c. gave birth to many unstoppable sons of Bengal cum mother India who were combating their best at the risk of their life to free mother land from the chain of subjugation. As P.K.Nayar in "Postcolonial Literature: An Introduction" says:

Colonialism cannot be seen merely as a political or economic 'condition': it was a powerful cultural and epistemological conquest of the native populations.

These stories in the format of fairy tales speak such sense of nationalism, portray the cultures of contemporary society, mentalities of indigenous people, condition of status of men-women in the then community and these also give lessons of moral values , make the children understand what should be right or wrong by simply telling tales and how they should prepare themselves to be ideal citizens to adapt in every societal environment.

In the story of "KALABATI RAJKONNYA", five ranis (queen) of raja (king) ate some roots and bark of tree given by a saint only because raja was 'sonless' rather 'childless'. The inheritance of succession is devolved upon son only in patriarchal society. Previously if any raja (king) had no son, he used to adopt to withhold his rajyapat as British company would lay hold of those areas after the death of 'sonless' raja. Family is the lowest, base level of constitution. Power is almost synonymous to patriarchy as it is believed to be unavoidably man's own. Male can solely ascend at the top of power. Thence rajas in these tales became desperate to get 'son'. Besides the theory of "Gopal-Rakhal" (good boy- bad boy) is evident in the image of Buddhu-Bhutum and other 'rajputras' (prince) of the king. To beget the characters like Gopal, Rakhal, the role of Vidyasagar is undeniable. To become 'Gopal' or good boy one needs to perform rigorous austerity, he observes all domestic duties, studies hard, takes responsibilities of parents thereby becoming an elegant person and making himself fit for ideal social being. As opposed to 'Rakhal' or bad boy is a reckless one, derails from normal life, never pays any heed to parents, vanquishes conscience. When rajputras were doing mischievous acts by striking upon the ministers, countrymen; hampering the lives of wild animals, royal treasures and raja used to dwell on for such activities, Buddhu & Bhutum were assisting their mothers in household works, they cared for their elders. They could not be kept themselves away when the state of their father was in danger in spite of ousting their mothers from the state as Buddhu & Bhutum were born as monkey and owl rather having human look. They have

more moral sense than other five rajputras, they are free from the mentality of any retaliation. These shape their character like Gopal. During childhood time at colonial period, to give moral lessons to children or counsel them to become good human being the characters like 'Gopal' scatter in children's literature of Bengal.

'Gopal' can be manifested in rajputras from other tales of 'Thakumar Jhuli' as in Rajkumar of "GHUMONTO PURI" (Sleeping City) where Rajkumar was arousing the princess of that city as well as the whole city as they were tricked by giants to fall asleep; in "NILKOMOL-LALKOMOL" Nilkomol(Ajit, son of Rakshasi Rani), Kusum (son of rani who is human) were taking charge of liberating their father's state from being colonized by demons. The rajkumar of "SONAR KATHI- RUPAR KATHI" (Gold stick- Silver stick) awakened the rajkumari who was captured by demons who settled colony in her country after murdering her parents, countrymen, armies. Rajputra, having got information from rajkumari, were putting an end of demons' era in rajkumari's state as well as his own. In "SHEET-BOSONTO", two rajkumars Sheet and Bosonto labored hard for getting back happiness of their family along with nation. They never denied their care for step brothers though they had to suffer the most only for their step mother, Duorani. Sheet & Bosonto saved the lives of step brothers, recovered their mother's (Suorani's) life, and restored the lost majesty of raja.

Such pictures of 'GOPAL' portrayed through various rajputras (princes) are equivalent to the heroes of Bengal cum India, who freed our country from long period of colonial invasion. Heroes like Subhas Bose, Khudiram Bose, Benoy-Badol-Dinesh, Chittaranjan Das, Rasbehari Bose and so on took the leadership to bring back the lost dignity, freedom of mother country and empower her. They trained us to live by raising our head, not to lose face, not to let others control us at any circumstances. British rulers treated Indians uncivilized, dull, uneducated, filled with darkness, superstitions, and importantly black people, thereby resulting the aggravation of racial discrimination. The colonizers were able to rule the Indians for a long time only for their lack of proper education and their penchant for fanaticism, conservativeness, superstitions. These heroes, like 'rajputras' of THAKUMAR JHULI, observed their responsibilities to free from being colonized and put an end of a dark era, thereby validating the exactness of "GOPAL" character. We are being tutored by perceiving such characters from our budding ages. Though these heroes as well as the rajputras of Dakshinranjan Majumdar set off the life of "Rakhal" by betiding bloodshed, taking shelter of falsehood, occurring hooliganism, abduction only to embrace good days, a better future. Here the image of Gopal and Rakhal are getting along, strolling in parallel line. Shibaji Bandyopadhyay, in his "Gopal Rakhal Dvandasamas", opined that 'Gopal' and 'Rakhal' is not at all the archetype of two interconnected entities: though self confident, still they are the revelation of one intact consciousness, similar and different, alike and unique at the same time. As we can find in the tale of "KAKONMALA, KANCHANMALA" that rajkumar and rakhal are two friends. After becoming raja, rajkumar completely failed to remember his friend and he had to pay for this. His rani (queen) Kanchanmala was transformed into maid by deceiver Kakonmala who then became rani and colonized that nation. The entire nation was in the envelop of grief. That's when rakhal, friend of raja, came to rescue raja alongwith his nation and resurrect Kanchanmala. So it is obvious 'Rakhal' & 'Gopal' are complementary to each other. In society both are equally far-reaching.

Rudyard Kipling compared Bengalis with monkeys while Thomas Babington Macaulay said, "a slave he always has been and always must be." but they skillfully avoided to weave the alternate roads as they got favor from these illiteracy, backwardness to abduct arbitrarily. The rajputras and the whole countrymen were foreigners in their own land like colonial period in India when entire nation were bound to lead their lives on the will of European force. The native people had to depend on them for many grounds like sleeping stories for children, clothes, ingredients, education, food et al. Our leaders were successful to receive the good aspects from colonizers and spread among other aboriginals. The fruition of the name 'Gopal' lies here.

The excessive oppression by Britishers left mother country just like the condition of 'Duorani' in THAKUMAR JHULI. As in Dakshinranjan Babu's book raja did not bother about

‘Duorani’ and used to be somehow hypnotized by his other rani, ‘Suorani’ who was a fraud one and sometimes she played the roles of demon, dominated the land, became the reason of sufferings of people of nation. The character ‘Suorani’ is relatable to European army which can be indistinguishable from her, soldiers of British army are as if same as the group of demons in these fairy tales. They involved themselves only in destruction, taking wealth of nation forcefully, killed native dwellers. While demons only left the bones after devouring humans, the colonizers brought out the skeleton of India. The raja had remained dumb audience, inactive and showed his loyalty towards ‘Suorani’ as can be noticed through the actions of zaminder, native king, nabab, of whom most of them surrendered to European power and obeyed their words. Shibaji Bandopadhyay in his “Bangla Shishu Sahityer Choto Meyera” has opined about these rajas that the motherland is suffering only for the ignorance of biased king; if children of land show no interest, smile cannot come out on the face of mother ‘Duorani’ who has become speechless for subjugation. The rajputras(prince) saved the rajkanyas(princess) as well as the nation by throwing dust in the eyes of opponents, demons. Similarly the indomitable children of Bangla cum mother India opened various secret councils like Jugantor Dol, Anushilon Samiti etc. and adapted many trickeries to beat the colonial power. These samitis were depot of that time for physical training, making bombs. Correspondingly Buddhu and Bhutum are disguising themselves as monkey and owl, conspiring against oppressor to trigger a successful endeavor for their native land.

The British culture of humiliation is evident on the point of color, physical size, lookings, race. Winston Churchill’s favourite journalist G.W. Steevens wrote, “By his legs you should know the Bengali.” Such nasty comments used to be passed at the then time. We can notice these reflections after the birth of Buddhu and Bhutum. They had firstly rejected by their father as they did not have the bright countenance which other sons got. They were thought to be ‘other’ which is obvious in colonialism. To explain colonialism in Postcolonial Literature: An Introduction, P.K. Nayar said:

Colonialism can thus be seen as a method of discovering, creating, and reinforcing difference. What is interesting is that while colonialism posited and worked from a principle of difference of the whites from the non-whites, it consistently treated all non-Europeans as similar. [...] (p.6)

In these fairy tales to become rajputra, one has to have moon like countenance, bright color, good physique. British thought scattered nets throughout whole society. Though Dakhinranjan Mitra Majumdar ventured to retain back those Bengali culture, thoughts which are absolutely of its own, he could not be able to forsake from those imposed cultures which were infectious indeed well and truly.

CONCLUSION:

In the words of John Locke ‘mind is a tabula rasa’, as initial resemblance of mind is ‘white paper, void of all characters’. Likewise children’s mind is a white page to write. These stories are to be read by them to shape their character, behave in that way as demanded by society. Deborah Cogan Thacker and Jean Webb acknowledged in *Introducing Children’s Literature*:

Although the inculcation of dominant values remains within the discourses which surround children’s literature as an educational and moral tool. (p.16)

On profound level Indians were like the mind of children, they had no sense of modernization. After the partition of Bengal, the British forms of etiquette, use of English above all English cultures were stepping their footsteps swiftly in Bengal as well as Indian society. Fairy tales usually end with positive vibes after many hardships. Britishers perhaps have taken their leave of from India physically but have the Indians been able to exempt themselves in the aftermath of colonial period? Needless to say, a secret apparition of English tradition does still exist here in our lifestyle, societal structures. However the sense of nationalism is intense among these tales in rajputras’ (princes) loyalty, devotion towards their own nation is prior than anything else and thereabout setting up their own rules. To enhance the love for nation, frame the tolerance for others,

set up the sovereignty the children are trained from their base level by going through such tales. Such stories make children's acquaintance with rural pictures of Bengal in using of spinning wheels, cattle grazing, making cow dung cakes etc.. The writer of Thakumar Jhuli is dexterous indeed in depicting the folk beliefs when readers are made to believe the children can be born out of eating some barks, root of tress. Children are learnt to differentiate two characters—'Gopal' and 'Rakhal' by their activities. Their characters are so skillfully painted that it is not an arduous task to understand society need both 'Rakhal' & 'Gopal'. Without any dichotomy no qualitative value is felt. They both have intelligence, reasoning ability but they are using these abilities in two different ways. If 'Rakhal' utilizes his qualities for the well being of public interest, he would have been categorized as Gopal. Children are being taught to engage themselves for the beneficial of humans, to have constructive thoughts, conscience, to become logical, rational. The colonizers, being 'white', neglected Indians whom they regarded ignorant, uneducated for being 'black'. So they were deprived of conducting any administrative works instead they were allowed to become the slave of British Govt. only. Children can easily cope up with the power of these 'black' native people to bring freedom. It is not a matter of color "White" or "Black" rather it is good will of one's oneself and efforts to achieve the unattainable, fabricate paths of life smoothly.

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Predominance of Chandri in the novel Samskara

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Abstract: *Samskara* is a novel by U.R. Anantha Murthy, translated into English from Kannada by A.K. Ramanujan, about the people in Agrahara, mainly of Brahmin caste, contemplating about the last rites of a dead man of Brahmin caste but who breached his caste limits during his life time. The paper will focus on predominance of Chandri in the novel. We find the domination of Chandri throughout the novel. Naranappa, the reprobate Brahmin, has brought her from Kundapura a low caste girl and kept her like a queen. She lived with Naranappa without any hesitation, served his friends also, had different relation with Praneshacharya and finally able to cremate the dead body with the help of a Muslim fish merchant. Though she has spent many years with the Brahmin Naranappa, Brahminism never restrict her in any way. She combines the two opponents Praneshacharya and Naranappa, started her life as the lover with one and ended with giving love to another by the virtue of her profession. She presents herself more mature vision than anyone in the Agrahara.

Key words: *Kannada, Agrahara, Contemplating, breached, Reprobate, Brahmin, Opponents, Profession.*

INTRODUCTION:

Samskara: A Rite for a Dead Man by U R Anantha Murthy, translated into English from Kannada by A.K. Ramanujan, is a classic of modern Indian Literature, a novel about ritual, religion and Brahminical themes and myths. The novel is contemplating about the last rites of a dead man of Brahmin caste Naranappa but who breached his caste limits during his life time. We find here interface between tradition and modernity symbolically Praneshacharya and Naranappa. The two important characters of the novel Praneshacharya, the great ascetic, Crest-Jewel of Vedic Learning, symbol of rich tradition and Naranappa adherent to modernity are opponent to each other. Chandri the predominant character of the novel, being beautiful, enjoyed life with Naranappa for ten years. The dominance of Chandri and other women characters in the novel is remarkable. She had such maturity of mind that no character can beat. She took good decision and always helped the friends of Naranappa. Praneshacharya told her to inform the villagers about their relationship but she never told that. Till the end of the novel we find the influence and dominance of the character in the novel.

The novel *Samskara* opened with the death of Naranappa in Durvasapura Agrahara who is an anti-brahminical Brahmin and lived his life challenging the ways and beliefs of Agrahara. Chandri informed the death of Naranappa to Acharya. People of Agrahara had meeting to cremate the body but nobody is ready to come forward that he is always against the law of Agrahara. They started to discuss it was better if we have excommunicated him, now nobody is ready to touch the dead body. How he mixed with Muslims and his non Brahminical behaviour made the people hate him very much. There was a problem of money for funeral function, who has to pay, but the way Chandri behaved, was very surprising to all Brahmins. She stood there in distance to respect Acharya

having sari-end over her head. She put all her jewels before them and asked them to use that for the expenses of the funeral of Naranappa.

Suddenly Chandri did something that stunned the Brahmans. She moved forward to stand in the front courtyard. They couldn't believe their own eyes: Chandri loosened her four-strand gold chain, her thick bracelet, her bangles, and placed them all in a heap before Praneshacharya. She mumbled something about all this jewellery being there for the expenses of the rite, and went back to stand in her place. (Sams.10)

This shows that she was there with Naranappa even after his death, she had all the ways that she could have gone without intimating the death of Naranappa. She can get the whole property but she was a great human being responded in a different way that she dominated the whole scene with her kind nature, putting all her jewels in front of them, where other women calculated the value of gold and men bowed their heads, unable to control their temptation of gold. But Praneshacharya returned all jewels to her informing that there is no Naranappa to help her future. This is really surprising behaviour of woman to sacrifice her life to such a man.

Chandri was really a good human being she never tried to cheat anyone. Durgabhatta appreciated the taste of Naranappa that he chose such beautiful lady and compares her to Matsyagandhi. Shripati makes comment on her beauty to his friends. She had a great devotion to Naranappa serving him much more devotedly than a wedded wife. She served Naranappa and his friends without any complaint. Many times, they used to drink and maintain unhygienic condition but she cleaned everything and looked after them well. She prepared vegetarian food for them to their taste. Naranappa keeps her like a queen and she has not taken advantage of her position. She behaves more like a good wife than a mistress. This is really touched to Naranappa so he had genuine relation and attachment to Chandri.

When people of Agrahara tied up with their tradition they stopped eating food until the body is to be cremated but Chandri did not have the practice of fasting and so she couldn't control her hunger. She got up and walked through the backyard to the plantain grove. She plucked a bunch of bananas, ate them and went to the stream to drink water. Then she feared to go back to home and see the dead body of Naranappa. She spent happy life with him, never slept outside the home in these ten years but now she was sleeping in the veranda of Acharya's house. She is very flexible in her nature and adjust with time.

Praneshacharya very kind hearted man, remembered Chandri that she was sleeping in the veranda without mat, he gave her mat and pillow to sleep. He tried his best to help her but even he was helpless in cremating the Naranappa's body. Chandri also thought that this is all because of her, that hurt her to think so. She had very natural behaviour to everything. Her hand had peeled the plantains and put them in her mouth. These things didn't apply to her, she consoled herself.

Chandri followed Acharya to Maruti Temple, while coming back she was found by him. He was grown lean without food. She overflowed with compassion, she wanted to hold his feet and offer him her devotion. This is because of her Acharya was suffering. She bent before him and wept. Acharya, full of compassion, bewildered himself by the tight hold of her and bent forward to bless her. Both in their uncontrolled desire lost in themselves. She was afraid that Praneshacharya might scold her, despise her. there was also a hope in her that his touch might bear fruit in her body.

Chandri belongs to low caste, born in prostitute family, but she has very kind attitude. In the words of Praneshacharya, "Why did Chandri spoil everything with her good intentions". (Sams. 11) This is very difficult to face such a lady who is neither proud nor humble about her position. Now she has only desire of proper cremation of Naranappa's body, without that how could she rest.

But no sin will ever rub off on her. Born to a family of prostitutes, she was an exception to all rules. She was ever auspicious, daily wedded, the one without widowhood. How can sin defile a running river? It's good for drinking when a man's thirsty, it's good for a wash when a man's filthy, and it is good for bathing the God's images with: it says Yes to everything, never a No. Like her. Doesn't dry up, doesn't tire. (Sams. 39)

Here we find Chandri very pure river like Tunga, always flowing, very fresh, feeding with care without any tiredness or dryness. She lived ten years with Naranappa very happily but the only sad thing is that her long life has not borne any fruit to her. She lived there in Agrahara with brahmin people but Brahminism never influenced that lady. She was out of those restrictions and their tradition. Even that Naranappa died of plague that never touched her. She has admiration towards Acharya. She tried to keep the dignity of Acharya and never told what happened between Acharya and herself. She would like to have a child from Acharya and remembering her mother's words sitting at Maruti temple imagined about the child to get child from such great person.

Ten years she'd lived with Naranappa, she still hadn't had a child, if she had borne a son, he could have become a great musician, if a daughter, she could have taught her to dance, classical style. she had got everything, yet had nothing. she sat there looking at the little birds what whirled and perched on the trees. (Sams. 47)

This is very clear that Chandri dominates here what actually she imagined about the relation with Acharya became true. She fulfilled the controlled desire of Acharya and there was nothing to cheat him. Praneshacharya confused many times that Chandri has a realistic character embodying completeness that Acharya failed to achieve. She has all the good qualities, many brahmins hated her but she never hated them. Even Naranappa behaved very roughly with Acharya that she never liked. She has such attitude, people gradually stopped commenting on her.

Chandri symbolizes domination, free exercise of desire and a kind of sense which is not only common but more practical according to the nature of world. She represents a woman who is very much conscious of her identity and for that she has the capacity to exert it in a way that is not possible for Brahmin wives. She was very natural in her pleasure. She sacrificed her life to Naranappa and did not want to earn money and property. She showed the great maturity by serving the people. She changed many things with her different character. If we look into the novel there was no single thought or event where she failed.

To cremate the body of Naranappa after her return to the house, having sexual relation with Acharya, took very strong decision for the cremation. She did not want to trouble Praneshacharya anymore for this. Being a woman took courage and entered into the room, on reaching Naranappa's place.

Her groping hand felt the open door. 'Ayyo O God, hope no fox or dog has entered the house and done things to the body. She felt distressed, forgot her fears, went in swiftly ... and lit the lantern. A horrid stench. Dead rotting rats. She was grief-stricken that she'd left the body orphaned, unprotected, the body of the man who'd antagonised the whole agrahara for her sake. (Sams. 61)

Love is the only prime motive of Chandri who is waiting for cremation of Naranappa's body. She had every chance to leave that place without informing those brahmins of Agrahara. Maybe she is a prostitute but she had good human relation with him. The mind-set of Chandri was different that She had the pain of the death of Naranappa but there was no feeling of becoming a widow. Her will power shows that she can live with or without anybody. The matured response of Chandri to everything is surprising to all, particularly Acharya who tried to achieve such status but unfulfilled.

Chandri took strong decisions that helped her lot. People of Agrahara were in helpless position because how to cremate the body that they have restrictions. She was free to do anything and when she saw the dead body of Naranappa she thought that it's not my lover, just a dead body, a carcass. That has to be cremated. Acharya and other brahmins did not able to think and cremate that body. There was great confusion, no answer to that, taken journey to find solution but failed. The words are very clear that it is just a dead body.

Chandri came out without a word. what was she going to do? Only one thought burned clear: it's rotting there, that thing, it is stinking there, its belly swollen. That's not her lover,

Naranappa. It's neither Brahmin nor Shudra. A carcass. A stinking rotting carcass. (Sams. 61)

She found very simple answer just to cremate the body. Praneshacharya used all his brain, his wisdom, met learned people and asked the God Maruti and there was no result. All the brahmins led the life without food and lost their life, unable to judge the situation, left the village and lost their shelter. She proved the strong mindset and her immunity that the plague never did any harm to her. Chandri with her simple common-sense tried in her own way and was successful.

She walked straight to the Muslim section. She offered them money. She went to Ahmad Bari, the fish merchant, who got help from Naranappa to buy oxen. he came to help Chandri with his bullock cart, loaded the dead body and the fire wood into it. came to cremation ground and burnt the dead body in the dark night. (Sams. 61)

Chandri wept and came back to home collected few saris, bundled up the cash, and the gold ornaments and came out from the house, controlled her desire to meet Acharya and touch his feet, she went back to Kundapura. This is the last scene where she appeared in the novel. After this we find impact of her character on Praneshacharya who want to lead his remaining life with her. He felt the absence of Chandri even at the end of the novel.

Praneshacharya is now in his confused mind that the simple decision of cremating the body dragged him into the great depth that he cannot come back and move forward also. What actually he learnt and practiced wasted away, but Chandri stood there without small change in her attitude. She was more like a great saint in her allegorical way of life. Acharya having all the great knowledge made effort to choose the way of his life.

But if I don't tell the Agrahara brahmins, if Naranappa's body is not properly cremated, I cannot escape fear. If I decide to live with Chandri without telling anyone, the decision is not complete, not fearless. I must come now to a final decision. all things indirect must become direct. But it is agony either way. (Sams. 113)

Praneshacharya waited, anxious and expectant at the end of the novel. Chandri's influence was there in her absence and the domination continues. Her characterisation is especially disappointing because it cannot be argued into a viable materialist subjectivity of empowerment for women. Though Chandri is reasonably happy and fairly well able to take care of herself, neither her good cheer nor her initiative translates into an enabling proposition for women in general. One reason for this is that Chandri is not woman-identified.

CONCLUSION:

Thus, we find Chandri's predominance throughout the novel *Samskara*. As character she played a very vital role to transform the personality Praneshacharya. What actually he wanted to achieve in his life, she achieved very easily. There is interface between tradition and modernity, Chandri is a symbol of modernity never affected by the tradition of Agrahara, where she lived for ten years. She changed many events as per her way of life, not changed herself. Where Acharya tried his best to maintain his dignity of the tradition. She made influence on the whole novel starting from giving information of the death of Naranappa, sleeping at the veranda without the mat, ready to give all her jewels for cremation, to have food when brahmins are on fasting, to add her relation with Praneshacharya, to enter into Naranappa's room where he was rotting, to meet Muslim person for cremation of the body, her desire to have a child from Acharya, her decision to leave Agrahara to Kundapura without knowing about the future and so on. All these events in her life not so easy to a woman to face but she took everything in positive way. She is the only character who is untouched and not suffered by the situation. People die of hunger and plague but she overcome by all the miseries and dominated every time.

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**Rohinton Mistry's "A Fine Balance": A Realistic Picture of Caste
Oppression in the Rural India**

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Abstract: *The present abstract proposes to analyse the menace of caste oppression in the rural India in the light of Rohinton Mistry's novel, "A Fine Balance" (1995). For the post-modern readers, the issue of caste oppression might be obsolete, but it conceptualizes Mistry's understanding of Literature as a social discourse as it reflects the author's concerns for the marginalised. The chapter "In a Village by a River" in "A Fine Balance" is a realistic picture of caste oppression in the rural India, exposing atrocity, violence, killings and rape being perpetrated by the upper caste against the Chamaar community, and thus relegating them to the periphery of social hierarchy to suffer eternally. The present abstract focuses on the past story of two of the principal characters, Om and Ishvar of how their forefathers have been immolated by the upper caste Thakur out of caste jealousy. Mistry's blend of realism with the tragic tale of Om and Ishvar (Chamaar-cum-tailors) raises an issue of social equality in a country which claims to be democratic constitutionally. The traumatic experience of Chamaar caste shown in the novel clearly confirms the fact that the practice of caste system still exists in India, and Mistry's "A Fine Balance" is an artistic resilience by the marginalised against the tyranny of the upper caste.*

Key words: *Caste Oppression, Marginalised, Realism, Social Discourse.*

1. INTRODUCTION:

Through the chapter, "In a Village by a River", Mistry shows the horrible practices of caste oppression in the rural India. The narrative wheels back to the pre-independent India in a village of Chamaar Caste where the forefathers of Omprakash and Ishvar Darji used to be lived. The story of Omprakash and Ishvar becoming tailors from leather workers is deep rooted in a village where the upper-castes dominate the lower-castes in the most inhuman manner. The atrocity, brutality and violence perpetrated by the upper-caste takes us back to the ancient time of feudal system of India where the untouchables were treated like worse than animals. In fact, the story of the forefathers of Om and Ishvar Darji reminds us of the laws of "Manu Smriti", a radical Brahminical text, which justifies the caste oppression as natural and religious: "God said the duty of a Shudra is to serve the upper varnas faithfully with devotion and without grumbling." (qutd. In Manu 1-91)¹

1.1 In a Village by a River: A Realistic Picture of Caste Oppression

The story unfolds the pathetic condition of Chamaar caste in a village during the pre-independent India. Chamaar caste used to be one of the peripheral rungs in the social ladder of caste system. As the story begins, we are introduced to Dukhi Mochi in his childhood. Dukhi is the father of Ishvar and Narayan and grandfather of Omprakash. The story revolves around the fatal experience of Dukhi born in a Chamaar community. He sends his two sons, Ishvar and Narayan, to his muslim friend Ashraf to be apprenticed as a tailor. The decision to change the vocation of Chamaar

community was not so easy and safe for Dukhi as he had to face the repercussions' of the upper-castes, especially by Thakurs and Brahmins of his village for breaking the 'social law' of the world. This is how the apprehensions have been expressed by his fellows: " 'Dukhi Mochi has gone mad,' 'With wide-open eyes he is bringing destruction upon his household.' someone had dared to break the timeless chain of caste, retribution was bound to be swift (Mistry, 95)²."

The aforementioned description shows how the caste system in India has paralysed the progressive humanity where a person's vocation is preordained by his/her birth. Dukhi has learnt all the lessons of social reality through the discussion of his father when he was five. This is how the caste servility has injected in his psyche:

"Dukhi Mochi's decision to turn his sons into tailors was indeed courageous, considering that the prime of his own life had been spent in obedient compliance with the traditions of the caste system. Like his forefathers before him, he had accepted from childhood the occupation preordained for his present incarnation (Mistry, 95)³."

Dukhi does not want his sons to live with the traditions of the caste system. So he decides to turn them into tailors. However, Mistry continues to remind the readers about the caste exploitation in the rural India through the experience of Dukhi Chamaar. Those who are born in an age of computer and technology, the description of Caste oppression might seem obsolete for them. But, if we analyse the history of Dalit politics in India, the story of Dukhi Chamaar and his family provides a reasonable background to the emergence of this political force. Mistry shows that how a person born in a Chamaar caste needs no schooling to behave in the society:

"Besides tanning and leather-working, Dukhi learned what it was to be a Chamaar, an untouchable in village society. No special instruction was necessary for this part of his education. Like the filth of dead animals which covered him and his father as they worked, the ethos of caste system was smeared everywhere. And if that was not enough, the talk of adults, the conversations between his mother and father, filled the gaps in his knowledge of the world (Mistry, 96)⁴."

Mistry continues to describe the graphic picture of caste exploitation to his modern readers so that they could sense the predicament of Om and Ishvar *Darji* later on in the novel. We have a collage of how the lower-caste is being exploited and oppressed and thus being relegated to the periphery of social ladder:

" 'Dosu got a whipping for getting too close to the well. He never learns (Mistry, 96)⁵ ' "

" ' And you won't for many more. She must be hiding in her hut. She refused to go to the field with zamindar's son, so they shaved her head and walked her naked through the square (97)⁶ '."

The aforementioned description shows how the upper-caste brutally humiliated the lower-caste in the society. Even now, we hear such crimes against Dalit woman in India which clearly raises a question mark on us as a progressive society. The caste oppression still exists in India, though its modus operandi has been slightly changed. Off and on, the country is stirred by this inhuman practice, and leaves us think whether we deserve a human status in the chain of social ladder.

Dukhi has internalised all the imaginary and real offences prohibited for the Chamaar caste in the society: "he mastered a full catalogue of the real and imaginary crimes a low-caste person could commit, and the corresponding punishments were engraved upon his memory. By the time he enter his teens, he had acquired all the knowledge he would need to perceive that invisible line of caste he could never cross, to survive in the village like his ancestors, with humiliation and forbearance as his constant companions (Mistry, 97)⁷."

1.2 Issue of Rape with a Dalit woman

As the time passes, Dukhi got married with Roopa. They became parent of two sons – Ishvar and Narayan. In order to feed the children well, Roopa pays a nocturnal visit to the orchard of the upper-caste where she is raped forcefully. Being caught by the night guard, she pleads him to let her go. But, he bargains with her. At his bargaining, she says: " 'I don't have anything. That's why I came here in the night, for the sake of my child (Mistry, 98)⁸ '."

orchard takes advantage of her helplessness and compels her to undress the clothes: “He led her cringing to the cot and ripped open her top three buttons. She crossed her arms in front. He pulled them down and buried his mouth in her breasts, laughing softly as she tried to squirm away (Mistry, 99)⁹.” She is raped silently. Her helplessness becomes the opportunity for the man at guard.

Mistry, through this rape scene of Roopa, presents us a hidden reality of society where the Dalit women are being sexually assaulted and raped for their caste identity. Another incident of Caste oppression we witness when Isvar and Narayan dares to enter the school and touches the books and chalks of the children of the upper-caste out of curiosity. Being caught by the masterji, they are beaten badly for ‘defiling the tools of learning and knowledge’ (Mistry, 110)¹⁰. When Dukhi sees the red mark on the buttock of his children, his heart comes out of pain. So he decides to demand justice from Pandit Lalluram. Pandit Lalluram enjoyed a great respect among the neighbourhood as he is known to promote communal harmony with the words of his wisdom. In fact, Pandit Lalluram is factional character who justifies the laws of “Manu Smriti”. According to him, one should not cross the barriers of caste. When Dukhi relates the school incident to him, the Pandit hypocritically sympathises him by sermonising him the lessons of “Manu Smriti”:

“ ‘Dukhi Mochi, you are a good, hardworking man. I have known you for a long time. You always try to do your duty, don’t you, according to your caste?..... Which is wise, for it is the path to happiness. Otherwise, there would be chaos in the universe. You understand there are four varnas in society: Brahmin, Kshatriys, Vaishya, and Shudra. Each of us belong to one of these four varnas, and they cannot mix. Correct? (Mistry, 113)¹¹”

He goes on to justify the teacher’s beating to Dukhi’s sons in the light of Hindu’s scriptures:

“ ‘Your children entered the classroom. They polluted the place. They touched instruments of learning. They defiled slates and chalks, which upper-caste children would touch. You are lucky there wasn’t a holy book like the Bhagavad Gita in that cupboard, no sacred texts. Or the punishment would have been more final (Mistry, 113-14)¹².’ ”

Mistry, through this passage, highlights the extreme practices of caste oppression in Hinduism. The learned Pandit cleverly dissuades Dukhi’s argument that he has been victimised by the upper-caste. He is made to believe that the punishment is natural and proportionate according to the ‘crimes’ committed by his sons. This is the dark reality of caste system in Hindu society where a low-born child is devoid of primary education on the basis of his caste. The untouchability has fragmented human society into pieces where human values are on periphery.

1.4 Changing a profession for the Lower Caste: Challenges and Repercussions

Dukhi now decides to send his sons to his friend Ashraf to be apprenticed as tailors. Ashraf runs a shop named Muzaffar Tailoring Company in a small town. He promises to teach Ishvar and Narayan the sewing skills out of friendship with Dukhi. Mistry, through the character of Ashraf, a muslim tailor, shows a universal brotherhood across the two opposite communities in India. Ashraf cares for Ishvar and Narayan just like his own children. Ishvar and Narayan also reciprocate the filial love for Ashraf Chacha. This is how Dukhi prepares his sons in advance for their new journey of life:

“ ‘Ashraf Chacha is going to turn you into tailors like himself. From now on, you are not cobblers – if someone asks your name, don’t say Ishvar Mochi and Narayan Mochi. From now on you are Ishvar Darji and Narayan Darji (Mistry, 115)¹³.’ ”

The change of title from Mochi to Darji is a paradigm shift in the life of Chamaar community. ‘Tailoring’ is thus a metaphor that promises to uplift the social status of Ishvar and Narayan Mochi. Mistry, through the character of Ashraf, subtly hints at the hypocrisy of the political parties who falsely claim to eliminate the caste system from India. The Chamaar boys uplift their social status by learning tailoring skills from a radically opposite community. The amount of love, affection and care Ishvar and Narayan receive from his father’s friend Ashraf fills their heart with a sense of gratitude for him. The men from their own community such as the Thakurs and Brahmins consider them untouchables and exploit them to a great extent, but a man from Muslim community embraces

them with an open heart. This is how humanity exists in the world across the barriers of caste and religion. Moreover, it is a matter of great pride for Dukhi that he has succeeded in breaking the timeless chain of caste system by turning his sons from Mochi to Tailor. But, he has to pay a big price for breaking the established social order:

“In the old days, punishment for stepping outside one’s caste would have been death. Dukhi was spared his life, but it became a very hard life. He was allowed no more carcasses, and had to travel long distances to find work (Mistry, 118) ¹⁴.”

Roopa, the wife of Dukhi, expresses her frustration in these words: “ ‘No work, no food, no sons. What crimes have I committed to be punished like this? My life has become a permanent shadow (Mistry, 119) ¹⁵.’ ” A radical change needs a sacrifice by one generation to let the coming ones live with dignity and modesty. Dukhi and his wife Roopa are suffering for the bright future of their sons. However, both the parents forget their sufferings soon when Ishvar and Narayan present them with a vest and a *choli*, made with their own hands. The happiness of Dukhi and Roopa leaps no bounds as they are very proud of their sons’ tailoring skills.

As the story progresses, Narayan sets his shop in the village where Ishvar stays with Ashraf’s family to assist him. But, Narayan, the Chamaar-turned-tailor, has to face tough challenges in his village on the caste line. The upper-caste keeps taunting him with casteist remarks: “ ‘There is a dead cow waiting for you, (Mistry, 135) ¹⁶’ ” Such remarks show the regressive mindset of the upper-caste people who cannot see a single low-caste person doing well in his life. Moreover, Narayan is not satisfied with upgrading his vocation from tanning to tailoring. He now raises an issue of social equality. His discussion with his father reveals his progressive mind. Besides it, he does not want to bear the caste oppression for so long. Being devoid by the upper-caste to use his franchise, he feels defeated. He wants to exercise his own right to vote. Thakur Dharamsi, who takes the charge of electorate process, represents the malpractices in Indian election. Mistry realistically describes how the malpractices are performed during electorate process. The untouchables are asked to put their thumbprints over the register, but not given their ballot papers. The ballot papers are further filled by the landlord’s men. This is how democracy is mocked at by the powerful people in India. The political parties hire them to capture the booth for them where they think they are losing. This is a common practice since the Independence and the real beauty of democracy is raped by handful of few people.

Narayan feels cheated and angry over the landlord’s men for not using his ballot paper. He says to his father that he is going to exercise his vote in the next election without realising the sinister outcome from the opposite side. In the next election, he refuses to mark his finger print on the register and demands for his ballot paper: “ ‘We will go as soon as we mark our ballots,.....It is our right (Mistry, 145) ¹⁷.’ ” Hearing such words from Narayan, Thakur Dharamsi gives instruction to his men to hold him and the other two as captive and take him to his farm. This is how the Thakur’s men end the promising life of Narayan:

“In the evening, after the ballot boxes were taken away, burning coals were held to the three men’s genitals, then stuffed into their mouths. Their screams were heard through the village until their lips and tongues melted away. The still, silent bodies were taken down from the tree. When they began to stir, the ropes were transferred from their ankles to their necks, and the three were hanged. The bodies were displayed in the village square (Mistry, 146) ¹⁸.”

Such atrocity and brutal killings reflect the extremity of the upper-caste people in the rural India. The death of Narayan is an unbearable sight for common humanity. The amount of suffering and torture he receives from the Thakur’s men before death raises a question on the civilized society in India. Mistry, through this brutal killing, exposes the ugly reality of caste oppression in India. There is a constitution that promises to safeguard the rights of its citizen, but still the powerful people get rid of their crimes. The death of Narayan does not satiate the ire of Thakur Dharamsi. He holds his family member’s captive and displays the naked, mutilated and burnt dead body of Narayan to them just to show his superiority. Soon, all his remaining family members are immolated:

“Dukhi, Roopa, Radha, and the daughters were bound and dragged into the main room.....A long howl broke from Radha. But the sound of grief soon mingled with the family’s death agony; the house was set alight. The first flames licked at the bound flesh. The dry winds, furiously fanning the fire, showed the only spark of mercy during this night. The blaze swiftly enfolded all six of them (Mistry, 147) ¹⁹.”

The injustice done to Dukhi’s family shows the arrogance of Thakur Dharamsi who kills his entire family just as an act of caste revenge. Mistry showcases the fact that the injustice, violence and atrocity are inherent in the Hindu culture of caste system. Dukhi’s family is not only the victim of Thakur Dharamsi, but of the entire culture of caste system in India.

In the critical book, *Rohinton Mistry: An Introduction*, Nandini Bhautoo-Dewnarain writes: “Caste oppression and riots are evidence of the irreducible marginalization of the subaltern, the homeless, the poor, the manual workers within the geography of the city and the nation (Dewnarain, 62) ²⁰.” The story of Om and Ishvar aptly justifies the on-going suffering which they experience throughout their life on caste line. The way Narayan, the son of Dukhi Chamaar, opposes the caste hegemony of the Thakur in the village clearly substantiates the critique of Nilufer E Bharucha as she writes: “The marginals, the dispossessed and damned are given a voice here (Bharucha, 44) ²¹.”

CONCLUSION:

Rohinton Mistry, through the chapter “In a Village by a River” in “A Fine Balance”, addresses the issue of caste discrimination in the rural India. The novel echoes the social justice for the marginalised section. The tragic tale of Om and Ishvar Chammar reminds us of the fact that untouchability is like a leprosy which has rotten the social values. It has fragmented the society into binaries – periphery and centre. Mistry tries to foreground the voices of the marginalised through the story of Dukhi Chammar and his family members. However, the novel does not have a magic bullet solution for this evil practice in our society. The characters react vehemently, and they suffer for this reaction. The killing of Dukhi Chamaar and his family members by Thakur Dharamsi is a living example of the killings of caste revenge across the country, a clear violation of the Indian Article 15(1) which prohibits discrimination on the ground of religion, race, caste, sex, or place of birth.

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Marginalization of men becoming women: Transcending Gender

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Abstract : *Transgender is one of the critical terms applied to individuals whose gender expression does not align with one's assigned sex at birth. The gender identity and expression of such individuals are different to the societal expectations of gender. Society therefore views transgenders as marginalised section of society. The marginalized groups and communities of transgender experience discrimination and exclusion on account of unequal power relationships across political, social, cultural, and economic dimensions. Thus the individuals choosing the road of transition are relegated and excluded from the benefits of society. Social inequalities thus, play a significant part in marginalizing the people, who prefer to choose their true gender identity. This study is an attempt to show the marginalization faced by transgenders in the modern world, while focussing on the autobiography based on transgender rights activist Laxmi Narayan Tripathi.*

Keywords: *Transgender, Marginalization, Social inequalities, Autobiographies.*

INTRODUCTION:

Human society is a composite establishment of human role relationships. The implication of such an organizational conception is that the human beings perform and connect with one another in conformance with the role they play. The performance of their role in connection to one another is further determined by the position they occupy. The most basic standard of defining status and a corresponding role for any individual in any society has been sex. Accordingly, men have been assigned certain specific type of roles to perform and women certain other. Sometimes, the society expects both men and women to discharge some roles jointly or interchangeably.

The aspect of marginalization of the third gender is apparent in different social and cultural norms. In different cultures and societies, the adaptation of the third gender is not a recent phenomenon; it existed from the ancient time. In the hegemonic structure of the binaries of being masculine and feminine, the individuals of third gender have been marginalised due their perception of gender identity and sexual orientation.

Undoubtedly a binary interpretation of gender is still prevalent in society, the preceding three decades have observed an ultimate move towards recognising the constructedness of the gender binary and the presence of gender identities beyond this narrow remit. Now, a third gender is legally recognised as citizens in several nations, and formally identifies non- binary indicators such as gender neutral pronouns for official purposes. Simultaneously, within the binary system the power of gender binaries is being questioned, predominantly through feminist lens, which challenges the notions and prospects attached to the identity 'woman' in support of individual organization.

The expression "Transgender" is one of the critical articulations that have come into a broad application just in the previous few decades and the essence of its implications is as yet fragmentary. "Transgender" is a word that is derived from the Latin word "Trans-genre", which is a general expression applied to a variety of individuals, behaviours and groups involving predispositions to

differ from culturally conventional gender roles. Ordinarily, it demonstrates the development of individuals starting with one sexual orientation then onto the next or just alludes to individuals who move away from the gender they are assigned at birth, or individuals who navigate (*trans-*) the edges raised by their way of life to recognize and contain that sex. Numerous individuals move away from their birth-assigned gender because of a solid interior craving for another sexual orientation wherein they will have a sense of safety to live in their own space. As Susan Stryker puts it, “In any case, *it is the movement across a socially imposed boundary away from an unchosen starting place-* rather than any particular destination or mode of transition- that best characterizes the concept of ‘transgender’ (Stryker 2008 1).

In India, transgender people include *hijras/ kinnars* (eunuchs), *shiv-shaktis*, *jogappas*, *sakhi*, *jogtas*, *aradhis* etc. Transgenders fall under the LGBT group (lesbian, gay, bisexual, and transgender). In India, *hijras* are regarded with the “third gender” status, which is neither male nor female. As quoted by Saxena, in his article, “eunuchs are physiological males have a feminine gender identity, adopt feminine gender roles, and wear women’s clothing” (Saxena 2015 7). Another celebrity transgender rights activist Laxmi Narayan Tripathi says, “A hijra is neither a man nor a woman. She is feminine, but not a woman. He is masculine, a male by birth, but not a man either. A hijras male body is a trap- not just to the hijra itself who suffocates within it, but to the world in general that wrongly assumes a hijra to be a man” (Laxmi 40).

In prehistoric era, people were acquainted with the third sex and its characteristics. The third gendered people could find their place in the society and grow healthily into adulthood. In recent times, however, the society is afraid even to talk about third sex issues. Parents deny the rights of a transgender child which causes psychological stress and creates an environment of distress and fear for both parents and children. The third-gender children are abused, harassed and ostracised by others due to their ambivalent nature and identity. During adolescence, when other children are learning how to shape their world and form relationships, third-gender youths are isolated and forced to hide their ambivalent nature out of shame and fear. Alienated and confused, they are shunned by society and family at large, and are forced into self denial, often under the expression of illegal proceedings.

The most predominant factor responsible for this gross mistreatment of transgenders in modern times is that it is all being done under the banner of so-called ‘morality’ and ‘religion’. These citizens are rejected as immoral and undeserving of human rights solely on the basis of their romantic and sexual nature, which many people mistakenly consider to be merely a ‘choice’. This type of social rejection and mistreatment is due to ignorance. Not understanding the nature of the third sex, people become suspicious and fearful of their differences. This produces bigotry, which then festers into hatred and eventually violence. The disrespect and persecution of the third sex is a clear sign of the modern era of irreligion and hypocrisy described in ancient literatures. In ancient mythological literatures, these people were considered significant and prestigious part of society as they were protected, celebrated and venerated as sacred deity in varied religious practices. The fact that they are now mistreated and oppressed can be seen as an omen of bad times, and it is a poor measure of our humanity.

Marginalised Soul: Laxmi

Laxmi Narayan Tripathi a flamboyant transgender rights activist is proud of her sexuality and claims to be “a woman who can put all other women to shame”. Laxmi in her autobiography defines her great effort to describe herself and fights for the rights of the transgender community as a whole. The autobiography “Me Hijra, Me Laxmi” is a narrative of her struggle and painful experience of becoming a Hijra by choice, and her succeeding journey of conflicting against tremendous odds for the recognition of her community.

Battling emotional turmoil from very young age, her childhood was terrible; she was many times sexually assaulted by her friends and cousins. These incidents in her childhood made her transformed. She was found helpless to retaliate with the situation. She quotes, “I was routinely

molested by older cousins and their accomplices. It was as if my body did not belong to me but to them. They obviously derived a sadistic thrill from my suffering. But who would believe me if I complained” (7). These incidents shows how much helpless she was due to her sexuality and the discomfort that her body feels as if she was trapped in wrong body and it was her discomfort which made her search for her true self. The sexual assaults suffered by Laxmi transformed her, as she became secretive and incommunicative, hiding her feelings from friends and family. This made her life difficult on various fronts whether it was physical or mental breakdown, most prevalent among the young transgenders. Discrimination is seen as pervasive theme in every life of transgender. Her book explores the complexities that she faced in meeting the societal expectations, and her equation with her family, who opposed her initially but later, began supporting her, becoming comfortable with her sexuality and identity.

Laxmi’s love for dancing broke the barriers that lay in her path. She was determined to pursue her womanly dancing in patriarchal and misogynistic cultures. Her flamboyance on stage made people uncomfortable, as all could see was that, “though I was a man, my body language was that of a woman” (4). She further adds, “Dancing saved me. It was the therapy I hadn’t given up, in spite of going through turbulent times. In a way, it was my dancing, complete with my feminine movements of the waist that contributed to my being thought of as effeminate” (23). Thus, dancing was a kind of escape to fulfil her secret desires, whether it was clothing, being dressed as women or the feminine movements of her body. Having fulfilled her secret desires, she gained more confidence and acceptance to accept herself as woman. Thus, we can say that, dancing was an excuse to escape from her assigned body at birth and fulfil her unnatural desires.

Laxmi in her life was swimming against two current- one society and the other community. According to Laxmi, “Both needs to change their attitude, whereas society needs to confront its biases towards the Hijras, the Hijras themselves must be forthright” (160). This has been rightly said that, both society and Hijra community needs to change their attitude towards each other. Society will change accordingly to changing laws and Hijras need to change their old tradition and practices. For this purpose our government needs to take substantial steps to overcome the gap between these two communities.

Its common assumption about transgender people that they often live insane lives and are disoriented on account of their gender identity because of their physiology. They confront gross negligence and human rights transgression in forms of abduction, confinement, arbitrary arrests, beatings and gang-rape by various government agencies and others. There have also been complaints of sexual assault, both on physical and psychological basis, of people with homonormativity in gender expressions and mannerism. Even the crime of deliberate killing of transgenders go without legal proceedings and punishment as Laxmi narrates about her disciple Subhadra who first went missing and was later found dead. But the legal proceeding was finally closed for lack of evidence- “A Hijras death, nay murder, did not seem to matter to anyone” (57). Out of the dread of police, Laxmi found helpless even to demand the ownership of the body that “would arrive at the most unearthly hour and randomly pick anyone of us up for questioning” (57).

Laxmi was exploited as a child because of her femininity, so she decided to use exactly that- her femininity- to wreak revenge. Laxmi exploited man after man, in all awareness, with complete deliberation. She even went through all the men in her family, one by one, replacing her frustration and confusion with blind rage and pure revenge sex. Laxmi reveals:

I forced them into my bed and wielded my femininity as a weapon- I would make Them so bloody paralysed that they would submit themselves to me completely, losing all self control, all sense of propriety or decorum. Their patriarchy crushed my femininity and now it was coming back to crush them, Because these were all those ‘straight’ men with wives and children- bloody Hypocrites.

Red Lipstick 168-169.

Thus, her autobiography speaks about the early painful experiences and the positivity that surrounded her despite being a transgender later in life. It exudes hope, strength and introduces us

to the realm of Hijras beyond the realm where they are only encountered in trains and otherwise, begging to make their ends meet.

The present study explores the sexual violence of the most invisible, unheard and sexual outcaste transgender community and their resistance as a particular sexual minority through this self narrative. People commonly believe that Hijras are somehow psychologically different from normal people, not just different but damaged and deviant as well. This narrative clearly depicts the true status of hijras in the society and the prevailing rigid preconceived notions regarding their identity and conduct relative to social norms. In this way, this autobiography not only captures revolt against the rigid taboos and conventions, but also reflects the overpowering impact of prevailing postmodernist thought of celebration of differences.

Thus, it may be concluded that one needs to open one's mind to be more rational to the existential questions like 'hijra identity'. Homophobia and sexism is not the matter of genitals rather how you behave and perform in accordance to the contradictory hetero-normative framework which is just common. The study emphasize on the pressing demand for public awareness to alleviate their status and revision of the predominant inhuman attitude towards the hijras that could prove detrimental for the upliftment of society and often the violent repudiation of 'trans-people'.

To alter the heterosexist approach or bias in education, a comprehensive sex education program should be made compulsory in the school curriculum. It will cultivate a liberal outlook with regard to matters of sexuality, including orientation, identity and behaviour of all sexualities. This sensitive issue has to be dealt with flexibility and compassion so as to accommodate everyone without being gender specific or bias in the system. Dalai Lama gave beautiful definition of compassion, "Usually, our concept of compassion or love refers to the feeling of closeness and also carries a sense of pity. To be genuine, compassion must be based on respect and on the realisation that others have the right to be happy and overcome suffering" (H.H. The 14th Dalai Lama).

It is significant that we appreciate and understand the world filled with diversity among human behavioural, physical, sexual, and emotional nature. Due to diversity in the whole world, we cannot expect the existence of just one race, one gender, one colour, one sound, or one anything. The ancient scriptures thus, portray this materialistic world as a manifestation of a considerably beautiful, ideal, and everlasting spiritual world that has even more multiplicity than we can ever visualize in this diverse world. Every human being is a part of this variegatedness, and we as a part of this diverse world has our own distinctive role to play. It is therefore important to understand and accept whole heartedly the change and diverse nature of the human race with varied roles and behaviour.

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**The Effect of Phonological Awareness on the 11th Grade EFL Students' Para-linguistic
Competence in Jordan**

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Abstract: *This study aimed to investigate the effect of phonological awareness on the 11th grade EFL students' para-linguistic competence in Jordan. The sample of the study consisted of (37) 11th grade students studying at Jijin Secondary School, at First Directorate of Education of Irbid, in the second semester of the scholastic year 2019\2020. This school was purposely chosen for logistic purposes. There were two 11th grade groups: group (A) consisted of (18) students and it was chosen as a control group and group (B) consisted of (19) students and it was assigned as an experimental group. The control group was taught by the course teacher by using English Student Book 11th grade, whereas the experimental group was taught speaking activities found in the prescribed textbook with supplementary material on phonology taken from the researchers' main data presented for teaching the experimental group were taken from English Phonology by Al Hamash (1984). Both groups sat to a pre-test to decide the actual level of both groups in Para-linguistic Competence. The data were collected within 8 weeks after which students of both groups sat to a post-test to see if any change occurred, if it occurred, to what extent, and in what dimension by using proper statistical analysis. The results revealed that both groups developed their Para-linguistic Competence, but the experimental group students developed their Para-linguistic Competence more than control group. The results of the study also showed that the experimental group students developed a lot in all Para-linguistic Competence. Accordingly, phonological awareness is needed to develop students' Para-linguistic Competence since theory and practice are needed and they complete each other.*

Key words: *Phonological, awareness, para-linguistic competence, EFL.*

1. INTRODUCTION:

1.1. Background of the Study

One of the greatest methods teaching strategies is phonological awareness, which might help teachers to accomplish their class objectives and it might also help students get rid of boredom as well as they feel the language itself. Zhang (2009) refers that there are several factors influencing the pronunciation of the L2 learners. That is, the first language interference by interference of mother language, learner's age, learner's attitude and psychological environment, prior pronunciation instruction, and the insufficient language knowledge of English phonology.

Phonological awareness is defined as the ability to manipulate the individual sounds of words independent of their meaning (Foorman, 1991). The phonological awareness can be defined as the ability to deal explicitly and segmentally with sound units smaller than the syllable (Stanovich,

1993). It can also be described as the ability to attend to, identify and utilize a range of sounds within the speech stream (Gillon, 2004).

Considering such consequences, this study aims to visualize and clear the fundamental impacts of phonological awareness on the development of EFL students' para-linguistic competence performance. Moreover, both students and English teachers will be informed that this factor is supposed to facilitate the teaching and learning of EFL para-linguistic competence due to its significant role in this matter.

1.2. Statement of the Problem

The researchers have observed that some students predominately are speaking problem in English and some teachers still ignore the importance of the para-linguistic competence to decide the intended meaning in the mind or the heart of the speaker. Para-linguistic competence might also be considered difficult for EFL learners because practice has no value unless it is based on theories and rules.

More importantly, Jordanian students are generally observed to have some level of difficulty in learning English. The reason behind these difficulties might be that the learning environment and language exposure are non-authentic and shallow or limited. Therefore, the researchers believe that English should make compromise between theory and practice. Accordingly, to develop EFL students' para-linguistic competence, we need more exposure to authentic English that should be preceded by phonological awareness. What is more, some of our EFL students learn English language for nearly ten years, but they sometimes cannot speak English correctly. This might be because they may not have real opportunities to practice the language. Besides, EFL students have weakness in speaking. This might be due to the failure of conventional methods of teaching in helping students and the teacher to learn/teach this skill efficiently. Accordingly, the researchers tried to examine the effect of phonological awareness on the 11th grade EFL students' para-linguistic competence in Jordan.

The researchers believe that para-linguistic competence should be taught formally and informally, and rules should be accompanied with practice because they are one. Accordingly, this study is going to investigate the effect of phonological awareness on the 11th grade EFL students' para-linguistic competence.

1.3. Significance of the Study

- The importance of the current study arises from the fact that it investigates the effectiveness of the phonological awareness on students' para-linguistic competence that helps the hearer understand the intended meaning of what he hears.
- Curricula designers may benefit from this study, in the sense that they can add phonological exercises and rules that can lead to phonological awareness to develop EFL students' para-linguistic competence.

1.4. Purpose of the Study

Moreover, this research tries to find out whether the phonological awareness has a positive effect on EFL students' ability to speak a type of English language that is understandable to the hearer and creates a code of understanding with English native speakers.

1.5. Questions of the Study

1. Are there any significant differences between the mean scores of the experimental and control groups students' para-linguistic competence due to the teaching strategy (having phonological awareness vs. regular instruction)?

2. Are there any significant differences between the experimental group student's mastery of each para-linguistic aspect due to new experiment? These para-linguistic aspects include: intonation, pause, juncture, word stress, sentence stress, rhyme, rhythm and pronunciation.

2. Theoretical Background and Review of Related Literature :

2.1. The Importance of Phonological awareness in Developing Para-linguistic Competence

Phonological awareness is the awareness of, and the ability to manipulate the sound structure of language (Miller & Schwanenflugel, 2006). Para-linguistic feature awareness would then be the conscious capability of a language user to perceive, interpret and manipulate the prosody of a language, i.e. its temporal and melodic properties.

Kennedy and Trofimovich (2010) found a relation between the depth of explicit second language phonological awareness and second language pronunciation. Venkatagiri and Levis (2009) found a relation between participants' ability to manipulate segments accurately and comprehensibility. Consequently, strong indications exist that a relationship between L2 phonological awareness and L2 pronunciation is possible. It would be parallel that the one found for language awareness and general L2 proficiency. Although some L2 phonological awareness studies have addressed the issue; the two studies focusing on the more implicit side only measured the accurate production of the target features. Determining whether such a relationship exists seems highly important because if phonological awareness is found to be related to pronunciation, it would be the first step in determining the causality of the relation. Namely, whether in fact L2 phonological awareness is the reason behind more native-like or improved L2 pronunciation or whether the relation is reciprocal: L2 phonological awareness increases L2 pronunciation. In other words, learners with more accurate L2 pronunciation might engage more in noticing as the attained proficiency enables the relocation of attention to less salient features. Independently of the direction of the relation, if a positive relation between the two was to be found, this could have interesting theoretical and practical implications.

2.2. The Effects of Phonological awareness on Para-linguistic Competence

Namaziadost, Esfahani and Hashemifardinia (2018), on the other hand, have detected the effect of teaching phonological rules on Iranian pre-intermediate EFL learners concerning phonological rules of pronunciation. The sample consists of 50 pre-intermediate students who are studying in private language institute and are submitted to a test. The results of both groups: the experimental and control group are compared, and the experimental group have got better results than control group. Areas investigated are pronunciation rules in assimilation, elision and standard pronunciation of English. It is concluded that teaching phonological rules can improve learners' outcome, because they will be acquainted with the knowledge required to pronounce the words and sentences correctly.

In a thesis entitled "Improving English Pronunciation among Arabic EFL School-Age Students Using Minimal Pairs". Altamimi (2015) examined the effect of minimal pairs on the learners' levels and how it can be a useful device to improve their level. The total number of participants is 30 learners who study English as a foreign language. Four phases are used by the researcher to conduct the study: plan, act, observe and reflect. The uses of minimal pairs in this study are given to the learners in a test in regular times: fifteen minutes time, and four times per week over a four-week period. It discovered that Arab learners encounter difficulties in learning the fluency of native speakers. The absence of consonant cluster in Arabic language makes the process of learning English syllable structure hard for them. The best strategy in learning English to Arabic speakers is to teach them the rules and examples in different context so the learners can improve their pronunciation and phonological awareness and that is resulted in their performance.

The study of the effects of using videos on the students' para-linguistic competence is presented by Bataineh and Al-Qadi (2014) in which they investigated the effects of authentic videos on EFL learners' para-linguistic competence and presupposed the positive effect of authentic videos

on Learners' para-linguistic competence. However, two groups are selected the first group is the control one in which students are taught in the traditional way, whereas the second group is the experimental one which submitted to a course of learning on authentic videos for four months at Taibah University in KSA. The results have shown that the experimental one has got higher marks than the control group in para-linguistic aspects. Some para-linguistic features like intonation and pause are very hard for learners and the proof for that is that most of them have shown the lowest marks in juncture, intonation and pause however it is supposed that the reason is relevant to the effect of their native language. Authentic recorded materials have proved to be vital in learning and helping to develop students' perception and production of speech sounds as well as lexicon.

3. Method and Procedures:

3.1. Participants of the Study

The participants of the study consisted of 37, 11th grade students studying at Jijin Secondary School. However, they were already divided in to two sections: Section A consisted of 19 students, which was assigned as an experimental group. Section B consisted of 18 students, and it was assigned as a control group.

3.2. Design of the Study

The experiment of the study was conducted for 8 weeks during the second semester of the scholastic year 2019/2020. The participants of the study were of 37 EFL students. Both group students sat to a pre-test to assure that they were equivalent in their para-linguistic competence. They were already divided in to two groups; the first one (19 students) which was assigned as an experimental group and was taught speaking skills by having supplementary material that might lead to phonological awareness, whereas group two (18 students) which was chosen as control group was taught speaking skill using the regular instruction without using any supplementary method. The course teacher and the researchers taught the participants, and they studied the same textbook, but the only deference was that the experimental group studied supplementary material that was loaded with phonological rules. The pre-test was administered by the researchers on topics that are related to para-linguistic aspects and the post-test was administrated in the same manner. Finally, the students' scores were analyzed.

3.3. Instrument of the Study

To measure the effect of the Phonological awareness on 11th grade EFL students' para-linguistic competence, this study used one instrument: The first is a pre/post-test, which was administrate by the researchers before starting the experiment to decide the actual level of both groups in para-linguistic competence. After 8 weeks, the same test was administrated as a post- test to determine if the strategy of the phonological awareness influences 11th grade students' para-linguistic competence. To reduce the effect of subjectivity on students' scores, the average score decided by calculating the three external examiners' scores for each examinee. To be more objective in the interview test, the total score of the interview were distributed logically among the aspects of prosody (supra-segmental feature) with twenty score for each aspect. The test included questions on each metalinguistic aspect.

The para-linguistic competence test was of two parts: part one was the listening tests that tested students' comprehension of the para-linguistic aspects of English. Part two was a speaking test that tested their proper use of the para-linguistic aspects.

3.4. Procedures of the Study

This study was conducted during the second semester of the academic year 2019-2020, at Jijin Secondary School. The following procedures were followed as the researchers had the approval letter from First Directorate of Education in Irbid to conduct this study.

- Jijin Secondary School was chosen to conduct this study.
- Eleventh grade students at Jijin School were purposefully chosen for logistic purposes as participants of the study.
- The participants of the study were already divided in two groups; group one was assigned as an experimental group while group two was assigned as a control group.
- The researchers explained the nature of the study to the students.
- A pre-test was used in this study to make sure that there was no significant difference between the two groups in their mechanics of speaking.
- Students in both groups sat to para-linguistic features test at the beginning of the second semester of the academic year 2019-2020 to determine their actual level in comprehension and production of the para-linguistic aspects before starting the experiment.
- The material was taught twice a week for each group for a period of 8 weeks to practice the language.
- The experimental group studied the same syllabus used for teaching the control group accompanied with a supplementary material of phonological rules that might realize their awareness that might also develop their para-linguistic competence, whereas the control group studied regularly.
- A post-test was administrated on the experimental group and control groups after the experiment by the same researchers.
- Students' results in the tests were sent to a statistician to analyze the data according to the descriptive statistical methods (means, standard deviation, and One-Way ANOVA, Scheffe and T- test).

4. Findings of the Study:

4.1. Findings Related to the First Question

The first question was "Are there any significant differences between the mean scores of the experimental and control group students' para-linguistic competence due to the teaching strategy (phonological awareness vs. regular instruction)?"

For answering the first question, means and standard deviations of students' para-linguistic competence due to the teaching strategy (phonological awareness vs. regular instruction) was used and t-test was used to find out any significant differences between both groups of the study, as shown in table below.

Table (1): Means, Standard Deviation and T-Test Results of Teaching Strategy on Students' Post Para-linguistic Competence test

Test	GROUP	N	Mean	Std. Deviation	T	DF	Sig. (2-tailed)
POST TEST	Experimental	19	63.52	9.813	7.315	37	0.000
	Control	18	47.48	6.965			

Table 1 shows that there are statistically significant differences at ($\alpha = 0.05$) between the means of both groups students' results on the post-test in favor of the Experimental group.

4.2. Findings Related to the Second Question

The second question was "Are there any significant differences between the experimental group students' mastery of each para-linguistic aspect at ($\alpha \leq 0.05$) due to the suggested strategy of raising their phonological awareness? These para-linguistic aspects include:

intonation, pause and juncture, word stress and sentence stress, rhyme and rhythm, and pronunciation."

To answer the second question of the study, means and standard deviations of the experimental group students' para-linguistic competence were computed as presented in tables 2.

Table (2): Means and Standard Deviations of the Experimental Group Students' Para-linguistic Competence

Para-linguistic Competence	Mean	Std. Deviation
Word stress and sentence stress	14.15	3.036
Pause and juncture	12.14	2.273
Intonation	13.26	2.135
Rhyme and rhythm	12.84	2.006
Total	13.10	2.360

Table (2) shows significant differences between the experimental group students' mastery of each para-linguistic aspect. They show much progress in certain aspects such as word stress and sentence stress, pause and juncture, whereas they show little progress in the para-linguistic aspects related to intonation and rhyme and rhythm, to find out whether there are statistically significant differences in these means, One-Way ANOVA was conducted, and the results are shown in table (3).

Table (3) One way ANOVA results of students' responses of the experimental group students' para-linguistic competence

	Sum of Squares	DF	Mean Square	F	Sig.
Between Groups	21.351	4	5.337		
Within Groups	541.411	100	5.414	0.942	0.448
Total	562.762	104			

Table (3) shows there are no statistically significant differences at ($\alpha = 0.05$) between the means of the experimental group students' para-linguistic competence.

4.3. Summary of the findings

After analyzing and interpreting the results of the instrument (having the listening and speaking test), the researchers would like to summarize the results of the study. Phonological awareness strategy can be regarded as effective for developing 11th grade students' para-linguistic competence. Finally, the experimental group students' performance was better than the control group in the para-linguistic competence because of phonological awareness.

5. Discussion, Conclusion and Recommendation

5.1 Discussions of the Results of the First Question

The first question of the study investigated if there are any statistically significant differences between the mean scores of the experimental and control group students' para-linguistic competence due to the strategy of using phonological awareness. The findings of the study revealed that the phonological awareness was an effective way to develop the EFL students' para-linguistic competence.

The experimental group students' scores in the post-test were higher than those of the control group. Accordingly, the hypothesis of the study, which reads, " There are no statistically significant differences between the mean scores of the experimental and control group students' para-linguistic competence at $\alpha < 0.05$ due to the teaching strategy (phonological rules vs. regular instruction) was rejected.

5.2 Discussion of the Results of the Second Question

The second question of the study tried to determine if there are differences between the experimental group students' mastery of each para-linguistic aspect due to the suggested strategy of having phonological awareness. These para-linguistic aspects include: intonation, pause and juncture, word stress and sentence stress, rhyme and rhythm. After interpreting and analyzing the raw scores, the researchers found out that the experimental group students have developed a lot in all para-linguistic aspects, but they have developed in certain aspects more than others.

5.3 Conclusion

It might be concluded that phonological awareness is very important in teaching para-linguistic competence. The study findings, from theoretical and imperial points of view suggested that phonological awareness strategy had a positive effect enhancing and developing the EFL students', para-linguistic competence.

The following conclusion might be taken from this study

- Phonological awareness was a beneficial strategy for teaching and learning para-linguistic competence.
- Phonological awareness should be used in teaching the aspects of the para-linguistic competence.

5.4 Recommendations

Curricula designers should build curricula in a way that encourages using the phonological awareness strategy in language teaching. More studies should be conducted on the effect of phonological awareness on language competencies, language skills, and mechanics. They should apply this strategy on other language skills.

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Elements of Chance in Paul Auster's Fiction

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Abstract: *Chance is a crucial factor in our everyday lives since we are unsure about occurrences that might influence our health, economic stability or personal connections. It is therefore not surprising that chance has a profound effect on the human life — as deeply as one's views, beliefs and other things, which are essential to one's plans. In our life, major turning points appear to be ruled by fortuitous circumstances and random meetings. "Chance is part of our reality: we are continually shaped by the forces of coincidence, the unexpected occurs with almost numbing regularity in all our lives" (1). Auster addresses the enigmatic parts of our contemporary existence, such as the unpredictable, fate's twists and turns, chance, and coincidence, by expressing this. All of these ideas appear in Paul Auster's books, which emphasise the unpredictability of our lives and the hypothetical restless centre around which life revolves. Auster's style serves the narrative of weird and unexplained events, peculiar relationships, and allegedly accidental incidents that reveal tragic patterns. In this work, I will investigate chance as a key conception in Paul Auster's novels, in how far he uses this topic as a source in the field of philosophical and metaphysical territory to study the nature of the universe. In order to analyse chance in Auster's works, I will keep track of where it appears in his stories. Among the primary fictional works reviewed are The Music of Chance and City of Glass, as well as a few others that are referenced briefly.*

Key Words: *chance, coincidence, Paul Auster, postmodernism.*

Paul Auster on Chance

The author made some thoughts on the nature of chance and coincidence in The Invention of Solitude as part of his recital books. Coincidence he describes as "to fall on with; to occupy the same place in space or time" (162). He gave an example of this concept in one section.

During the war, M.'s father had hidden out from the Nazis for several months in a Paris chambre de bonne. Eventually, he managed to escape, made his way to America, and began a new life. Years passed, more than twenty years. M. Had been born, had grown up, and was now going off to study in Paris. Once there, when he was about to give up in despair, he found a small room. Immediately upon moving in, he wrote a letter to his father to tell him the good news. A week or so later he received a reply. Your address, wrote M.'s father, that is the same building I hid out in during the war. He then went on to describe the details of the room. It turned out to be the same room his son had rented. (80)

Auster regards these ambiguous circumstances as coincidences to some extent bereft of rational explanations. As he perceives it, not only can one method of looking at it, but a number of perspectives seem to take account of occurrences like chance, destiny, chaos or unpredictability. They all believe that the logic or rationale our lives can sometimes not be described, but instead display a rather incoherent and disconnectful nature. "Things like that come to me all the time," (Art 270) Auster comments.

Chance and coincidences is an element of the meaningless randomness of our life, but he also considers the world to be something inside a "mystery." A coincidence is a brief flash of the mystery showing its ordinarily hidden face: Reality [is] a Chinese box, and infinite series of containers within containers" (The Invention of Solitude, p.117).

He states in The Art of Hunger "the world is filled with strange events. Reality is great deal more mysterious than we ever give it credit for" (13)

Chance in Paul Auster's Fiction

The aim in the works of Paul Auster is to portray today the turmoil and the fragmented reality. In an interview as Beckett says:

"What I am saying here does not mean that there will henceforth be no form in art. It only means that there will be a new form and that this form will be of such a type that it admits the chaos and does not try to say that the chaos is really something else [...] To find a new form that accommodates the mess, that is the task of the artist now." (16)

Auster's works seek to merge the world's turmoil into his narrative beyond explanation. There is the allusive fate and the notion that human life is absolutely conditional on narrative speed. This is why, in the event of Auster catastrophes, fatalities always give up life and how an invention's isolated place produces improbable narrative. Chance to reflect the functions of living experience for the goal of stormy truth. It functions to reflect the prior experience of Auster.

"Auster frequently employs sequences from his life experiences. It is something that entails plausibility and sincerity. When he writes about such events he draws upon a certain conviction and in this way he transcends the borderline between fiction and reality. This is the area that he seems intent to animate" (20)

Quinn says "nothing is real but chance," in the City of Glass. "Causality is no longer hidden demiurge that ruled the world, [...] the change is the only constant" as Marco Fogg remarked at Moon Palace. (21)

Account of chance in The Music of Chance

From the early inhabitants of the cave to the hundreds of modern betters who throng to casinos worldwide, people have always been fascinated by the luck that actually provides analogies for the uncertainties of life. Playing a slot machine, purchasing a ticket or even a card game is a symbolic method to give fortunes our destiny. The Music of Chance is a noteworthy instance of this. In this storey, each character commits its destiny to a chance game, thereby entering the world of the unpredictable. There are two pairs of gamblers in this narrative. Flower and Stone, who are buddies and frequent gamblers, make up the first couple. These two friends have been playing the lottery every Friday for ten years, and they have been carefully searching for the best technique to win. Finally, they are lucky since they became billionaires overnight after winning the lotto.

“The game was always at seven, and week in week out we always spent those ours in precisely the same way. First, we’d swing around to the corner newsstand and buy a lottery ticket, [...]. We did that for a long time, didn’t we, Willie? Nine or ten years, I would say.” (71)

As previously said, Flower and stone have good fortune on their side; in fact, given the limited chances of winning the lottery, they are extremely lucky. Winning the lottery has a million to one chance of happening.

“The odds are always the same, after all, no matter how many times you play. Millions and millions to one, the longest of long shots.” (72)

Nashe and Pozzi's situation is diametrically opposed to that of the millionaires. By chance, these two characters met: Jim Nashe, who embarks on a road trip to define himself, meets Pozzi, a struggling young professional poker player. They are doomed to a sinister ending as soon as Nashe agrees to lend Pozzi all of his money in order to play a poker game against Bill Flower and Willie Stone, the couple of fabulously wealthy lottery winners who are supposed to be easy prey. For them, gambling and relying on luck is a shortcut to bad outcomes.

Gambling and life are both insecure because a player who rolls the dice or selects one lottery number or cards cannot know if they want or won't, leaving the outcome lucky to the whim. As old people thought, "the wheel of destiny," some of them on the top and some on the bottom of life and play were compared. They have been compared sometimes. In this respect, we are not sure in our everyday lives of our future, economic stability, health, etc. Although we struggle to get away with it, chance and randomness are always present in our lives. Sometimes our fate tells us that we are not as powerful as we imagine, therefore we are lucky.

Nashe and Pozzi investigate the causes for their loss in *The Music of Chance*, which may be viewed as a follow-up to their lost poker game. Pozzi, a professional poker player, believes in luck and believes that he will be the selected beneficiary of good fortune on occasion, somewhere/sometime. He believes that the world is founded on a delicate equilibrium that must be preserved in order to maintain a condition of balance. Nashe is accused of upsetting the equilibrium and "tampering with the universe," according to him (138).

“He broke the rhythm of their game by leaving the room at an inappropriate moment. The consequences for the destiny of the two protagonists of *The Music of Chance* are catastrophic.”²⁶

As a consequence, they lose the game and are condemned to construct a wall as a good gesture from the billionaires. Their reactions to the punishment, however, are extremely different.

“Nashe's attitude to his fate is fatalistic, he accepts that his freedom is taken from him and the building of the wall becomes a kind of atonement. He mocks Pozzi's belief in a hidden purpose that explains how things work in the world – luck/God/harmony. Once released from the world of infinite chance with indefinite possibilities, Nashe stoically tolerates his new position. *The Music of Chance* contrasts these two disparate worlds – the improbable world of chance and the determinate world of law”(27)

Nashe's life is subjected to the powers of contingency on the road. By listening to the music of chance on his car while driving along the highway he enters a realm of freedom and movement.

“Nashe becomes the only fixed point in a whirl of changes.” (11) Pozzy's life, similarly, is governed by chance, he relies on his luck which is, in turn, subjected to the throwing of a dice in a poker game. The building of this wall stands for this other world, the one defined by a lawful nature. It is as if the determinate world of law and order needs the wall in order to protect itself from the improbabilities of freedom and chance”.²⁸

Life in general covers those two dimensions, a sort of ineffable force in which we are unable to impose our own will, like a poker game, in the sense that you can lose or win, but on the other hand that determined world of law stands for a rational and logical part of the world that can explain almost anything.

Chance and Fate of a Character

At the outset of the story, Nashe begins an account of his life of all random events. He highlights the notion that all these scenarios are a succession of events that ultimately form his destiny. When he receives a heritage, the first event that causes his absorption into the unpredictable starts, followed by the departure of his wife and the encounter with Pozzi, from that point on, he subjects his destiny to contingency powers.

“For the whole year he did nothing but drive, travelling back and forth across America as he waited for the money to run out. He hadn’t expected to go on that long, but one thing kept leading to another, and by the time Nashe understood what was happening to him, he was past the point of wanting it to end. Three days into the thirteen month, he met up with the kid who called himself jackpot. It was one of those random, accidental encounters that seem to materialize out of thin air” (1)

The omnipresence of terms such as "when I hadn't had..." throughout his former life forms an awful list of wasted chances and outlines an entirely other existence that may have been if money only had been available many months earlier. He may have rearranged his life thereafter.

“If it had not taken the lawyer six months to find him (to give him the inheritance), he never would have been on the road the day he met Jack Pozzi, and therefore none of the things that followed from that meeting would have happened. [...] if there had been any money, they wouldn’t have been renting the bottom half of a dismal two-family house in Somerville, and They might never have run off in the first place.” (2)

The 'chance' notion is being debated The City of Glass because it is a decision in life based on opportunities and initiatives that readers may encounter. The term "chance," in this way, is "random," "casual," "disulfurous," "conflict," "luck," etc. " “the use of such words as chance, coincidence, luck, fortune or randomness strongly overlap” (p. 9)said Landsman and van Wolde (2016) " (p. 9). "Chance" means "impredictability," "haphazard" or even "danger."

The idea of chance is most severe by creating personal identity, which Auster well recognised to be a continually changing phenomenon. The constant creation of identity is seen in Auster's Trilogy, where individuals regularly wander between detective histories because their own lives are mysterious: nothing appears as ludicrous as their own identities. In this study a feasible model is developed for a link between chance and identity that doesn't depend on human inclinations or the past. Auster wants to remind us at City of Glass that identities are shaky, because a tiny alteration is enough to take on a new way, a new existence and a new identity. Opportunity signifies the nature of the world's maze and of human society's very essence. In those society characteristics, freedom of thought, action, and the right to select their destiny are stolen of their life. They are like marionettes tugged by life because of that. Brendan Martin (2007) thinks that “while chance may determine an individual’s subsequent existence, the ways in which each individual reacts can be rationalized” (p. 35).

Elements of chance in City of Glass

Daniel Quinn is an author who has stopped writing because of the emotional problem of losing his kid and wife. Following an accident that resulted to the death of his wife and children, Quinn ceases his usual life. Quinn's flip is enough to overthrow his existence and his identity; his motivation to be somebody else is sufficient. He's been a poet and he's a detective now. Hence Quinn conceals behind a phoney person his identities behind the investigator's character. After a phone conversation he is made by chance to become an imagined private detective named Paul Auster. With Max Work as the narrator, he writes under the pen names William Wilson. Quinn, the main character of the tale, claims he's Paul Auster, a detective who begs him to defend him against his father by telephone. In meeting Peter Still man, Quinn discovers a young man whose linguist father, while a kid, used him to run his newborn son's linguistic experiment till the very end of his adolescence. The carrier begins an accidental cycle of events. The opening sentence of the novel, showing the significance of chance

It was a wrong number that started it, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not. Much later, when he was able to think about the things that happened to him, he would conclude that nothing was real except chance. (Auster, 2006, p.3)

The tale is sparked by chance, and Quinn's first move is to change his own identity with a private investigator position. This is the first tint of identification in which a detective writer wants to play a part by a negative or repressive mechanism of a genuine investigator in escaping from his true identity. Although the opening page of the work suggests that the reader is dealing with a realistic fiction, the storyline challenges the identification of the true narrator and investigator, indicating that their identities are in flux.

The selection of materials and actions that correspond in New York City to the postmodern type and the multiplicity of identities are unstable, like the New York City labyrinth. Claims by Martin (2007) "Auster's conception of chance confirms his status as a self-consciously postmodern author. New York City serves as a backdrop to many of Auster's writings, and Auster evokes the postmodern notion of urban dislocation in order to compliment his fictional narratives"(p. ix)

When Quinn follows his dad at the train station, he is unable to recognize his dad from someone else and he follows them. As Stillman reached the threshold of the station, he put his bag down once again and paused. At that moment Quinn allowed himself a glance to Stillman's right, surveying the rest of the crowd to be doubly sure he had made no mistakes. What happened then defied explanation. Directly behind Stillman, heaving into view just inches behind his right shoulder, another man stopped, took a lighter out of his pocket, and lit a cigarette. His face was the exact twin of Stillman's. (Auster, 2006, p. 55)

Once again, Quinn decides by chance in this circumstance. This time, he is responsible for Peter Stillman's life and is dedicated to his assignment but when he is confused about the true person, he relies on the chance he asks for and points out if there is no certain option, there is no way but to rely on the chance.)

There was nothing he could do now that would not be a mistake. Whatever choice he made—and he had to make a choice—would be arbitrary, a submission to chance. Uncertainty would haunt him to the end. At that moment, the two Stillman's started on their way again. (Auster, 2006, p. 56)

Conclusion :

The world, according to Auster, is completely chaotic, consisting of random occurrences and uncertainties that determine our fates. Our lives are ruled by the powers of contingency, as he says; no matter how hard we try to avoid it, chance always finds its way into our lives. He stresses the unpredictability of our existence by claiming that it is something that cannot be explained and goes far beyond reason. Even Nevertheless, Shakespeare and his characters' assert that a whimsical power is in charge of our fate in some situations. However, this is also something not explainable such that his characters appear to be likewise susceptible to the unexpected nature of these allegatory happenings, which cannot find any logical cause. Over the course of this study, the relevance of chance as a fundamental component of Auster's work has been understood. He is a writer who feels obliged to represent reality, being necessary for illustrating chance and the unpredictability of his life. As a result, the characters dive into searching for the nature of their life and how they handle the odd situations. It becomes into the quest for your inner self, that is, into a method of finding yourself in an unsure world.

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Elements of Sacredness in Don DeLillo

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Abstract: *There are various elements that depict sacredness in various works. DeLillo is considered as the main paradigm of postmodern novelist, the critic Fredric Jameson also asserts that postmodernism has led to extinction of sacredness. The sacrifice has been considered as the major aspect of postmodern society, this has been verified by various critics. Elements of sacrificial violence are present in various novels of Don DeLillo. The idea of sacredness lies in the intersection between communal bonding between violent sacrifice and utterances focussing primarily on what we call cult behaviour. His various works like Noise, The Names, Mao II and others depict the elements of sacredness in various ways. DeLillo's character help us to understand society in a better and clear way.*

INTRODUCTION:

Don DeLillo is considered as one of the prominent writers in the age of postmodernism. The reason why is it considered so are, he is more easily understood by the audience and far more accessible. His writing easily connects you with the world and the words on the page. Take for instance the following passage from DeLillo's most popular novel, White Noise:

A great echoing din, as of the extinction of a species of beast, filled the vast space. People bought twenty-two-foot ladders, six kinds of sandpaper, power saws that could fell trees. The aisles were long and bright, filled with oversized brooms, massive sacks of peat and dung, huge Rubbermaid garbage cans. Rope hung like tropical fruit, beautifully braided strands, thick, brown, strong. What a great thing a coil of rope is to look at and feel. I bought fifty feet of Manila hemp just to have it around, show it to my son, talk about where it comes from, how it's made ...

Today, the culture to shop has been fancied a lot. While you go out on shopping spree and notice people grabbing different kind of stuff and the staff helping you out with your shopping list, you automatically start feeling a part of that culture that is currently dominating the society as mass culture through advertisements.

Here it would be apt to quote Fredric Jameson's words,

Capitalism, and the modern age, is a period in which, with the extinction of the sacred and the 'spiritual,' the deep underlying materiality of all things has finally risen dripping and convulsive into the light of day; and it is clear that

culture itself is one of those things whose fundamental materiality is now for us not merely evident but inescapable.

Jameson, coorrectly writes that todays generation understand culture in a more material way, things are a way to understand the culture for them. In Jameson's view 'post-contemporary' signifies, culture and religion being treated in form of material. However, about the 'extinction of the sacred' in contemporary culture, Jameson's view on religion is it is simply a part of post modern landscape. The concept of totalisation by Jameson talks about considering a scenario on the whole not only one aspect. The major postmodern themes are commodification and knowledge as power.

Sacred elements should not be confused with nostalgia that Jameson talks about in his works. Abruptly, if we consider sacrificial killing is one of the most basic form of sacredness. In work *The Gift of Death* Derrida registers a concept that society is the basic element of everything is society. In novel *The Names*, DeLillo uses concept of Derrida using language as logocentric. Jameson very cleverly and wittily portrays the concept of logocentric in his works.

But it remains for elderly sage and linguist Owen Brademas, a man haunted by boyhood religious experience on the 'tallgrass prairie' of Kansas, to identify the crucial linguistic theme of this novel. 'All I want to do is read the stones,' he announces early on. This desire to see all the ancient sacred writings, to read the names of God in their original tongues, will eventually drive him to a pilgrimage through the Far East, and then madness, after he spends time living with a cell group of the Names cult. Their query, 'How many languages do you speak?' strikes Owen as an initiatory gesture he cannot refuse. For Owen, language is never ordinary; in his fevered state, it either saves or destroys us. While speculating about the Names cultists' use of the alphabet to determine their victims, he tells Kathryn and James.

In the novel *Underworld* the character Lenny Bruce depicts some various ideas related to death. ovel, *Underworld*.) Paranoid about being watched, James writes: 'Bulking high over the road we'd just been on, was a massive anvil rock, maybe five hundred feet tall, a dark presence, a power like a voice in the sky.' The altar beckons. Then, inexplicably, James leaves Tap alone in the car to go into a restaurant and ask for directions. Our unease about the boy intensifies when James wanders off to the bathroom, to enjoy this dark epiphany:

I walked through an alley, across a muddy yard to the toilet. It was the terminal shithouse of the Peloponnese. The walls were splattered with shit, the bowl was clogged, there was shit on the floor, on the toilet seat, on the fixtures and pipes.

An inch of exhausted piss lay collected around the base of the toilet, a minor swamp in the general wreckage and mess. In the chill wind ... this doleful shed was another plane of experience. It had a history, a reek of squatting armies, centuries of plunder, siege, blood feuds. I stood five feet from the bowl ... tip toed. How strange that people used this place, still. It was like an offering to Death, to stand there directing my stream toward that porcelain hole.

The domain of sacredness entangles death and distruction, and the encounter with sacredness always have element of horror, terror and criminality, concern about human subjects that are damaged or destroyed. That sacrifice exists as the universal mechanism of human social organisation—as Girard has long maintained and Derrida has more recently affirmed—raises the

ultimate question of whether we as human agents can extricate ourselves from its functioning. Girard would have us give it and religion up, claiming paradoxically that Christianity marks the exposure and end of sacrificial necessity; Bataille contends that the very denial of such mechanisms, or the pretence that one lives outside of them, is delusional.

This question here, but it is one that gets raised by DeLillo's most disturbing novel to date. We can assume James will resign from the Northeast Group, as Rowser advises him to, before he is assassinated as a CIA source. The boy Tap does not die on the mountain, and lives to write a novel of Joycean eloquence about Owen Brademas's childhood religious trauma on the Great Plains. Owen himself goes mad, becomes member of the Names, terrified by the group frenzy, yet simultaneously attracted to it. Volterra mysteriously disappears in the desert—likewise consumed, we can guess, by the quest.

However 'post-modern' Don DeLillo ultimately proves to be, I would contend, with all due respect to Fredric Jameson, that the realm of the sacred in DeLillo's work—and in post-modern work more generally—needs preliminary attention rather than receiving treatment as an afterthought or appendage to the linguistic whole ie Names, DeLillo's most profound meditation to date on the nature of language, sacrifice, and the making of human communal bonds, forces us to reconnoitre anew the terrain of post-modernity, and perhaps to redraw the map Jameson offers.

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**REPRESENTATION OF WOMEN FLOCK IN NOVELS OF
MAHASWETA DEVI**

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Abstract: Status of women in society is very much an issue of controversy. Specifically saying the condition of women belonging to a backward and underdeveloped community has been subjected to various discriminations. The poor, tribal and powerless women have always been at the receiving end. Those sorts of women have always been vulnerable to every kind of discrimination and have hardly got any kind of recognition and respect in society. Distresses faced by them have always been neglected. Injustices inflicted on them have never been addressed with empathy rather those wrongdoings have been termed as natural consequences. It is a fact that every woman does not belong to the strata of society. It is also realty that every woman doesn't undergo the same course of misery but there is always a resemblance in the mourning faced by the women of different background. The stories of Mahasweta Devi highlight the plight; humiliation and sorrow women come across in daily life and also depict the resistance put up by women. The reader of her story gets the clear picture of those issues which have been absent from the periphery of conventional literature. In the fiction of Mahasweta Devi, the representation of women is intended to show the gruesome economic, physical and social exploitation incurred on women to gratify the interest of some greedy abuses.

Keywords: Distress, discrimination, powerless, Society, Women etc.

INTRODUCTION :

The trajectory of exploitation and subjugation experienced by vulnerable women has been multilayered and winding. Those women are considered to be marginalized who live in the borderline where they are subjected to every kind of discrimination and exploitation. It is a well-known fact of the reality that in most of the disempowered women face gender discrimination for their gender, class, and caste; unfortunately, those women have no presence in the gaze of mainstream society. Another highly depressing fact is that those women are often deprived of the right to freedom which is the basic necessity of every human being. Sometimes the brutal tortures meted out to women are considered to be social norms.

FEMALE IDENTITY AND SUBJECT FORMATION :

Constraints of society are the determinants of the boundary constructed for women authors. It is generally perceived that art form like literature has a very significant role to play in evaluating the oppression in political and social forms foisted on women. But surprisingly the same art form finds no acceptance when it is used by a women author to describe the various structures of violence and injustice experienced by women at home, in marital life and even in the condition of maternity.

The idea behind that is to subjugate the tone which assaults the very basis of the hypocrisies of the conventional society. The restriction imposed on the women is the result of the attitude of a patriarchal society which always wants to raise discipline on women organization. To accomplish this first step is to make the women nonexistent. The class divisions of society are very much helpful for organizing such type of immoral activity. The segregation of women in the public sphere is legalized by the elimination of women in the private sphere. Discrimination doesn't stop there but the categorization of women becomes stark when a woman enters public life. There the art of writing is found. The very expression of writings through literature is not only a means of identity and empowerment but also the symbol of resistance, insolence, and bravery which empowers the voice of women.

In the art of literature, women have exclusive space for them. The much-needed space, which has always been weakened and distorted by the various social customs. Though within the various constraints women have raised their voice in various situations and these situations discovers the numerous potential of women. It was found that sometimes women author particularly reveals the matter needed for change. By dint of the creativity, the author presents the unknown facts of private domains which affect the public domain.

Construction of female character or portraying a female in the lead role is a difficult task because in most of the cases it is found that female raconteur narrates the story through her character. The voice of the narrator and the voice of the author get mixed due to social circumstances. That suggests the voice of the protagonist has been influenced by social norms. Mostly the stories penned by the woman author are the reflections of her personal experiences. Some writings become the device of raising the concerns of their personal experiences and establishing their identity. Consequently, such protagonists surely forecast the vision of the author. Simultaneously the storyteller narrates the condition of women in her surroundings and beyond as is perceived by her. Thus the development of the storyline becomes the reversal process between the narrator and protagonist.

The stories of Mahasweta Devi not only depicts the situation of her atmosphere but they also respond to the concerns of those women who are vulnerable to insecurities. Those stories narrate the stories of those marginal women who are non-existent in the mainstream of society. In order to construct a proper storyline, Mahasweta Devi explores remote places mostly inhabited by tribal. Her sole objective is to get a clear picture of the living conditions of the most primitive subjects of Indian society. She has also formed and guides some organizations with the tribal people to resist the dominance of injustice. While travelling such places she gets the opportunity to establish a connection with the people on the ground and that experience also helps her to understand the actual ground level condition which gives birth to the discipline of subaltern studies.

According to Vandana the reporting of Mahasweta Devi on the mistreatment and expropriation of the tribal people raises the issue of those people whose concerns are the focal point of her fictions. Accordingly, the act of raising the concerns of the subdued people becomes the matter of subject formation. It clarifies the act of taking the concerns of those defenceless tribal women to the authority and also who is taking into account their concerns as her own concern. The literary works of Mahasweta Devi is a highly effective weapon to put up a resistance against the exploitation of tribal people by the higher caste and especially for the helpless women. Her works invalidate the entire conventional notion of caste biased and the exploitation of women. In this context, exploitation means the objectification and the commercial use of the female body. She took up the issue of tribal women who are subjugated by various socio-economic means. The abysmal condition of those women is being used to incur benefits on other individuals. Sometimes brutal torture is also meted out to them for catering the interests of others.

The view of M.N.Chatterjee is worth mentioning. He thinks women possess more strength than men. But in the lower strata of the society, the distresses increase not only because of their economic condition but also for their physical features. As a result, they are subjected to multiple

exploitations. It is not a matter of surprise that in most of the cases of atrocities committed against the women it was found that they were victims of lustful male abusers.

Female characters in a story are open to various elucidations. As for Dhouli the lead character of Dhouli reveals the circumstantial outcomes of tribal customs. Dhouli became expectant because of Misrilal who was from upper caste but Misrilal did not pay heed to her condition and one day eventually left her. Afterwards, when she forced to opt for prostitution for earning livelihood it was Misrilal who was the chief architect of imposing a social boycott on her panchayat was called to expel Dhouli from the village so that she doesn't get the scope to practice prostitution in that village. When Dhouli was leaving the village her mother pleaded her to stay with the brother in law of Misrilal because he had silently offered her to be his personal object of physical pleasure in return Dhouli would receive the permission to live in that village. Dhouli rejected the offer. Why do Dhouli did it? The reason behind this was Dhouli's situation in the village deteriorated because of her profession. In addition to that, she can't legally marry Misrilal so her condition in the village was quite unbearably humiliating.

FEMALE SELF AND BODY AS A SIGHT OF ABJECTION :

The talk on the female body is difficult to carry on in a condition where marginalized defenceless women can't raise their own concern. They are also deprived of the right to own their body. This is very true when women are treated as an object of business dealings. The conversation doesn't end in black and white but also provides some grey area for arguments. In the stories of Mhasweta Devi, we come across a variety of women cutting across the barrier of class caste and creed. From the women of tribal society to the women of the upper class and caste in her story, every kind of women gets her space. The stories depict how every sort of women faces the wrath of patriarchy. She portrays the fact that how women are seen only as a tool of reproduction and the consents of women have no significance in the psyche of patriarchy.

The Second Sex of Simon De Beauvoir assists us to evaluate the situation of women. According to her men believe that it is the best for society to keep women in a state of dependence, so the code of law had also been set against her to establish the women as others. The very idea of othering women is a part of the culture that believes women should not raise their voice rather they should always remain an object for the male which can be exploited willingly.

In the story of *Breast Giver*, Mahasweta Devi narrates the story of subaltern women named Jashoda. Jashoda has been appointed by Halder family as a professional mother. Jashoda took the job after her husband Kanagalicharon met a fatal accident. She accepted the job to support her family. She was depicted as a deity because of her Brahmin Identity (Spivak) but ultimately her place in the family underwent a change as she failed to continue the job. As a result, she started getting the treatment of maid in the family. She didn't remain in the position of the goddess. In this story, she was the breastfeeder to help the maintenances of the figure of the wives of Halder family (Spivak). The whole scenario is quite ironic that Jashoda is sacrificing her own figure just for getting a little amount of food. The whole story expresses how the reproductively of a subaltern woman is preserved for some economic benefits. The idea has been argued by Gayatri Chakravorty Spivak. Such type of sale of motherhood just reverses the sexual class division of labour between man and woman.

Above all, in this story, the bare financial exploitation of the female body has been highlighted. According to her, a female body is always subjected to economic exploitation which is carried out in many forms. A woman is always subdued in every type of entity. She could be subjected to exploitation as a mother, sister, and wife. The womb of a woman is also a means of producing economic benefits.

FEMALE SELF AND BODY AS SIGHT OF RESISTANCE :

Status of women can always be compared to matchbox. a matchbox may be capable of setting entire Lanka ablaze because it has gunpowder as its constituents. Though in kitchen, bedroom

matchboxes are always found lying humbly. Case of the women is also similar they may possess the power of damaging everything but they are always found in a very passive form in every sphere of life.

Women as women

In *Draupadi*, *Draupadi* or *Dopdhi Mehjan* is a rebellion and activist. Both she and her husband had a significant role in the revolutionary movement of India (Naxalite Movement). They participated actively in the Operation Bakuli in 1971 the government had issued a warrant against them so they went underground. *Dopdi* the lead character of the story was hiding from the police but one day police nabbed her. Two renegades of their organization had worked as a traitor and they were caught. But the question is what made *Dopdi* so important? *Devi* represents the character as the opposite of the character portrayed in *Mahabharata*. In the text, *Draupadi* had five husbands. That explicitly states the case of polyandry in the epic as argued by Spivak. but the example of *Draupadi* is restricted to only religious life, not in practical life. Her first husband had pawned her in the dice game. That actually shows the fact that a lady is an object that can be exchanged in the context of trade. It also reflects the fact that her presence has no real value, so the head of the opponent could get the chance to destroy her respect by forcing her to strip. But the wicked head of the enemy camp failed to do this because of the intervention of lord Krishna. That story symbolizes the concept of upper caste where God will always be there to save her.

There is no God to save her. She was inhumanly gang-raped and abandoned casually on the floor. After sometime when *Senanayak* wanted to talk to her she went ahead naked. Her bare body in front of her made the *Senanayake* very much uncomfortable. When he told her to wear clothes *Dopdi* refused to wear cloth and replied that cloth was useless for her as she is not ashamed of any man. Her bare body represents the strength of the marginalized that prevented the *Senanayake* to move forward. What is the reason behind this contradictory illustration? In the epic lord, Krishna saved *Draupadi* but in real life, nobody arrived to save *Dopdi*. Rather her bare body made the notion of male supremacy ashamed. She represented both the marginalized and woman. Being a woman she became the dynamic agent of protest even at the cost of her body. She also raised the alternative voice of marginalized. It is undeniable that *Arijit* has decided the course of her action. It was only she who stood against the *Senanayake*. The depiction of *Dopdi* not only represents the rebellious entity of woman but it also shakes the very foundation of the thought process of Indian history.

Women as Mother

This portion addresses the issue of the mother. The question is related to the marginalized entity of motherhood. In what form a mother can be marginalized? Or is a mother's action questionable in the context of marginalization? Or does the physical feature of the mother have any relevance in the discussion of the topic? The embedded difference between motherhood and the idea of motherhood is drawn by *Mhasweta Devi* depicts by juxtaposing the emotions of motherhood and the structured idea of motherhood. Those works divulge how the notion of traditional motherhood can frequently prevent the collective attempt to restrict women within the boundary of a socially acknowledged periphery. Simultaneously denying them some basic rights and needs. The vulnerability has always been a part of the life of women irrespective of their entity of mother, sister and wife. *Mahasweta Devi* elucidates the matter while describing women both as goddess and mother very precisely. In the story of "*Sindhubala*", *Sindhu Bala* has been depicted as dark-skinned with a bulging forehead and snub nose. But her feet are considered to be highly auspicious by her mother as it entered the world first. *Radha Chakravarty* is of the opinion that the story reveals the anger of a woman who was compelled to play the role of a divine lady. She was called by the other people to save the lives of their children. But eventually, she had to sacrifice her own mental and physical desires.

There was another issue in her life that was her physical appearances. Hence she was not beautiful in a conventional gaze so she was considered to be a burden for her family. After some

time she got married to Sanneshi the marriage did not last long. After having been rejected by her husband she thought herself to be a kind of outcast. Her possession of supernatural power also contributed to such type of idea. This idea was first devised by her mother Manudasi. The only intention of Manudasi was to earn a decent earning for having a better life. The plan worked for a long time but eventually, Sindhubala that goddess-like behaviour has some consequences. This very divine approach is standing upon the idea of hollow. She wanted to become a normal human being. She was eager to become a mother, the mother of a normal child. But her sterile body won't allow her to fulfil her dream. She was incapable of giving birth to a child biologically. This unbearable truth was the other matter or a matter of contention; as a result, she was not even allowed to ponder over it. The story of her divine feet was also a way of earning livelihood for her family. That is also another aspect of exploitation. That was clear exploitation of the female body. Her prevailing conditions made her more resistant. Truly speaking the whole idea of supernatural power was based upon the sense of self-denial of mothering.

CONCLUSION

The stories of Mahasweta Devi provide a voice to the defenceless vulnerable women. The literary work by her explains in detail the gruesome exploitation and inhuman abuses of the female body. After studying the research it can be presumed that marginalized women sometimes exercise some sorts of power within a controlled periphery. The power is subdued and in some cases, the power is just destructed like the body of women. Women possess power in many forms that have also been depicted by Mahasweta Devi with utmost precision.

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Marginalization and Resistance: A Study of Anita Nair's
Ladies Coupe

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Abstract: *In the 20th century, writing as a powerful medium has become an outlet for marginalized to express their resistance. Women writers are contributing tremendously in the stream from last two decades. Literature is the voice of the subaltern to disclose the patriarchal domination and internal anxiety. It is an expression of their inner desires and it is an attempt to break the long silence. To assert their rights is to search for identity. Such a syndrome of marginalization and resistance has become the center of writings by women writers. This is going against the tradition which demanded the conforming attitude by women in society. This research paper focuses how Anita Nair portrays marginalization and resistance by women through her writings.*

Key Words: *Marginalization, Resistance, Silence, Patriarchal Ideology etc.*

The Paper:

The novel *Ladies Coupe* shows us the incarnation of The New Woman through the women characters. These women try to break the domestic shackles which limit their aspirations. The rebel and the realization of the urgency to rebel are the most important factors to change their lives. The novel describes 45 year old lady called Akhilandeshwari who is a daughter, a sister and an efficient worker, lover and most prominently an independent lady. After her father's death she takes up her father's responsibilities. Over the years she realizes that she is lonely in her life. She realizes that she needs to be free by breaking the prescribed sets of roles assigned for her by society and her family. She decides to travel to Kanyakumari to be alone and to analyze things for herself. In her journey she meets five women with five different outlooks towards life. One of them is Prabhadevi, she realizes that it was not her dream to be a good wife and she must do something different. She takes the decisions for herself.

Another such woman is Janaki, Another character is Janaki, whose world is limited only around her husband and son because she did not know any other way of her life. Her family members take her for granted and she is not loved truly by them. She is confused about her position in her family.

Margaret Shanthi is a married woman whose husband is too selfish. She knows she should attempt something drastic. Her actions can be sinister for some and survival instinct for others but she is the representative of those who become cruel for their survival. Marikolanthu is a poor woman, living a protected life until it is destroyed by the lust of a man. The circumstances change her into a bitter woman.

These stories are taken place around Akhila's story and each of the ladies teaches a message to her. All these women are harassed in some way or the other but the common factor binding them is their strong will power. These stories make Akhila think and analyse about her life. She tries to find the answers through the stories of these women. How would be her life in future? Will she continue the way it is or will she change the direction in order to find her own identity? She also

tries to find out the answer to the basic question- Can a woman stay happy being single? What is the need and role of unknown man to make woman complete? Now in the modern era, woman needs man not to complete her but to be a good and healthy companion or a partner who would understand all her ups and downs of life. She is financially independent also she is not in the need of breadwinner. The novel raises the question that would she accept her lover, someone whom she rejected. Throughout her life she takes care of her family but the family members are not bothered about her. The fact of being woman, never allows her to transgress out of the pre-assigned roles for her.

The strong willpower and an urge to survive lead these five women to rebel against patriarchal society. These five women try to find an outlet for their inner desires. These women know the fact there is no route of escape yet they want to make best out of their life.

Anita Nair through her work conveys that women want to make themselves free from the restraints of traditions. The novels portray the existential dilemma and identity crisis of women. They strive for freedom in male dominating society. The women here think analytically about their lives on their own. The decisions are taken by themselves. Anita Nair explores women's agony simultaneously the ways of fighting back against such agonies. The women characters are not weak but courageous to fight back against social evils.

Anita Nair has used the character called Karapgam as a New Woman who is courageous and striving for identity. She is a widow but as a rebel and unlike other widows, she wears kukkum and colourful clothes. She is a courageous woman who breaks the shackles of patriarchy.

Akhila's mother is another character who follows the tradition who believes it to be the perfect framework of life. She believes that wife is always inferior to the husband. She never takes decisions for herself. She is conformist and traditional mother who thinks her duty is to take care of her family.

The novel represents the plight of Indian women who undergo the marginalization at various levels. Marginalization limits one from enjoying rights, privileges and opportunities. Either victimized by systems that keep her relegated to her current place she is often left with a sense of inability to change her situation. Yet at the end she realizes the need to free and so tries to defy or challenge the limitations.

Conclusion:

Patriarchy, in its different forms in many ways repressed, debased and humiliated women especially through the images represented in cultural and traditional forms. Thus, in the novel, *Ladies Coupe* Anita Nair has presented women fighting against the patriarchal discursive practices. Her women have been portrayed as intelligent, questioning and rebellious. Anita Nair presents the existential struggle of woman and such characters exhibit a sense of insecurity due to their traumatic psychic experiences. The women characters grow stronger in the process. Anita Nair exposes a woman's journey from sacrifice to self-realization, denial to self assertion and from marginalization to resistance.

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**A Feminist Stylistic Analysis of Zatoon Bano's Selected Work "Lost
in her own world utterly unwanted and unloved"**

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Abstract : *The current study deals with the feminist stylistics analysis of Zaitoon Bano's "Lost in her own world utterly unwanted and unloved". This research is an attempt to show the use of language by a deprived woman by using the framework of Sara Mills Model (1995). The method used is qualitative descriptive method. The analysis is carried out by the model of Sara Mills on the basis of word level, phrase level, sentence level and finally at discourse level. The findings of the study show that the fiction is acute manifestation of feminist propensity. Feminism is reflected throughout her stylistic devices.*

INTRODUCTION:

The work that deals with understanding and clarification of any literary work is legitimate.. Every kind of study is at home if it adds to our information of a literary work or if it licenses us to feel and enjoy it better (Alonso, 1942). The aim of the study is same as stylistics. The purpose of stylistics is to show how the linguistic features of a literary work, such as phonological, lexical, grammatical, semantic, and pragmatic create meaning and how it works and to what extent they pay to its overall senses and belongings.

Stylistic analysis, according to Short and Semino (2008), is a linguistic criticism. It deals with commentary whose aim is objective and systematic, based on concrete quantifiable data, and applied in a systematic way rather than personal feelings and needs. That is, to interpret how our understanding of a text is attained by examining in detail the linguistic organization of the text and how a reader, informed, model, or super reader, needs to interact with that verbal organization to create meaning. Thus, it could be concluded that every analysis of style is an endeavour to find out the artistic principles underlying a writer's linguistic choices of language. Particularly, all writers, of any kind their beliefs are, or all texts, so forth their sorts are, have their discrete qualities, complex social meanings is explained by Holmes. Through language we declare or cede control, we indicate the different social groups with which we identify, the social roles we hold, and the sometimes conflicting values we espouse (Holmes, 1997). Feminism deals with meaning which serves to bear families of control. Thus, to study feminism in a literary text is to study the ways in which meaning serves to sustain relations of domination. Language deals with communication or even knowledge, but it is also an instrument of power.

Feminism

Feminism talks about different plans, plans of actions and philosophies. The main idea is females have equal rights like men. Feminism refers to a diverse variety of beliefs, ideas, movements, and agendas for action. It also refers to any actions, especially organized, that promote changes to society to end patterns which drawback or women. Feminism addresses economic, social, political and cultural differences of control and rights. Sexism is not wanted and should be removed totally. A definition from bell hooks' *Ain't I a Woman: Black Women and Feminism*: "to be 'feminist'

in any reliable sense of the term is to want for all people, freedom from sexist role patterns, power, and cruelty."

The essential resemblances among those using the term for their own beliefs, ideas, movements and programs for action are as follows: *Feminism* talks about the idea that what any culture is for female and how it sees man. In moral terms, this form or aspect of feminism is *descriptive*. The statement in feminism is that women are not treated correspondingly to men. *Feminism* also includes ideas and beliefs about how culture can be and *should be different*—goals, ideals, visions. In right terms, this form or aspect of feminism is *prescriptive*. *Feminism* includes ideas and beliefs about the importance and value of moving from A to B—a statement of commitment to behavior and action to produce that change. *Feminism* also refers to a movement—a collection of loosely connected groups and people devoted to prepared action, including changes in behavior of members of the movement and coaxing of others outside the movement to make change.

Feminism describes values in which women, because they are women, are not considered equal. Women are at a disadvantage; feminism assumes that such treatment is traditional and thus possible to change and not simply "the way the world is and must be"; feminism looks to a different culture as possible, and values moving towards that culture.

Freedman (2003) points out that the role of ideology was to smooth over those illogicalities by making them appear as necessary, normal, and agreeable. That way social unity could be maintained and enhanced. Ideology was a sublimation - in its various guises such as morality, religion, and metaphysics - of material life. In addition, ideology was spread by those specialized in the mental activity of sublimation: priests offering 'salvation' were an early example of that 'emancipation' from the real world. Thompson expressed the function of ideology when he states, "It has been assumed that ideology operates like a sort of social cement, binding the members of society together by providing them with collectively shared values and norms" (Thompson, 1984, p.5).

The idea is that females are subjugated and considered inferior. Eccleshall confirms, for de Tracy the aim of ideology was to establish a solid and unquestionable method by which correct ideas could be scientifically identified so as to foster the use of reason in the governance of human affairs for the betterment of society as a whole (Eccleshall et al., 2003). Additionally, The British philosopher and literary critic, Terry Eagleton observes that 'ideology' has a whole range of useful meanings, not all of which are compatible with each other. He affirms that the word 'ideology', one might say, is a text, woven of a whole tissue of different conceptual strands (Eagleton, 1991).

Feminist Stylistics

Feminist stylistics can be defined as the sub-branch of stylistics which aims to account for the way in which gender concerns are linguistically encoded in texts, and which attempts to do so by employing some of the frameworks and models from the perspective of stylistics. However, the phrase 'gender concerns' can encompass a plurality of meanings which has given rise to the multidimensional aspects from which the notion of gender has been approached. One of those perspectives is offered by feminist stylistic analyses which, along with other approaches to the study of language and gender on the one hand and feminism on the other, conceive of gender in a rather fluid and adaptable way. Feminist stylisticians' contribution to the study of gender has traditionally illustrated how the interface of gender issues and language materialises in literary texts, but such a focus should not be understood as exclusive.

Patriarchy deals with the unequal rights and unequal rights. Patriarchy' has been used by feminists which talks about the idea that how women are treated unequally on the basis of roles assigned. According to Millett (1969), the relationship between the sexes in all known societies has been based on men's influence over women and this patriarchal power is so universal, so ubiquitous and so complete that it appears natural' and invisible, until named and contested by feminists. It is maintained by a process of socialization which begins in the family and is reinforced by education,

literature and religion; it also rests upon monetary exploitation, state control and, ultimately, force (particularly sexual violence and rape) (Bryson, 1999).

Research Objectives :

1. To highlight the feminist stylistics devices in the short story by Zaitoon Bano.
2. To find out how these devices shows the elements of feminism in the short story.

Research Questions :

1. What are the stylistics devices used in the short story by Zaitoon Bano?
2. How these devices show the elements of feminism in the short story?

Significance

The study will highlight the applications of Sara Mills model (1995) to the short story and will explore new ways for highlighting feminism through the spectrum of stylistics.

Delimitation

The study is delimited to one short story "Lost in her own world utterly unwanted and unloved". Moreover is delimited to exploration of Sara Mills model (1995).

Literature Review :

Pakistan falls within the —belt of classic patriarchyll Moghadam (1992) where there is —a culture against womenll (Kandiyoti, 1988; Moghadam, 1992: 107). In Pakistan woman is considered different and is assigned with a different role. She is been different if it is standard, race or religion. (Bari, 2000; Mumtaz & Shaheed, 1987). Woman's status depends to which standard she belongs whether it is class or where customs have remained relatively unchanged over time (Malik, 1997; Mumtaz & Shaheed, 1987).

Pakistan give a different code of life to woman. It has relation with cultural or ethnic history. Pukhtoon presents them selves the more conservative and narrow minded, particularly surrounding issues of women's purdah (seclusion of women) (Khan, 2007; Ferdos, 2005; Mumtaz & Shaheed, 1987).

Sylvia Walby (1990) is the most prominent theorist who developed a more comprehensive theory of patriarchy which allows for the analysis of patriarchy across cultures and times. The theory actually explains gender roles specifically in Pakistan. Woman being subjugated and dominated by male is system explained by (Walby, 1990, 1997). With six social structures. These six structures are: (1) Household Production where man takes gain of females and benefits from women unpaid domestic labour. (2) Values which may hold different notions of womanliness from manliness, unequal access to artistic resources; verbal, text, and outdated stories; honour and shame; and other cultural ideals sustaining unequal gender relations. (3) Sexuality which includes compulsory heterosexuality, compulsory marriage, and reduction of women's sexuality to procreation of children, admiration of men's sexual conquests etc. (4) Violence against female, keeping them not to raise their voices. (5) Woman are being differently treated in terms of pay. Are being discriminated in terms of nature of job. (6) The State which sometimes promotes patriarchy through judicial and communal policy, and helps in defensive women and controls man's authority

Religion describes the male female discourses in terms of right and wrong, the Pashtuns defines such behaviour in terms of 'honour and shame'. As mentioned earlier, Pashtuns identify themselves as Muslims, and they view their social norms to be in complete agreement with their religion (Glatzer, 1998). A woman in Pathans is some one who possess modesty which is (haya) and sharam(shame) The notions of modesty and shame largely define women's bodies and behaviour. Women and girls are required to observe shyness and are suppose to not to speak in a loud voice and laugh recklessly (Anderson, 1982; Billaud, 2009). Like elsewhere in Pakistan, Pashtun girls are brought up to be passive, obedient, and nice. Girls are carefully watched as they

grow up and are supposed to stay silent and not to talk much : they are asked to observe purdah from early age and not to mix with boys (Anderson, 1982). Their corporeal activities are watched and restricted so that they do not do anything to insult or dishonour the family or male relatives (Faery and Noor, 2004: 39).

Feminism

Feminisms might be considered as a model or philosophy. As a matter of fact, this consideration is based on Tony Trew's assumption, "the concepts in a discourse are related as a system, they are part of a theory or ideology, that is, a system of concepts and images.

Research Methodology :

The research is qualitative descriptive in nature. The selected texts are taken and critically examined under the lens of feminist stylistics. There are many versions of stylistics: formal stylistics, functional stylistics, corpus stylistics, affective stylistics, cognitive stylistics, and feminist stylistics. This study uses the approach of feminist stylistics as research method for the analysis of the selected texts.

For this purpose, Sara Mills's model (1995) of feminist stylistic analyses is followed. In pursuance of the methodological design outlined by her, the selected texts are scrutinized on the following three levels:

The Adopted Model of Analysis

The main concern of this section is the presentation of Sara Mills' model of feminism (1995). This model includes:

Analysis at the Word Level:

The area talks about gender discrimination and biasness and the model focuses on the more general and theoretical aspects of prejudice and gives an account of generic usage. Furthermore, the researcher examines through the procedures of the model specific types of sexist language-use. Mills is anxious with the way that feminist critics have dealt with sexism in language. On readers, particularly females. By examining examples of usage such as the sex-specific pronoun use, the misuse of generics, address terms and the negative descriptions of females in a variety of texts, it is hoped to show that language-use can present and perpetuate a particular view of women (Mills, 1995).

Analysis at the Phrase/Sentence Level:

Analysis of language can be done beyond the level of word. In other words, we are concerned with the way that phrases and sentences make sense in relation to their co-text, their context, the history of their usage and also the background knowledge which is needed for their making sense. We shall be arguing that the way that sense takes place often includes the procedure of meaning-production. In that sense, in order to do a feminist analysis of sentences, some archaeological effort is needed to quarry the places where philosophical information notifies sense (Mills, 1995).

Analysis at the Discourse Level:

In this part, Mills studies the way that feminists can do a gendered analysis focusing on the larger-scale structures at the level of discourse, that is, above the level of the sentence. The intention of this part is not to focus on content as if it were a self-evident given, but to see content, the elements of texts, as something which is the negotiation of textual elements and codes and forces outside the text which influence both the way that the text is built and the way that we decode what is written. However, it very much deals with the large structures and patterns which defines the manifestation of the individual lexical items, and also deals with the effect of the items and larger structures on readers. In this way, with a larger view of ideology through these textual patterns and structures, the

analysis connects the word and the phrase. Besides, the way those stereotypical ideas often accounts for the language choices which are made when describing characters in fiction, and also the way people describe themselves. Also the model considers the roles that female characters can fill, and then go on to examine particular language choices in terms of the description of the fragmentation of the female body. Along with, focalization is implemented in this model because it refers to the viewpoint through which a narrative is presented. In literature, one can achieve this effect through first-person narration, free indirect discourse (Mills, 1995).

Stylistic Analysis of “Lost in her own World Utterly Unwanted and Unloved”

General Overview of the short story

The short story “Lost in her own world utterly unwanted and unloved ” has been written by a Pashtun female writer Zaitoon Banu and translated by Qabil khan. The story deals with the life of A pathan woman named Shamsho, who led a life of sufferings. She was disturbed with the taunting behavior of her in laws and the ignoring behavior of her husband. Consequently she had become quite sensitive and was unable to pay attention towards her son. She was so much devastated that she couldn’t tolerate the faces of those people around her. Her husband was an artist and was not happy with his marital life. He was the man of his own imaginations. He had his own busy life. He used to write articles and would be lost so much in his own thoughts that he had totally given up his surroundings. Shamso was not able to control her nerves because of this attitude .She used to snatch his books in order to get his attention but all in vain. Her husband couldn’t ignore all this for long time and married another woman of his own choice who was of educated. Though later on he was also not happy with his second marriage. After all that happened to Shamso, she locked herself in a room and stopped talking to everyone. She didn’t share her feelings with anyone and secluded herself from the world altogether. The story ends with the thoughts had she been educated, her husband would have never left her.

The analysis of the short story under the framework of Sara Mills Model (1995) is as follows:

Word Level

Women, generally, use more adjectives in their conversation and writings. Excessive use of adjectives is a feminist characteristic. Zaitoon Bano uses adjectives in her short story beyond normal rate. Below adjectives are given which she used in her said short story.

Mud, insanity, deranged, loony bin, demented, helpless, unhappy, unhinged, derangement, bound, innocent

Most of the nouns in the story shows the a intense feelings of Shamso who is in miserable condition. Some of the nouns are as follows

Alienation	bin	Rave	aggressiveness	complaints	annoyance	patience
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Verbs

Some of the verbs also shows the actions of Shamso which shows her emotions and extreme disturbance through her actions

Hated	abhorred	Taunts	abuse	tolerate	shatter
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The verb “husbanded” also shows masculinity here and shows a clear discrimination of males and females in the society.

Phrase level and sentence level

Many of the phrase used in the text reveals the art of feminism by Zatoon Bano. For instance one of the phrase the, "Pathan code of conduct" shows the influence of culture and male dominance. .

Sense of honour, Mad house, Demented indisposition, Quiet meal, Total alienation, Unhappy marriage, New shakles, Bound hands, Magic spell, Innocent girl, Peace of mind

The above phrases shows that how the writer has used the Noun phrases particularly to show the feelings of a woman for instance the noun phrase like "new shackles" and "bound hands" shows how females are bound by the culture and bound to be submissive to males.

Sentence level

Many sentences in the text reveals the elements of feminism. The miserable and helpless condition of a woman. For instance

"Yes she was mud".

"Many of those schools and colleges burn to ashes where artist husband was husbanded in the magic spells of education".

The following sentence shows how men of pathan society have freedom to live their life according to their interest.

"Pathans are polygamists".

Inferences

Inferences are implied through words or a piece of information that lead the reader to make assumptions and draw final decision or judgment. In this respect, Boutonnet defines inference as, "the key to uncovering the 'true' meaning (Boutonnet, 2006:409). To demonstrate:

"But the Pathan sense of honor could not reconcile itself to her roving insanity and she was admitted to bedlam".

This sentences at the very start of the short story is implied in this sentence is that women are accused if they break any rule of Pathan culture. They are bound by the culture of Pakhtun society and cannot go anything against it even if they are completely lost mentally.

Discourse level

The title "Lost her in own world utterly unwanted and unloved" itself suggest the style of writer that is feminist. The writer introduces here an imaginary character, Shamso who is represented as a lady bound by the shackles of Pashtun culture. The whole story specifically depicts the typical and tolerant nature of a woman in Pathan culture that don't pay any heed to towards the progress and happiness of woman even in this modern age. The writer shows the narrative to be purely feminist one on discourse level. The text overall was coherent and from the start till end the basic theme that Shamso was dejected and treated ill-mannerly by her husband is coherent throughout the text. Every chunk of the texts shows her helplessness and miserable condition.

"Shamso's form of insanity was quiet different. As soon she saw them, she would calm and shut her eyes. Sometimes, she couldn't tolerate even the din of their voices. The people around went on seeing all this but today nobody know the real reason of her demented disposition".

Similary her wish after all her losses that may all the schools and education that had led her husband to get married to some other woman get destructed. This wish shows her devastated life. The reason for her destructed life was just the lack of education. Her wish shows her helplessness.

"Many of those schools and colleges burn to ashes where artist husband was husbanded in the magic spells of education".

CONCLUSION:

After the minute textual analysis of Zaitoon Bano's selected work from Mill's feminist discourse perspective, the fact has become clear that her fiction is an acute manifestation of her feminist propensity. Her style is representative of stance. In short, she achieved the unity of form and content in her fiction where feminism is reflected not only in theme also through her stylistic devices.

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**Representation of Indian marginalized Women flocks by Manju
Kapur's *Difficult Daughter* and the *Immigrant***

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Abstract: *Woman writer has tried best to focus on various literary works through the centuries. In the modern age of change and development in every aspect, no one can deny the half of the population. The woman writers of Indian English have tried best of non-attachment and they begin to investigate and to acknowledge the position of woman in male-dominated society and patriarchal issues that were present in the Indian Societies is undergoing drastic changes from time to time. There are lots of changes in Indian from spiritual ascendancy to clashes in different religions, from dependence to independence, from farm land to internet facility. In a modern feministic world, the concept of womanism and image is the very important issues for Indian women writers. It is obvious that woman is exploited and subjugated on the basis of caste, class, creed and social patriarchal setup. Indian Woman have been exploited and subjugated from ancient times to the modern era.*

Key words: *Discrimination, Emergence, Exploitation, Patriarchal, Self-reliance, Tradition etc.*

INTRODUCTION:

The portrayal of an Indian woman in Indian English literary work as the victims who never make hue and cry, accepted old customs and traditions of their families and societies, has undergone drastic change and in modern era they articulate about their subjugation and sexual assault. However, in every era, there is a protest against gender discrimination by various social reformers and activists. Manju Kapur's representation of woman as heroines in her works, who do not want to be silent and will bear each and everything by male-dominated society. Their patriarchal set up enforces them to be-confine to their homes. But they affirm their personality, desires and wishes through education. Manju Kapur unravels the issues and highlights that are prevalent in Indian societies from ancient civilization to understand how far and difficult is for a woman to challenges old traditions of patriarchal societies and arrive at a state of peace and tranquility. She tried to present her own views regarding the evolution of new women in reality.

Manju Kapur's all five novels have different themes but deal with the typical middle- class dreams, hopes and aspirations. The background of these novels is urban in nature and catches the city life with ironical detachments. The various consequences of changing human relationship between men and women have been represented with detail and graphic observation in all her novels. She shows her deep insight in telling the tales of common people in daily life. There is a unique tone of experience in the so-called journey in this world. Traditions, conventions and customs all these things are linked with a unique sense of freedom which has been recognized as the essence of modernity. According to K.K. Singh, "Compassion, sympathy, sacrifices and cultural loads are linked with womanhood. Kapur's unique sense of feminism in her novels is well displayed in an outstanding manner. She presents human beings in the context of conflict; especially family conflict has been reorganized as the core issue of her novels" (1).

In her all novels family is the source of developing strong relationships in the sense of devotion, mutual understanding and respect to each other. The relationship between father and son, mother and son, mother and daughter, father and daughter, mother-in-law and daughter-in-law man and woman, lover and beloved can easily be noticed everywhere in her novels right from the beginning to the last one.

In her first novel *Difficult Daughter* present the narrative tale of the central character Virmati. She was not good dealing with her daughter in proper way. But Virmati has pounded with new aspects to deal with the issues against for the right of education, in choosing their life partner and economic independence. Virmati opposes the oppression and she symbolizes among the girls who want to choose what she wants in future and declines the economic dependence on their male flock. She did not want to be treated like sex toys. In this way, we can say Virmati as “New woman” who is want to be educated and wants to develop her life in a very good manner. Ashok Kumar comments, “A major preoccupation in recent Indian women’s writing has been a delineation of the inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the women’s role at home is a central focus, it is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural displacement” (2).

Manju Kapur stands as a voice of women through her feminist writings, presents the character of Nina in *The Immigrant* who strives for her own liberation and attains a voyage of self-identity in the foreign country, Canada. Her failure in a love affair obligates her to live lonely in Delhi. Nina has to marry with NRI dentist living in Canada. Nina, who is born and brought up in Indian culture shifts to Canada with her husband where she becomes unsuccessful to cope up with the culture of Canada, in short, Nina falls into the dilemma of her traditional mindset of Indian middle-class society and her solitude, disappointment growing into the western culture. Nina, the central character of this novel, shifts to Halifax, Canada, after marrying Ananda, who is a dentist by profession. She has to resign her job of lecturer in Delhi which is in the true sense, her loss of individuality. Nina’s educational qualification proves to be worthless in Canada which entraps her as unemployed. They even fail to produce a child which stands as a big reason for their broken relation. Though she is fond of reading books, she fails to escape from her feelings of alienation. Hence, she gets indulged into the dilemma of east and west.

To her experiences as an immigrant, Nina learns the fact that east and west have tremendous differences which can’t be equal. This fact ruins her dreams about a foreign country as well as married life. This is an ordinary picture of an immigrant who can be seen as alienated due to the entrapment of outlandish people and surroundings as well as a new culture. Mahnaz Afkhami rightly points out: “Along with the loss of their culture and home comes the loss of the traditional, patriarchal structures that limited their lives in their own land. Exile in its disruptiveness resembles a rebirth for the woman. The pain of breaking out of a cultural cocoon brings with it the possibility of an expanded universe and a freer, more independent self” (6).

Manju Kapur is a prolific writer from India. All her novels focus on the life of female characters. Her protagonists struggle for their individual identity in the patriarchal setup. Her novels reveal the lives of women describing their struggle for basic rights, the quest for identity and survival. According to her, Kapur addresses the gendered nature of custody battles in India- men often refuse to grant divorce while women usually have a greater claim to the children-but she refuses to generalize or moralize.

CONCLUSION:

Manju Kapur's womanly central characters are symbols of those female flocks who desire to be free from the social patriarchy and customs. Her protagonists are highly educated which leads them to be broadminded and self-dependent but their patriarchal society and family did not allow them to do. It is their individual effort and struggles with patriarchal customs and traditions of their family and society through which they delicately themselves plunge into carve personal identity as qualified women with the poor and reckless background.

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**A psychological study of Violence and Trauma in Kashmiri children as depicted in Rahul
Pandita's *Our Moon Has Blood Clots* and Basharat Peer's *Curfewed Night***

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Abstract : *Violence and trauma have been an integral part of the life of humankind since the beginning of life. Man has tried to control others through the use of violence and trauma to subjugate the 'others' so that the sense of fear may prevail in society. The most vulnerable are the children. But in the conflict zone, the effects and aftereffects of this are to be seen on both sides. This study takes the voice of the 'unheard' which is lost in the barrels of the guns and violence that has rocked the beautiful land of Kashmir for the past few decades. This is a study to show how the dreams and the lives of the young are being lost for a cause that seems to have no end at all.*

Keywords :- *trauma- post trauma- violence-alienation- kashmiriyat.*

"Gar Firdaus bar-rue zamin ast, hami asto, hamin asto, hamin ast"

A famous quote by Mughal Emperor Jehangir, which means "If there is heaven on earth, it is here, it is here, it is here"

Kashmir, popularly known as the crown of India, is in the northernmost geographical region of the Indian subcontinent. The term "Kashmir", until the late 19th century, denoted only the Kashmir valley between Great Himalayas and Peer Panjal range. But now it encompasses a much greater area that includes Jammu and Kashmir and Ladakh. Due to its disputed status, the Kashmir valley is significant for geographical studies and is now administered by India, China and Pakistan, whilst India being the major controlling and governing authority there.

Right from the beginning, Kashmir has been an abode of various religions (Buddhism, Hinduism, Islam, Christianity, Sikhism) and empires(Ashoka, Mughals, Sikhs, British). This has given it the unique advantage of being an amalgam of various cultural groups and entities. This has given birth to the tradition of Kashmiriyat. It is about the composite culture shared within the valley. Kashmiriyat means the uniqueness of Kashmiris in social, religious and cultural aspects. Their centuries-old traditions, the spirit of respect for one another and their festivals, rituals, traditions, religiosity, morality and beliefs. The word Kashmiriyat has always been used to determine peace and tolerance whenever Kashmir has witnessed social, political and religious tensions. Kashmiriyat is shaped during the 14th to 16th century by the teachings of famous Shaviate Saint Lal Ded, Sufi Saint Sheikh Noor-ud-Din Noorani and under the leadership of Sultan Zain-ul-Abidin and Akbar the great. Since the 1980s the Kashmiriyat has been dropping its identity or essence due to unfortunate reasons. Kashmir became a battleground of competing ideologies about Kashmiriyat for Indian nationalists and separatists. It is mandatory to explore the real prospects of Kashmiriyat under historical shreds of evidence, what it was, what it stands and

what it ought to be.

What Kashmir has seen is an unprecedented increase in violence since 1990. The call for a separate Kashmir and the instigation and support of the neighbouring countries has resulted in the spiral growth in violence in the valley. There have been losses on both sides. By 2015, approximately 70,000 Kashmiris had lost their lives in the conflict and 8000 people had been reported missing. But the worst hit is the children of the valley. They have been facing depression, repression, stress, trauma and post-trauma effects. Children experience various detrimental effects like loss of security, income and service access with migration, disturbing school life or education, various kinds of harassment and most prominent of that loss of childhood.

Both the communities either Kashmiri Pandit or Kashmiri Muslim have to face different problems on their part. But the worst hit is the children of both the communities. Kashmiri Pandit's children have to leave their home and thus get settled in totally different places with a new start in life. Similarly, children of Kashmiri Muslims have to leave the valley for better education and social life and security. Kashmir, being a conflict zone, witnessed 'hartals' and 'bandh' almost every other day and lockdowns that last for months on end which ultimately harms the regular school attendance and thus risks the formal education. The harsh environment and lots of damage to school premises made the locals either send their children out of the state for better education or drop out of schools and colleges.

"My gaze has been silenced, what frenzy is this?"

- Zarif Ahmed "Zarif", Kashmiri poet

A child's mind is not so mature to understand the phenomenon of death and why those killings were there. Children along with families also get trapped in armed conflicts and thus have to either lose their life or the life of a family member. A report titled "Orphaned in Kashmir—The State of Orphans in Jammu and Kashmir" based on a study conducted in six districts of the state revealed that 37 % of the orphans lost one or both parents due to the conflict while 55 % were orphaned due to the natural death of parents and remaining 8 % due to other reasons. The armed conflict of the valley has directly influenced the mental health of the children. Not only children living there but also who are far away from the valley but had their roots in the valley are also found dealing with different kind of mental issues. A significant number of these traumatized children develop a clinical syndrome with significant emotional, behavioural, cognitive, social, and physical symptoms called PTSD (Perry and Azad 1999). About 30–50 % are victims of PTSD in Kashmir. The report by Margoob (1995) on Kashmiri children reports that of every 103 children 37 are dealing with PTSD. PTSD was found the commonest psychiatric problem (40.62 %) followed by MDD (25%) and conversion disorder (12.5 %) as reported by Margoob et al. (2006).

This can be seen in the case of children of Kashmiri migrant pandits as well as the Muslim children in the valley. The physical and mental trauma on both sides has taken its toll on the children who either face the problems of nutrition, hygiene, social insecurity (as in the case of Kashmiri pandit children) or face the problem of violence, brainwashing and religious dogmas(as in the case of Kashmiri Muslim children).

Trauma is viewed as an event that fragments consciousness and prevents direct linguistic representation. The model draws attention to the severity of suffering by suggesting the traumatic experience irrevocably damages the psyche. Hence, according to Freud, trauma is the representation of the soul whose mind is disarranged and muddled up with evocative image or event which is terrifying and unresolved from his past. As a recent body of literature Trauma fiction depicts trauma, neurosis and other psychological complexities as dominant themes.

Talking about a child experiencing trauma could be the most frightening, dangerous or violent event which had affected the young's psychology so well that it could lead to many behavioural changes including a variety of responses such as emotional upset, depression, anxiety, nightmares etc. The trauma they face affects their development of the brain which have lasting consequences on their lives. Children who have grown up while witnessing traumatic experiences have a war of nerves throughout life.

It can be seen that this traumatic experience has been fictionalized in literature through the adult eyes in many of the works. But the experience felt by children is not well represented. In this study, the works of two writers have been taken who are closely related to Kashmir personally. Both Basharat Peer and Rahul Pandita have spent their childhoods in Kashmir. In their works '*Our Moon Has Blood Clots*' by Rahul Pandita and '*Curfewed Night*' by Basharat Peer they have tried to represent their childhood during one of the darkest periods of Kashmiri history. Both the books are based on the black days of 1990s Kashmir. Pandita narrates the story from the side of the Kashmiri Pandits and their journey of migration and survival while Peer tells the story of how he had survived during the same period.

The style of narration of both the writers is almost similar. Both are narrating the story right from their childhood followed up by their struggle for survival in teenage. It seems as reading the same story of violence and trauma by two different people belonging to two different communities. Both the writers methodically build an atmosphere of menace and despair, all the while interleaving doleful description.

For every Kashmiri and its entire generation the memory begun with their first sight of gunfire, first seen of the crackdown, the first news of massacres, first bombed-out bus report and so on. Basharat Peer while talking about the very first massacre which turns his whole world upsides down, tells "More than fifty people were killed. It was the first massacre in the Kashmir Valley." (Peer, 14) The fear and the trauma on the young man's mind could be felt with the lines: "Later that night I lay in my bed imagining the massacre in Srinagar." (Peer; 14). A similar horrifying incident is narrated by Pandita in his work. Among the incidents, the most disturbing one written by Pandita is when he was playing in the compound of his house on the date as mentioned March 7, the time was around 10 A.M. And there was no one in the house when he heard the sound of gunfire and the writes, "It rent the air and the pigeons in our attic took flight in alarm. I froze." The word 'froze' shows the intensity of something wrong which harmed him.

Such had been the effect of these events on the minds of the youth that Children became a kind of child soldiers fighting for 'Azadi. As Basharat Peer mentions that his cousin was born on the day of a gun battle .played the game he called 'army militant carrying wooden guns and broken plastic balls stuffed with cloth meant to be hand grenades. Peer says that they were enacting – "...the bloody drama that unfolded around them.". This incident gives the insight of the innocent mind being trapped into rude antisocial activities at such a young age which ultimately is keeping them away from their innocence.

"One afternoon, we were on the football field when a militant passed by. Even our snooty games teacher went up to him, smiled, and shook hands. Encouraged, we gathered around. 'Can we see your gun, please? Pervez said. He was the centre forward, beaming in his blue tracksuit, and he could not resist asking. The militant took off his loose pheran and showed us his gun. 'We call it Kalashnikov and Indians call it AK-47, the militant said. We were enraptured and clapped in delight. From then on we all carried our cricket bats inside our pherans, in imitation and preparation.'" (Peer, 23)

This kind of glorification of violence and hero-worshipping had a detrimental effect on

young people's minds. They were attracted by the gun culture and shabby display of pseudo heroism by their young lot. "Flesh, bones, hair, clothes, leather, rot, blood, combs, photographs, letters. Boys from the city, boys from the villages, boys from the saffron fields, boys from the mountains, boys from the plains; rich boys, poor boys, only child boys and boys with sisters at home; weak boys, strong boys, big boys, small boys, singer boys, thinker boys, lonesome boys, naked boys, scared boys, martyr boys, brave boys, guerrilla boys, commander boys, sayeth wannabe sidekick boys, orphan boys, unknown boys and famous boys." (298) is the description that Mirza Waheed talks about while describing the militants he had met. But this proved to be a dream turned nightmare for many young people in Kashmir. The body count begins to increase drastically and the tag of a martyr began to attract more and more youth towards it.

"The fighting had changed the meaning of distance," Peer explains. The six-mile ride from his school to home carried with it the possibility of being caught in gunfire or encountering a land mine. Military checkpoints were everywhere, and humiliation and abuse from the Indian security forces towards the Kashmiri residents was part of daily life. Many parents, including Peer's, sent their sons away to finish their education far away from the valley. This they found as the only way to get a better and normal life.

On the other hand, Rahul Pandita writes about their exodus as:

"We have been in exile for more than two decades. Kashmir is a memory, an overdose of nostalgia. But beyond this, there is nothing. Kashmir means a calendar hanging in our parents' bedroom, or a mutton dish cooked traditionally on Shivratri, or a cousin's marriage that elders insist must be solemnized in Jammu". (209)

Both the community has to face the feeling of being homeless. As in the case of Peer, he was sent out of the valley for the sake of childhood and education when he was still a child, not mature enough to handle the homesick feel alone. Whereas on the other hand, Pandita has to leave his house and birthplace permanently.

Both Peer and Pandita continue to describe the effects which traumatic incidents of their childhood had on them. The incident where Peer as a ninth-grader faces interrogation of being a sympathizer with the 'boys' shows how he continuously tries persuading them that he is simply a student. Similarly, Pandita hears his former 'friends' talk about distributing houses and daughters. These incidents show how the young minds were continuously seeing and hearing those things which were traumatizing and polarizing their thoughts.

The children, who either left the valley or who stayed there both, are the victims of the terror and anxiety. They do suffer from psychic disorders often less talked about. Every single child had his own story of getting traumatized with either seeing killing of a close one or caught up in cross-firing or getting arrested and tortured. The dispute has filled the kind hearts of children with frustration and anger. Also, they had lost their peace of mind and a normal childhood. Their health is also harmed by daily explosions and armed conflict. PTSD, anxiety and depression has taken place of a happy childhood.

In the novel *"Our Moon Has Blood Clots"* while telling the story of one of his friends and his daughter, Pandita narrates how his daughter develops the scary incidents in her mind and the way she presents her views when asked about his home. We can see the ordeal situation of the minds of the Kashmiri Pandits and family even after thirty years of being homeless. Pandita writes:

"My friend has a young daughter who started going to school recently. He would often tell her stories about Kashmir, and how they had a home there, but it had been burnt down. A few months into school, the little girl's teacher called her parents. 'Your daughter seems to have a

psychological problem,' she told them. She said they had been doing a class exercise in which everyone was supposed to say a few lines about their home. When her turn came, the girl said she had no home. When pressed further, she said her family had a house but it had been burnt down. The parents apologized and explained why their daughter had said what she did.”(Pandita)

This kind of life-changing experience had not only taken place in the 1990s but also at the time of independence, the violent events traumatized the young minds. Part Four of the novel narrates the childhood story of Rahul Pandita's uncle (Ravi's father) under the title *Baramulla*, 1947. Pandita narrates how difficult that time was when his uncle and his uncle's family with other pandits had to leave Kashmir so that they could keep themselves away from the attack by the tribal raid which had destroyed many lives. All that episode of leaving the house and then the struggle to survive and also returning to the home had made the little soul too tired that even after such a long time when his uncle crosses his fifties recalls the time with a mind full of depression and stress. After hearing about the death of Ravi, his father recalls his early days which results in the ongoing struggle to live with such mental harassment and restlessness. He spoke about his days when he got some health issues after witnessing all the killings and struggle to survive at such an early age of his teens which Pandita narrates as:

“I heard a gunshot, and I knew someone would have a feast in the evening. I began to cry. After a while, I heard my cousins calling my name, but I didn't feel like answering. I don't know when I slipped into sleep, but I did sleep at some point. And I only awakened from that sleep after eight months.”(188)

This incident of Ravi's father's life could be taken as the worst stage of PTSD. Flashbacks and nightmares are two of the different symptoms of PTSD. Nightmares also known as anxiety dreams are dreams that are threatening and scary. This is a common problem faced by many trauma survivors. This is how even after a year or several months, the victim could relive those horrifying moments arousing distress, fear or horror.

Flashbacks could be called intense nightmares. This symptom of PTSD results in the feel of the uncontrollable experience of various past traumatic events and that too with open eyes that is when one is still awake.

“When my cousins could not find me, they informed my uncle that I was missing. He, along with other neighbours, was about to start looking for me, when the temple priest told them about a boy who had been found lying unconscious in the temple compound. That was me. I was dazed and hallucinating with fever. A doctor was summoned, and he prescribed a few medicines and cold packs. But I did not recover. For months, I kept slipping in and out of consciousness. The doctor eventually concluded that I was suffering from a rare form of fever, which would go away only with time. I don't remember much of that eight-month period, which felt like a long dream. I dreamt of my burnt-down house. I dreamt of that tribesman who had snatched the bundle of gold from my sister. I could hear the tribesman's laughter. I dreamt of Ambardar's stick. I dreamt that I was starving. I was later told that I cried often during that period.”(188)

There are several other instances where these writers have projected how war-torn societies face this traumatic situation. The children in such societies continue to face trauma and post-trauma effects throughout their lives. But this bloodshed and political see-sawing have to stop. Otherwise, society will continue to deteriorate with no chance of peace returning to this beautiful paradise on earth.

The onus lies with people who can come above their petty differences of religion, class and ethnicity. There is a hope that Kashmiriyat will be restored in near future. But this seems not to be

so easy. There should be an effort to highlight the need for peace love and most importantly, humanity among the masses so that historical horrors could turn into beautiful melodies and people could understand the fact that nothing is more important than a happy human soul.

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Children's Literature

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Abstract: *The present paper tries to give insight into what is children's literature and why is it important in present generation. This paper is about the function of juvenile literature. The various writers how they have handled different themes in their stories. How the different writers have inculcated the values through their stories. The writers' intension to teach honesty, love for nature, sympathy, care, love and bonding for animals, and we as human. This literature has also focused on fantasy, magic and entertainment.*

Children's literature, juvenile literature or literature for children. If we try to trace the origin of children's literature we go back to the age where the oral stories were passed on from generation to generation. Juvenile literature was intended to give moral education to children. The function of this literature was to bring discipline among children or to entertain the children. Initially this literature was meant for children and adults also. It is the special branch of study now purely for children only. It is in picture form, in caricature, in 3D, and visual graphics etc. It is the any literature which is enjoyed by children. Children's literature is intended now for both adults and for children. The great Indian puranas 'The Ramayana' and 'The Mahabharat' are for adults as well as for children as it teaches how an ideal king should be, it teaches responsibilities and duties. Children's literature is for teaching children. This literature brings about the all-round development among children. It enables them to read, write and speak. This literature helps them to inculcate values. It helps them in their formative years. In modern time the concept about children's literature has changed. Now it is also important for all age groups. Juvenile literature includes lullabies, rhymes, songs, stories, novella, novels, dramas and prose.

Ruskin Bond writes in multiple genres and is best known for his short stories for children. Ruskin Bond has aptly said, "Writing for children is an art in itself, and a most interesting one." He has written more than 500 stories. His short story 'The Thief' is about a fifteen-year-old thief, a narrator of the story happens to meet a man named Arun at a wrestling match. He starts living at Arun's place. Cooking and working for him, and Arun, in return teaches him how to read and write. One day he robs Arun and tries to run away, but his conscious brings him back to the house. It is a story about trust and forgiveness and teaches us that love and kindness have the power to change people and things around us. This story gives the lesson of honesty, love and care. 'Dust on the Mountain' is about Bishnu a simple village boy, goes from town to town to earn a living and support his family. He goes on to make some good friends along the way but has to face harsh realities of

life. The story like Bond's most stories, teaches readers how important is to take care of nature. He also highlights the loneliness that children experience when they are away from their loved ones and natural surroundings. Ruskin Bond's stories teaches care, honesty, love, affection, moral and love for nature through his literary works.

J. K. Rowling transports us to the world of magic and science. J. K. Rowling's 'Harry Potter' is a series of seven fantasy novels. It depicts the chronicle lives of young wizard Harry Potter who is the central character in the series who lives in a fictional town Little Whinging, Surrey with his aunt, uncle and cousin. He discovers at the age of eleven that he is a wizard. He lives in the ordinary world of non-magical people known as muggle world albeit hidden and secrete. His magical qualities are inborn and his friends- Granger and Weasley. They were the – students at Hogwarts School of Witchcraft and Wizardry. The main story concerns Harry's struggle against Lord Voldemort, a dark wizard who intends to become immortal, overthrow the wizard governing body known as the ministry of magic and subjugate all wizards and Muggles (non-magical people).

Rudyard Kipling, a journalist, short story writer, poet and the novelist was born in India- Bombay now Mumbai, His stay in India gave background for his many of his works. He was keenly observant of the thronging spectacle of native India, which had engaged his interest and affection. Out of many fictional works includes his famous collection of stories – 'The Jungle Book' (1894). The setting is Indian jungle – Seoni, the central state of Madhya Pradesh. In this book Mowgli the central character is brought up by pack of wolves, Shere Khan, a tiger (the antagonist) is enemy of Mowgli threatens to kill him. Other characters such as wolf (Akela), a panther (Bagheera), Bandar log (a tribe of Monkeys), Python (Kaa) and a bear (Baloo) all these are very fascinating to children. It teaches about law and freedom. It teaches about respect, authority, law, order, obedience and discipline.

Charles Lutwidge Dodgson (1832 - 1898) better known for his pen name Lewis Carroll was an English Writer of children's fiction, better known for his Novel, 'Alice's Adventure in Wonderland' (1865) and its sequel 'Through the Looking Glass.'

'Alice's Adventure in Wonderland' centres on Alice, a young girl who falls asleep in a meadow and dreams that she follows White Rabbit down a rabbit hole. She many wondrous, often bizarre adventures with illogical and strange characters. They often change the size unexpectedly. Sometimes she grows as tall as a house and shrinks as small as three inches She encounters the hookah-smoking Caterpillar, the Duchess (with a baby that becomes a pig), and the Cheshire Cat, and she attends a strange endless tea party with the Mad Hatter and the March Hare. She plays a game of Croquet with an unmanageable Flamingo for a croquet mallet and uncooperative hedgehogs for croquet balls while the Queen calls for the execution of almost everyone present. Later, at the Queen's behest, the Gryphon takes Alice to meet the sobbing Mock Turtle, who describes his education in such subjects as Ambition, Distraction, Uglification, and Derision. Alice is then called as a witness in the trial of the Knave of Hearts, who is accused of having stolen the Queen's tarts. However, when the Queen demands that Alice be beheaded, Alice realizes that the characters are only a pack of cards, and she then awakens from her dream.

Washington Irving an American short story writer has transformed German folktales into Americanised. His 'Rip Van Winkle' (1819-20) is a fantasy set in American local and events. The story is set in Pre-revolutionary War New York state. Rip Van Winkle was henpecked husband whose wife always gave him commands. One autumn day he wanders near Catskill mountains with his dog Wolf to escape his wife's nagging. He once meets the Dutch men and accepts the challenge

of ninepins and imbibes the alcohol and falls asleep in Catskill mountains for twenty years when he got up, he finds that everything has changed, his beard has become white and long his wife has died, his children has grown, George Washington's portrait hangs in place of King George III. The old man entertains the townspeople with tales of the old days and of his encounter with the little men in the mountains.

Charles Dickens' 'A Christmas Carol,' in full A Christmas Carol, in Prose: being a Ghost story of Christmas was published in 1843. Through a series of spectral visions, the miserly Ebenezer Scrooge is allowed to review his life and to change its outcome. The Ghost of Christmas Past reveals Vignettes of Scrooge's early life as a schoolboy, an apprentice, and a young man in love. The Ghost of Christmas Present reveals to Scrooge that joy has little to do with wealth; together they visit the homes of Bob Cratchit, Scrooge's much-abused clerk, and of his generous nephew Fred, who has married for love. Finally, the Ghost of Christmas Yet to Come allows Scrooge a vision of what his end will be like if he continues on his present course—he will die despised and unmourned. After witnessing these scenes, Scrooge is a changed man. He immediately sets about mending his ways, becoming generous and thoughtful and thereby finding redemption and joy.

'One Thousand and One Nights' is collection of Middle Eastern Folktales compiled in Arabic during the Islamic Golden Period. It is often known in English as 'Arabian Nights' the collection of stories which has its origin probably in India, Iran, Iraq or the Middle East. The One Thousand and One Nights, Arabic Alf Laylah wa Laylah. It is of unknown authorship and of unknown date. Its tales of Aladdin, Ali Baba and Sindbad the sailor have become almost the Western part of folklore, those these were added to the collection only in 18th century in European adaptations.

As in much Medieval European literature, the stories – fairy tales, romances, legends fables, parables and exotic or realistic adventures – are set within a frame story. Its scene is central Asia or the islands or peninsula of India and China. King Shahryar, after discovering that during his absences his wife has been regularly unfaithful, kills her and those with whom she has betrayed him. Then loathing all womankind, he marries and kills new wife each day until no more candidates can be found. His Vizier however, has two daughters, Shahrazad (Scheherazade) and Dunyazad; and the elder Shahrazad had devised the scheme to save herself and other. She insisted her father to give her in marriage to the king. Each evening she tells the story, leaving it incomplete and she promises to finish it in next day. The stories were so entertaining, and the king so eager to hear the end, he puts off his plan day to day to execute her. At last, he abandoned his cruel plan.

Aladdin one of the main characters in the story, is the main hero in this tale he is the son of deceased Chinese tailor and his poor widow, Aladdin is a lazy, careless boy who meets an African magician claiming to be his uncle. The magician brings Aladdin to the mouth of a cave and bids him enter and bring out a wonderful lamp that is inside, giving him a magic ring for his safety in the meantime. Aladdin goes in and returns with the lamp but refuses to hand it over to the magician until he is safely out of the cave. The magician thereupon shuts him inside the cave with the lamp and departs. Wringing his hands in dismay in the dark, Aladdin finds that he can summon up powerful Jinn or genies, by rubbing the ring. He returns home and soon finds that rubbing the lamp also produces genies. These supernatural spirits grant him his every wish, and Aladdin eventually becomes immensely wealthy, builds a wonderful jewel studded palace, and marries the beautiful daughter of the sultan. After defeating the attempts of the frustrated African magician and his even

more wicked younger brother to recover the lamp, Aladdin lives in long-time marital happiness, succeeds the sultan, and reigns for many years, “leaving behind him a long line of kings.”

Sindbad the Sailor, is the main character in the story. It is about his adventures on seven voyages. ‘The One Thousand and One Nights’ is based on the experiences of merchant who was from Iraq- Basra city trading under great risk with the East Indies and China. There is strong infusion of miraculous stories and the exaggeration of dangers encountered. Sindbad is marooned or shipwrecked after he sets sail from Basra with merchandise. He is able to survive the terrible dangers he encounters by a combination of resourcefulness and luck and returns home with a fortune. Sindbad’s movement from prosperity to loss, experienced during a voyage filled with adventure, and back to prosperity, achieved when he returns home, is repeated in the structure of each tale.

Ali Baba is a fictional character, the hero of “Ali Baba and the Forty Thieves,” Ali Baba is a poor woodcutter who secretly watches as 40 thieves hide their booty in a cave, the door to which can be opened only by the verbal command of “Open, Sesame!” He later uses this magic phrase, steals riches from the cave, and lives a prosperous life. The thieves eventually suspect Ali Baba, and they hide themselves in large oil jars that, with the unsuspecting Ali’s permission, are stored overnight in Ali Baba’s courtyard. When the slave Morgiana goes to extract oil from one of the jars, she hears a robber whisper. Morgiana realizes that the jars contain not oil but robbers lying in wait to kill her master. She pours hot oil into each jar, thus killing the robbers. Morgiana later saves Ali Baba’s life a second time, and in gratitude he frees her. She marries Ali Baba’s son, and the entire family lives prosperously on the wealth obtained from the cave that only they can enter.

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**Towards a New Humanistic Paradigm: A Postcolonial study of
Richard Flanagan's Novels**

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Abstract: *Richard Flanagan with this whole creative endeavor successfully establishes himself as an Australian writer of international repute. His The Narrow Road to the Deep North (2013), which received Man Booker prize in 2014, gave immense push to his reputation as a writer and secured him a place of 'star writer' not only of Australian circle but of the world. At present he is also the ambassador for the Indigenous Literary Foundation. The Booker prize winner Richard Flanagan fills this gap in the context of Tasmania. He is one of the rarest fiction writers in the literary world who have produced whole body of literature focusing primarily on the colonial discourse of Tasmania hence contributes in breaking the so "the great silence of Australia". I will discuss the discourse of colonization in the novels of Richard Flanagan. The theoretical frameworks of two post colonial thinkers that are Edward Said's "Orientalism" and Laura Doyle's "inter-imperiality" will be employed to explore the discourse of colonization in all these novels*

Keywords: *Aboriginality, inter- imperialism, genocide, colonialism.*

Tasmania and British colonization

Tasmania is an island state of Australia located 150 miles to the South of the Australian mainland. British landed on this island for the first time around 1800. In 1803, Tasmania had become the 'permanent settlement' of British Empire. The 'permanent settlement' (also called as 'penal colony' or 'exile colony') was referred to a geographical area where the criminals and convicts of mainland Britain were used to be deported and kept in prison as punishment. Within twenty years of its brutal expansion, it (colonialism) turned many exotic islands into the land of convicts (Burns, 16). Tasmania was one of them. According to historical evidences, till 1853, more than a half million convicts were sent to Tasmania. Hence, slowly and systematically, indigenous aboriginals of Tasmania had been reduced to 'secondary population' and British officials and convicts had become the 'primary population' of the island, having all resources of the island at their disposal (Broom, 32).

Lack of policing resources on the part of the Colonists, they preferred to stay aloof and to get involved minimally (Pascoe, 14). Moreover, in 1826 Governor George Arthur issued a notice declaring that colonists are free to kill aboriginals in self defense. Once hostilities were

controlled, by 1832, aboriginals were forced by then Governor George Augustus Robinson to move to Flinders Island. Because of the poor health condition, unhygienic surroundings and mismanagement of officials lead aboriginal population to decimate further (Grant, 18). In 1800's, when British came to this island for the time the population of aboriginals was around ten thousand. But within forty years of British colonization the aboriginals were completely wiped out.

This act of 'genocide' and 'massive ethnic cleansing' in this remote island of Tasmania is still the least explored and told story of British colonization. It's a great Australian silence (Broome, 36). Few of works, we have, which delve into this hidden chapter of colonization comes from handful of histories like Robert Hughes, Tom Lawson and Lyndall Ryan. The dearth of literature on this episode of British colonization is crystal clear. The Richard Flanagan is one of the rare fiction writers from Tasmania who break this 'great Australian silence' by creating the whole body of creative literature (in form of five novels) on the discourse of colonization by keeping Tasmania at the centre of the discourse. It's a great opportunity for any researcher to pursue a literary analysis on his works to fill this serious academic gap. My research work would be dedicated to this endeavor. .

Except *The Unknown Terrorist* and *The First Person*, all of Flanagan's other writings in combination engage profoundly with the 'discourse of colonialism' with Tasmania as its centre. To craft this whole discourse of colonialism through various characters and narration Flanagan employs multiple themes in extremely layered manner (Finner, 11). The uniqueness of all these themes and frames is that sometimes they agree with each other and sometimes they disagree with each other. But Flanagan employs all of them to design a very layered and nuanced discourse of colonialism. From theoretical perspective Flanagan's myriad themes, which frame his whole discourse of colonialism, can be contextualize with two different concepts of two different post colonial thinkers that are Edward Said's 'Orientalism' and Laura Doyal's 'Inter-Imperiality'. Although both of these theoretical frameworks almost have contradictory assumptions and starting points, Flanagan skillfully manages to use themes of both of these frameworks in constructing his discourse of Colonialism to voice to the voiceless aborigines of Tasmania and hence is striving for a new humanistic paradigm in post colonial studies.

Post Colonial Theory: Edward Said's 'Orientalism' and Laura Doyle's 'Inter-imperiality'

The traces of colonialism go back to the European explosion of industrialization in 14th-15th century. The industrialization had pushed the production capacity of European countries to multiple times. They needed new consumers and new markets to keep fueling their industrialization, which was bringing them huge profits. Despite of many other reasons, this was the major driving force behind the whole philosophy of colonialism. Ernest Renan is the first scholar who gave intellectual foundation to the wings of colonialism though his book *Intellectual and Moral Reform* (1871). He argues that some races are superior to other. It is moral and ethical duty of superior race to civilize the beings of the rest of the world. Post Colonial Theory or as generally known as "Post Colonialism" is a rigorous academic endeavor to investigates the impact of colonialism and imperialism across the globe. It traces historical, social, political, economic, philosophical, and cultural legacy of colonialism at various geographical sites of the world (Amaru, 24).

This theoretical stand point of Edward Said's Orientalism will help me to analyze the nature and quality of two major types of narratives in Richard Flanagan's discourse of colonialism as portrayed in his selected works:

1. The narrative of 'West's brutality on the East' in the wake of colonization. This narrative is one of the dominating narratives in Flanagan's discourse of Tasmania's colonization. Flanagan establishes this narrative mainly by using the discourse of Tasmanian aboriginality..
2. The second narrative is of 'identity construction' of East by West as uncivil, barbaric and irrational. Through various characters in his novels Flanagan portrays British's biased understanding regarding indigenous aboriginals of Tasmania.

Laura Doyle in her book *Inter-Imperiality: The long Dialectic of Power and Culture* has given a seminal contribution in the post colonial theory. Her theory stands in complete contrast with Said's Orientalism. She challenges the simplified binary of West and East which was central to Said's theoretical understanding. Hence, she challenges the simplistic narrative of colonialism that is West's brutality on East. Instead she proposes an 'inter-imperial' way of understanding colonization. She argues that instead of understanding eighteenth century European colonization as an 'isolated event' it must be understood in the larger context of 'trans- continental interactions of political and economic fields of several empires operating simultaneously in ancient and medieval period and their relation to capital formation' (Doyle, 22).

The first impact in understanding European colonization in such broader perspective of 'inter-imperiality' will be on the concept of power. Rather than focusing on uni-directional use of power from West to East as in the case of Said, she favors 'uneven and dynamic long term multi directional interactions' which lead to the formation of a complex web of power dynamics. Hence, it blurs the clear cut boundary of oppressor and oppressed the colonizer and colonized. This is what she called 'fluid positionality' in which both elite as well as non elite switch places between these two categories and there is no right demarcation (Doyle, 41). This theoretical framework will help me to analyze the quality and nature of two kinds of narratives in Richard Flanagan novels as follows:

The cross cultural and continental movement of narratives and characters and its importance and relevance in larger discourse of Flanagan's discourse of Colonialism. Many characters especially in *The Narrow Road to The Deep North*, *The Sound of One Hand Clapping* and *Death of A River Guide* have continuous movements across various geographical locations through various cultures, as story moves on. The complex power dynamics among characters in which there is no rigid boundary between oppressor and oppressed or colonizer and colonized.

Both these theoretical frameworks that are Edward Said's Orientalism and Laura Doyle's Inter Imperiality will be used to analyze the above stated narratives of Richard Flanagan novels to explore his discourse of colonialism.

His first novel *Death of A River Guide* (1994) is a story of a river guide named Aljaz Cosini. In the construction of the overall narrative of this novel Flanagan uses multiple themes

of both frameworks of 'Orientalism' and 'Inter imperialism'. The author narrates the story of a river guide who after an unfortunate incident, trapped somewhere in between rocks underneath a waterfall. Now, at this point when he is just few steps away from his death, his own whole life is flashing before his eyes. Richard has designed the narration of this flash back in such a manner that it uses various tropes of 'Orientalism' as well as 'Inter imperialism'. First and one of the strongest themes of 'Orientalism' of this novel comes in the very beginning of the story.

But he also employs 'inter imperialism' through this character of Aljaz to show how yesterday's oppressor can possibly be turned into today's oppressed and hence blurring the rigid boundary of oppressor and oppressed. This is the perfect trope of Inter imperialism he employs in this part of the story. As story opens we come to know that Aljaz's ancestors were also among those who inflicted brutality on Aborigines. But then Flanagan moves on to depict miserable life which Aljaz used lived in contemporary society which at last ends with his painful death. Now, as I explained above, at the beginning of the story we come to know that even his ancestors does not like aborigines and considered them wild. But Flanagan portrays his present situation in such a painful way that reader starts feeling sympathy for him. Hence, while using the trope of 'Inter imperialism' Flanagan tries to blur the boundary between victim and oppressor.

In his Booker Prize winning novel *The Narrow Road to The Deep North* Richard meticulously portrays the pain of a Australian Prisoner of War (POW) who were captured by Japanese forces during second World War. In this novel Flanagan employs the framework of 'inter imperialism' with highest intensity in comparison to his all other novels.

The whole plot of this novel is in itself is 'Inter imperial' in the sense that One, it situates with in multiple empires: some were rising (Japan and America) and others are falling (Britain) Two, here the oppressor is East (Japan) and the oppressed is West (White Australians). This book mainly revolves around a character named Dorrigio Evans. As story opens, we realize that Evans has been grappling with a mental dilemma. Personally he considers himself as morally bad and failed person but the society considers him as hero who survived World War two. The most explicit theme is of negative consequences of war and sufferings of a POW.

Although post war Australian society respects Dorrigio a lot, but he has no respect for himself. He considers himself as a morally bad person. The major reason for this is that he has an affair despite of the fact that he is married to a woman named Ella. Now here again Flanagan employs 'Inter imperial' structure to portray a white Australian army person in a pity situation who actually worked indirectly for British forces, which was history the most brutal western power of colonization. So here again he subverts the clear cut boundary of West as absolute oppressor and East as absolute Oppressed as envisaged by 'Orientalism'.

Richard Flanagan's next novel is *Gould's Book of Fish*. This is Flanagan's best novel if you want to study various tropes of Said's Orientalism. The main character of this novel is William Buelow Gould. This is the story of self discovery of this main character. As story begins, we come to know that Gould is very unfortunate since his childhood. Being an aborigine he suffered a lot. He grows up as an orphan child. He struggles very hard to feed himself and he faces extreme poverty. Because of the lack of food availability he is physically weak and is not capable of doing any heavy physical work. Flanagan designs the story of this character in such as way that for reader it becomes the constant reminder of European

colonization of Tasmania and the brutal annihilation of indigenous aboriginals and hence employing one of the strongest themes of 'Orientalism'.

As story moves on Flanagan employs other trope of 'Orientalism' that is 'identity construction'. As story moves we come to know that white men think of him as uncivil and barbaric because of his aboriginal background. This always frustrates him and he could never become the part of present society. After three chapters, Flanagan introduces a new character that is Tobias Lempriere. Through this character Flanagan introduces one other frame of 'Orientalism'. Tobias is a very ambitious struggling painter who desperately wants to become the fellow of Royal society. When he comes to know about Gould he analyzes all the creative art produced by him and his mind is blown by Gould's creativity. Tobias offers heavy amount to Gould and asks him to work for him. Once Gould says no to his offer he employs various other unethical means to influence him. Tobias as a character is completely an ambitious man and he thinks that only thing which matters in life is wealth and fame and everyone should be insanely rational enough to pursue these goals without getting trapped into any kind of emotions. Through this character Flanagan beautifully depicts the nature of Western colonialism, fueled.

His next fascinating novel is *Wanting*. Flanagan calls this novel as "meditation of desire". This novel is one of the best novels of Flanagan written largely within the framework 'Orientalism', though at some places it also uses various themes 'inter imperialism'. This whole novel navigates between two parallel stories. The time and context of these two stories are completely different yet they are interlinked in a larger post colonial context. One story is of the greatest writer of English literature, Charles Dickens and the time line of this story is around 18th century in London. The other story is of a young, charming girl Mathinna. The timeline of this story is around 19th century in the Island of Tasmania.

On one morning of 1854 in London, a lady named Jane Franklin visits Charles Dickens. This is the time when Charles Dickens is at the peak of his popularity. He has just finished his great novel *Hard Times*. Jane shares her problem with Dickens. About 10 years ago his husband, who was a pole explorer, had disappeared in his expedition to Arctic pole with his crew member. Since then, the British government has sent many rescue missions but of no avail. Finally, British government has declared them missing and dead. But now one of the renowned magazines of London has published a story about Jane Franklin's husband that after the few months of their expedition he and his crew member resorted to cannibalism. The magazine's article criticizes his husband vehemently as a head of the expedition. Jean wants Charles Dickens to write an article to counter the claims of this article. Even Dickens gets angry on the irresponsible behavior of the magazine's editing group. He thinks people like Jean's husband are national heroes and they should be respected and admired for their courage. So, Dickens launches a strong counter attack against the facts and arguments of the magazine. While doing so Dickens sounds completely racist. In the defense of Jean's husband he argues that all the allegations against any such white man does not make any sense because it is morally and ethically impossible for a white man to descend to such level of savages like aboriginals. Through the thinking pattern of Dickens, Flanagan tries to portray the so called Western understanding of aboriginal people and hence the whole project of western intelligentsia to construct Eastern identity as devil, as envisaged by Said in his thesis of 'Orientalism'.

Simultaneously with the above story, Flanagan also narrates the story of a girl Mathinna. White narrating this story also Flanagan employs various frameworks of Orientalism and mainly of 'identity construction of East by West'. Mathinna is an unfortunate aboriginal girl who born in Tasmanian island. Since her childhood she faces sever situations. But her life improves suddenly when she is adopted by the governor of one of the provinces of Tasmania. She is very dear to the Governor and his wife. But as story unfolds we come to know that her life has not sorted out yet. One night while Mathinna is sleeping, the governor rapes her. And later on abandon her once he gets transfer orders. Mathinna life becomes worse again. Sever poverty; alcohol and prostitution follow her life afterwards. Throughout this whole story of Mathinna, Flanagan shows that how various white characters around her continuously tries to construct her identity in various ways, hence employing the theme of identity construction of 'Orientalism'. Some of them consider her uncivilized, irrational and barbaric.

Flanagan has also employed this powerful framework of 'Orientalism' while narrating the horrors of British colonialism through his characters. This novel is the clear depiction of social, political, economic, cultural and psychological damage done by European colonial masters to the Tasmanian indigenous aboriginal people.

Conclusion:

Thus, the presented paper provides increased knowledge about Tasmania's discourse of colonization in the literary aspect as well as in societal level. This study can be the starting point in finding the scope of implementing the post colonial literary theory in other works of fiction related to aboriginality. It also facilitates the further studies based on post colonial literary theory

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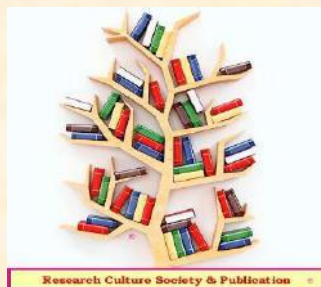
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