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Decolonizing the English Classroom: Reading Strategies in the Postcolonial Context

KANNAMMAL SRINIVASAN

The postcolonial context of learning and teaching needs a mindset not only from writers but also from students and teachers of English literature and language that would challenge, question, rigorously examine and creatively respond to texts from all origins. This mindset would require a revision/ subversion of the authoritative solution given by the authority—may it be the teacher or the Western critic for the textual problems. When the authority of the teacher/ expert critic is reversed, then it would involve the learner and the teacher in exploring the text and make them equals in the interpretative community. In such a community, solutions would come from any corner of the classroom and soon it would be dismantled too for there is always a comparative to dislodge the superlative.

The colonizing powers had evolved an educational system and teaching methodology that established the cultural hegemony of the colonizer and devalued systematically our country's own natural resources in writing and reading. The 'universal' (Western) model of reading-sensibilities are expected from the Indian learners. The teacher as well as the student knows that it is impossible. However all our classroom efforts are directed toward exacting the English sensibilities. This effort is extended even to the experiential plane. We tend to universalize the experiences depicted by English writers as universal human condition. Euro-centric literatures become models of all human interaction. Examples from Shakespeare like Romeo and Juliet for love, Iago for

evil, Hamlet for procrastination, Dickens's *Oliver Twist* for child labor are shown as if one does not find these situations in other human societies and literature. Approaches to such literature are dictated by the authoritative Western critic. The examination system safeguards that there are no deviations from the privileged track shown by the critic. Such reading and writing practice incapacitates our learners for any original critical enterprise.

The damages, thus, done have had far-reaching consequences on our learners. Suffice it to say that all our valued philosophy, rich culture and wonderful techniques of writing are marginalized. Privileging Eurocentric writing practices and human experiences, all other categories had been devalued systematically. With a strong accent on order, the Western civilization classified anything that does not fall into its own category as disorder, un-truc, ugly and bad. One mode of signifying over the other had been rigidified with the persistence on the Western metaphysics of language as absolute referentiality.

The reading strategy recommended for such a Western philosophy of order is to smoothen over the problem spots in the text. Marching orders are given to those elements that refuse to fall in line with the centrality of meaning. The ambiguities are explained in terms of the central meaning. The contradictions are resolved and everything else is marginalized to retain 'order,' 'coherence' and 'linear sequence.'

Any other system of thought that tends to include the legitimacy of contradictions, opposites and multiplicities is dubbed as second rate. The truths arrived through such perceptions are de-valued as half-truth. Our learners being taught in the classrooms of Western thought process and ideas become half-believers in our socio-cultural-thought system. They are neither able to manufacture the Western sensibilities to discern the truth that the Eurocentric texts speak about. Further, subscribing to the teaching methods that replicate the Western critic's idea of English literature marginalizes the regional, cultural, social, national differences in experience and outlook in the meaning making process.

Reacting to this situation debates rage among our teachers whether to teach English literature or literature in English. Them

is also the debate on teaching language through literature and language through rules. Passionate contenders question the relevancy of Keats for Engineering and Science students in the post-colonial context: "As for using the English poem 'Ode to Autumn' for developing linguistic proficiency, a perfect specimen of English language in nineteenth century England cannot make the budding professional conversant with practical skills of presentation, discussion, negotiation or with communicative English required in the business world." The debate for and against the material for teaching is endless. But should not we care for the teaching method? My argument for a confrontation with language therefore sails clearly off the debate of reading material but focusses on teaching methodology.

Promoting learner autonomy is essential in the postcolonial context of learning English. The goals of learning in independent India should be different from that which was envisaged by Macaulay. He wanted to train a few to interpret British colonial cultural hegemony to the Indian masses. Now English is useful as a language for Indians on several other dimensions.

Therefore again there need not be another colonizing reading strategy imposed on the students. The first step in the direction would be to teach our students the intricacies of the tropes of language. The learner should be encouraged to read the text closely and notice things for himself. Some of the strategies would involve:

- Attention to technical, stylistic, verbal, grammatical, semantic, syntactical, rhetorical strategies of the text.

- Attention to variations of typesets, gaps, ghost chapters, silences, computer graphics etc.

- Observation of what the text technology does with and to language.

- Attention to ambiguous words, undecidable syntax, incomparability between what a text says and what it does.

- Attention to incompatibilities between literal and the figurative-the endless back and forth swing from the literal to the metaphoric.

-Fictional self-interpretation.

-Attention to the fluidity of personal and gender identity.

In such an attempt of the learners to encounter the text without an effort to smoothen the contradictions, they confront the language. They see for themselves what the language is doing and not what the poet is saying. This mindset encourages them to set out to do many things with the text:

-Examine closely and critically not only the diction and syntax but also their own conventions, of naturalizing personal beliefs and social and academic experience.

-Put into question several categories metaphysical, ontological, epistemological, psychological, cultural conventions.

-Cultivate the acumen for the exploration of the possibilities of 'hinges' where reversals are possible.

For example a close reading of the text of Keats's "Ode to a Nightingale" shows the innumerable shifts in meaning. The text speaks of the wish of the speaker to "leave the world un-seen" but indulges in elaborate exposition of the worldly condition. Further, the swing from the literal to the figurative of the metaphor 'Nightingale' throws up the indeterminacies of contexts and experiences. The fresh insight that may be gained from this is that the text more than speaking of the nightingale asserts the impossibility of determinate reality. Therefore Keats does not speak of the nightingale or the Western philosophy of "Beauty is truth" but the Eastern philosophy, of Maya or the Buddhist Mad-hyamika philosophy of void. According to these philosophies, nothing could be known as truth because all realities are alleged realities.

This kind of reading not only asserts the reader's experiences in the meaning-making process but also takes notice of the language of the text. While exploring the meaning tentatively without settling for the unitary meaning given by the expert critic/teacher, the learner gains fresh insights. Perspective reading is also inculcated. Trained to look for hinges of reversals, should

not a student in a law course be able to reverse statements in law suits to his favour? Therefore my argument is that our learners should be made to notice and confront the nuances of language whether they are on a MBA course or Engineering or literature or creative writing. They may confront such nuances of language in newspapers, in business reports, briefings etc.

The teacher can manipulate the students into becoming more critical and subversive about their residual assumptions about writing. Transmission of cultures, control of social groups, knowledge of individual take place through language. Importantly, perception shows through language. Ideologies could be discerned not just in plain transparent language, it could be done through disruptive communication process too. For example the introductory text in Toni Morrison's *The Bluest Eye* reads like this. Hereisthehouseitisgreenandwhiteithasareddoor. This strategy of the writer opposes the attempt of going through a set of signifiers in the hope of reaching a pure signified Should a student ignore this feature in the text? In fact it demands a close reading. This is a case of a linguistically foregrounded item drawing the attention of the reader rather to the process than to the words and its meaning. The text chooses to speak through the typographical and graphological manifestation of language, the disorders and psychic trauma that characterize the black experience.

To read a text is to be thrown into language and its flow and surprises. The flux in language and the contradictions inherent there, when taken notice of, bring the reader to new and exciting insights into human character and condition."

Attitudinizing the learners for original critical thinking and careful analysis would revise any colonial ideology foreign or Indian brand. In the changing conditions our students must be prepared to confront the challenges of the time. A learning and teaching method as enumerated above that would prepare our young learners for original critical thinking and reasoning competently is the need of the hour in the postcolonial context. We need this classroom strategy and a decolonized mindset to accomplish this task and retain our sense and sensibility intact in reading and responding to English language.

NOTES

1. Anjali Roy, "Another Time Another Place: Teaching Keats to Students of Science and Engineering." *The English Classroom*, 1:2 (December 1997), pp. 63-68.
2. S. Kannammal, "Is There a Nightingale in Keats's 'Ode to Nightingale?'" *The Indian Journal of English Studies*, Vol. XXXVI, 1997-98, pp. 24-27.
3. S. Kannammal, "Disruptions of Communication as Textual Strategy: Toni Morrison's *The Bluest Eye*," *Literary Voice*, Book Series, 4 (October 1997), pp. 31-36.
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Teaching of English in India

S.T. SALI

English is a useful language for public administration, commerce, industry and higher education. It is a key factor in the development of our country. Fortunately there is a better understanding of the importance of English in our national and international affairs. This has resulted in the reform in syllabuses of study, production of better textbooks and the realization of testing procedures. The object of teaching is to produce learning and learning may be defined as the change that takes place in the individual's behaviour. Teaching involves planning, selecting, grading and directing experiences, so that the desired targets may be obtained. One way of doing it is to produce books with the specific purpose of providing the necessary learning experience.

The Curriculum and the course provide the tools for teaching. Even so the most important single factor in the learning process is the teacher. It is he who has to use the tools skilfully and effectively. Teaching is a multi-dimensional process and language teaching is basically helping the learner to get reasonably good command over the four important language skills. Linguistics and language teaching are closely related disciplines, since the subject of study of both is language. The impact of modern western linguistics on the teachings of English has largely been felt in the area of production of text book materials rather than on the methodology of teaching.

Psychology of learning is another valuable discipline which has influenced to some extent the teaching process. Its emphasis is largely on the psychological process involved in learning a language.

Perhaps the best way of learning a language is to interact with the members of a speech community and learn it by the natural course of conversation in various situations. In India we use English for various purposes including the medium of instruction of higher education and international contacts of various complex types. The learning of English has to depend to a very large extent on suitable course material. The teacher may not use a text book at all to teach a language. However a text book is of great help to him. It saves his labour of planning and producing his own programme of language teaching.

Production of course material for instructional purposes is a complex process. The course designer should be competent and should be able to define clearly the learning tasks and relate them to the insights obtained from linguistic and psychological research. The modern course books, therefore differ from the earlier course books in a variety of ways. The division of language units is based on the structural analysis of the language, the introduction of vocabulary and to some extent grammatical constructions are based on acceptable lists of vocabulary and structures. There is also a considerable variety in selecting the topics which must satisfy the needs of the learners' own interests. It means the course designer has to decide who the learner is and what his requirements are. While it is true that linguistic structures form the staple of his course book, he should not ignore the fact that language to be learnt is largely dependent on the demands made by the social contexts. The course designer has to organize this language into smaller units and plan his course. In recent years, the communicative facts of the language have dominated the scene and the notional syllabus is receiving increasing attention by course designers. The approach stresses not so much the number of words and structures learnt, but the concepts and functions that are likely to be of the widest use to the learner.

At the college level, the emphasis has shifted from the 'literary humanistic' approach to 'language-oriented' approach. With a sound knowledge of 'General English' the student can move on to specialist fields of study, such as science, engineering, agriculture and technology. At higher levels of education, students need specialization and special courses to meet their requirements have

to be designed. This involves a thorough analysis of the kind of material that the student needs and on that basis prepare English courses. Specialist teachers often complain that the departments of English do not equip the students with the knowledge of such English as will be useful to them to pursue technical studies. Even literature in a special sense is a technical subject and most students of literature often betray total lack of acquaintance with literary terms. The literature teacher, like the chemical engineering teacher, takes it for granted that if the student has gone through a general English course in the High School, he should be able to understand and express himself well in his field of specialization. Even so the passages selected for such courses meant to prepare them for their specialist fields of knowledge should be sufficiently interesting and should also incorporate those features of the language he needs.

Higher education is imparted through universities and a number of special institutes established for this purpose. Many of these institutes offer facilities for postgraduate students to conduct advanced research in various branches of their specialised studies. In all these institutions, English is the medium of instruction. Our students should be able to read professional literature and also be able to publish their research finding in good English. For this reason, we have to plan our courses in English in such a way that our students should get necessary competence and authority in any specialised branch of knowledge such as International Law or space technology. The materials to be prepared to meet their requirements should give them all the 'content' that they need as well as the communication skills of various degrees of sophistication. They should also give them self-confidence and place them on a 'self-generative' basis so that they can independently pursue their studies. It may even be possible for us to produce such materials, but the main difficulty is to find competent teachers who can manage anything written in English from managerial economics to Nuclear Physics. One way of dealing with such a situation is to recruit teachers who have a sound background of science and technology as well as good English. All such courses, however, should be prepared from the point of view of the learner and the teachers of these

subjects should always keep the learner at the centre of these activities.

In any language teaching programme, developing the ability to read efficiently should be the primary object. At the moment the teacher does not take an active interest in promoting the reading skills. Students must be given training in judicious and selecting skipping of non-essentials in a passage. He should also give them a high degree of competence in quick note making and filling in or elaborating the details later. These skills cannot be acquired unless they are assiduously practised. The students should also be given adequate training in carefully studying a text and to extract points of relevance and importance for specific purposes such as preparing notes for a public lecture, preparing a research article, preparing a meaningful outline for an impressive and effective report and so on. In addition a student should also be trained to locate passages of crucial interest in a book so that at a moment's notice he is able to go back to them. This comes from repeated reading of such passages and getting them fixed in his memory.

A skill that is sadly neglected in our educational programme is the skill of writing. Most college teachers tend to look upon the composition period as a period of rest for them. Many consider the college or the university as a centre of 'high seriousness' and therefore only such topics as 'Shakespeare's Treatment of Madness,' 'Art of Life,' 'The Future of Civilization' are considered worthy of the attention of the student.

Students are given these topics and the teacher does not seem to realize that such subjects are vague, ambiguous, controversial and certainly beyond the abilities of most of our students.

In all such cases the students do not have the necessary material to write on. They do not have the ideas, they do not possess the skill of linking such ideas as they may have in a logical sequence and make their essay cogent and coherent. The ideas should not be in a blissful state of amorphous glory-they have to be crystallized and made concrete. In the lower classes, even the vocabulary, the collocations of words, the phrases should not only be discussed but should clearly be written on the black-board. In higher classes, the discussion should bring out the ma-

major ideas and subordinate ideas and even link ideas in the form of a neat outline. All this, of course, requires careful planning. Students should be encouraged to

write on topics well within their experience. Gradually they should move into other areas where their imagination can play a useful role. An essay writing is not the only form of writing. There are many others such as letter-writing, descriptive writing, report writing, reviews and so on.

A few days ago I gave an assignment-letter writing-to a group of postgraduate students. Some of them completely ignored the conventions of letter writing (without the writer's address, date etc.) and began: "Dear Arun, Good morning. I am healthy by god's grace and hope you are also healthy ." and so on. The teachers take many things for granted. The best way to deal with this situation is to provide a model and ask the students to write in a similar manner expressing their acceptance of the views or rejection, giving constructive reasons. Written assignments should be planned in such a manner as to bring out the personality of the student. Most postgraduate students hesitate to give their own criticism of a literary text or a scientific experiment, but quote other people. There is a mistaken notion that quotations from others is one way of exhibiting their wide reading and scholarship. One is sick of a string of quotations even in master's or doctoral dissertations. The point is-Do you have anything to say which is original, which is your own?

Students should also be taught to write clearly and lucidly. One of the ways this can be cultivated is by reading good contemporary prose. One of the graces of a rich language is that approximately the same thing may be said in many different ways, some of them more pleasing and refined than the rest.

English education in India has largely depended on the teaching of literature. It is only in recent years that there has been a shift of emphasis from the teaching of literature to language. Even so, most universities still lean heavily on literary texts and often on great masterpieces of literature to give college students a good command over elegant English.

Literature as a discipline uses language, also the primary raw material of our business as teachers of language. Literature

means the process of the development of the individual, training the intellectual, the affective, the social, the ethical and imaginative faculties. It is in a sense a

history of the development of the culture of a whole people who speak that language. It has the ability to produce a maze of very complex feelings interwoven with rational and psychological justifications which often defy analysis. Yet the growth of a child is bound up with the literature of his social group and unfolds the process of adjustment and harmony with his environment. Every child listens to stories, He is very fond of them and these stories often condense the wisdom of the people, the cumulative expression of which is literature. Influenced by literature, people have cultivated gentleness, tolerance, forgiveness, warm friendliness and all these can be inculcated among the students by good teachers of literature. Many of the finest utterances one hears in a good speech or writing come from the deepest philosophical notions embedded in great literature.

The teaching of literature has not yet received the attention it merits. All too often learned lectures are delivered to students who are unable to follow them. It is true that literature itself and the lectures of the teacher present difficulties of language, difficulties of complex situations, difficulties of the bewildering turns of emotive expressions and so on. It is not really the experience of the literary artist that is sought to be transmitted to the students but only the plot, characterization and such stock elements. These the student can get more easily in an easily digestible form in the bazaar guides. Experienced teachers know that students get good marks in the examination without even attempting the original literary texts even once.

The main thing in the appreciation of literature is the intimate knowledge of the text. Unless the student is asked to go to the text several times-one can use the seminar method, group discussion, one can have exposition from select students and questions from the rest and so on. It is no use pretending that we are teaching literary appreciation. If it is simply the story element, the teacher can supply the simplified version of the text. If it is the study of the inherent beauty of the language and expression of the deepest feelings, the teacher should relate them to the

personal experience of the students and explain the specialist vocabulary and phrases literature uses. He should point out how the words used are

irreplaceable and turns of expression defy any modification or change. Putting appropriate questions to evoke the requisite feelings in the students and get them to respond appropriately is an art. Teachers of literature should develop the sensibility to appreciate and enjoy literature. It should then be possible for them to devise ways and means of transmitting this experience to their students. The primary thing is the active involvement of the students in the literature lesson. Very often, questions like "What could have happened if this event had not taken place?" and a host of such other questions bring out not only the finer points of a literary piece but also create a sensitivity in the students for the subtle nuances of the language. Literature can thus be used for teaching language.

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Buldana

Sylistics and Sanskrit Poetics

KUMAR MOTI

In linguistic studies, there has been a lot of discussion about stylistics. One of the basic problems before linguists, today, is that they have not succeeded as yet in establishing a clear cut link between literature and linguistics. It is generally believed that stylistics is a linguistic term and it has nothing to do with literary studies. Readers, teachers and critics outside the field of linguistics are reluctant to discuss this topic. Sometimes, stylistics seems to be an outdated concept. When motivated, the linguists raise some pertinent questions: 'What is stylistics?' 'Is it concerned with literary criticism?' 'Why do linguists formulate such a concept?' and 'How can stylistics help in literary studies?'

On the other hand, it is said that stylistics has radically changed the nature of literary study. It has replaced the subjectivity of literary studies. It has provided a new technique of description and interpretation. Such contrary notions have already baffled them and must be negotiated.

Stylistics may be described as a study of literary expression. For its morphological make-up suggests that this term is a collocation of two components of the English language—one component 'style' and the other 'istics.' The former suggests literature and the latter linguistics. Stylistics is defined "as the study of style in written or spoken text,"

In literary studies, style is described differently by different scholars. Samuel Wesley describes style as 'the dress of thought, Jonathan Swift considers it as 'proper words in proper places' and W.B. Yeats explains style as 'high breeding in words and in argument. But these descriptions do not help us in the

study of stylistics. In linguistic encyclopedia, style is defined as follows: "By style is meant a consistent occurrence in the text of certain items and structures, among those offered by the language as a whole, 2

Style is seen here as the study of those features of a language which appear frequently in a literary work. These features form parts of the habits of that

author's use of language. It is called an idiosyncrasy of that author which distinguishes him from other authors. This particular quality in the author helps us in identifying his writings.

These features convey to us varied information about the author's geographical, ethnic and social background as also his activities, among others. Moreover, we may comprehend what is communicated to us in that work by our own intuitive sense. But when we are asked to advise others as teachers of literature or when we need to explain our responses to others, "our intuition

needs to be supplemented by a more objective account of style. It is this approach which is known as stylistics."3

From the literary critic's point of view, the relevance of stylistics lies in the fact that "it affords for talking about those intersubjectively observable linguistic features of the text which prompt individual responses, thus providing a degree of objectivity which literary criticism sometimes lacks."4

In the last decade of the nineteenth century, there was a sharp reaction against the traditional concept, that a literary work was the outcome of an author's way of thinking about the world.

Moreover, some theorists like Kant reduced the canvas of literature to the most fictive plane. Jonathan Culler writes: "Aesthetic objects, for Kant and other theorists have a 'purposiveness without purpose. There is a purposiveness to their construction: they

are made so that their part will work together towards some end. But the end is the work of art itself, pleasure in the work or pleasure occasioned by the work, not some external purpose."5 Such a subjective, fictive and mystical concept of literature was unbearable to the literary critics. They were compelled to think about this problem. Stylistics is the product of this reaction. Ihab Hassan also argues: "Thus contemporary stylistics, speech act theory, hermeneutics, and deconstruction often join to challenge

the Kantian assumption about the intrinsically aesthetic quality of literature, its unique and fictive properties.

It may be said that a new outlook gradually came into the fore. Viktor Skhlovsky is the first among the stylisticians who says that "art renews human perception through creating devices which undercut and undermine habitual and automatized forms of perception" But "what is the term 'automatized?'" Automatization may be described as a use of devices of language, in isolation or combination with each other which is useful for the purpose of expression. It is, thus, a common form of language which does not attract our attention much.

Skhlovsky further argues: "The purpose of art is to impart the sensation of things as they are perceived, and not as they are known. The technique of art is to make objects 'unfamiliar, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and it must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. 8

In the same essay, Skhlovsky describes how Tolstoy used the device of 'defamiliarisation, which is the chief technique of an artist. Skhlovsky analyses his style, "Tolstoy makes the familiar seem strange by not naming the familiar object. He describes an object as if he were seeing it for the first time. In describing something, he avoids the accepted names of its parts of other objects. For example, in 'Shame' Tolstoy 'defamiliarises' the idea of flogging, Tolstoy uses this technique of 'defamiliarisation' constantly." (21)

According to Skhlovsky, the main function of art is to make people see the world in a new way. This way is an artistic way by which an artist makes something strange. "The way to make the world strange through text is by foregrounding certain aspects or features of it, the idea being that certain aspects of a work can be made to stand out, be foregrounded, that a form of linguistic highlighting can be achieved through breaking the norms of the standard language. The Linguistic Encyclopedia describes foregrounding thus: "Foregrounding is Gravin's (1964) translation from the Czech term 'aktualisace' used by the Prague School Linguists, and its

application to literature derives from an analogy with what is thought to be a fundamental characteristic of human perception' namely the ability to distinguish 'a figure against a ground. 10 In his analysis of literariness and

foregroundings, Jonathan Culler presents an obvious example of foregrounding. He writes: "Lit-erariness' is often said to lie above all in the organization of language that makes literature distinguishable from language used for other purposes. Literature is language that 'foregrounds' language itself: makes it strange, thrusts it at you 'Look! I'm language so you can't forget that you are dealing with language shaped in odd ways. In particular, poetry organizes the sound plane of language so as to make it something to reckon with. Here is the beginning of a poem by Gerard Manley Hopkins called 'Inversnaid':

This darksome burn, horseback brown, His rollrock highroad roaring down, In
coop and in comb the fleece of his foam Flutes and low to the lake falls home.

The foregrounding of linguistic patterning the rhythmical repetition of sounds in 'burn. brown . rollrock road roaring as well as the unusual verbal combinations such as 'rollrock' make it clear that we are dealing with language organised to attract attention to the linguistic structures themselves." (28-29)

Stylisticians seek literariness in a work of literature. Skhlov-sky also sought literariness through the device of 'defamiliarisation. Roman Jakobson seeks literariness in literature. To quote Jakobson, "The real field of literary science is not literature but literariness, in other words, that which makes a work literary.

In his essay, The Competent Reader, Krishna Rayan compares 'literariness' with Rasa. Abhinavagupta writes, "Rasa, as seen in Sanskrit poetics, is the very basis of literariness." (All poetry lives by rasa; without it no poem can exist in the least. Rasa is the affective response of the competent spectator or listener or reader to a composition in the performing or graphic arts.. Thus, in relation to the reader, rasa is experience, and

in relation to the text it is meaning.

Jan Mukarovsky also seeks literariness in a work of literature. Initially he was influenced by Russian Formalism. K.M. Newton writes, "Jan Mukarovsky, the leading Czech literary theorist, was heavily influenced in his earlier work by

Russian Formalism, as, for example, when he described literariness as 'the maximum foregrounding of the utterance.' (2)

Later on, however, he turned his approach as a structuralist. The formalists always concentrated their attention to the study of certain aspects of literary texts, e.g. a rhyme scheme. Unlike the formalists, the structuralists stressed the interdependence of the different elements of the text. According to Mukarovsky, "al. though violation of the norms of the standard language is the essence of poetic language and the device whereby foregrounding is achieved, the literary work is a unified aesthetic structure, 'defined by the interrelationship between those items that are fore-grounded and those items in the work that remain in the back-ground.'¹³ This view of foregrounding as relational paves the way for Roman Jakobson's (1960) "notion of parallelism.

Mukarovsky treats poetic language as the act of speech that foregrounds the objective expression. K.P.K. Nair writes, "The classic statement of the deviationist approach to the study of style is Jan Mukarovsky's essay 'Standard Language and Poetic Language.'" (23) He quotes Mukarovsky's statement: "The qualitative difference between the two is the result of the aesthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard.. The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language, without this there would be no poetry." (23-24)

According to K.P.K. Nair, "The ancient Indian poetics had noted the distinctness of poetic language from ordinary language. Among them Kuntaka, the eleventh century theoretician, analytically examines the language of literary texts in his *Vakroktijivita*. While defining *Vakrokti*, Kuntaka makes this point quite clear: "What exactly is this common ornament? "Artistic turn of speech" is the reply. It stands for a charming and novel utterance peculiar to poetry and distinct from famil-

iar language." (24-25)

One of the most striking points of similarity seems to be present in Kuntaka's view and modern stylisticians's is 'the sound plane of language.' Saussure's last formulation gave a big device in the hands of stylisticians. The Linguistics

Encyclopedia describes it as, 'literary language, and the language of poetry in particular, tends to differ from the standard language by using highly patterned- this independently of whether it also violates rules of grammar and lexis. This patterning is what Jakobson calls parallelism, which he takes to be the defining feature of poetic language.'

K.P.K. Nair writes, "In poetic language Kuntaka finds the inseparable togetherness of sound and sense (sahitya of artha and sabda). It is different from the commonplace use of language where discrimination is not shown in selecting apt words. It is so unique as not to permit any substitution. Explaining this, he says: "The point, however, is that here in poetry we are not attending to the well-known intimate relationship invariably characterizing word and meaning. If that were meant by the word Sahitya (lit. mutual coherence), difficult sentence constructions like Panini's aphorisms and irrelevant ravings of cart-drivers and so forth would be covered by the term Sahitya." (25)

Thus, it may be argued that the language of the literature sometimes differs from the standard language because a poet especially tries to create a highly patterned language. In doing so, he sometimes violates the rules of grammar and dictionary. This patterning is called parallelism by Jakobson. "According to Jakobson (1960, 358) 'the empirical linguistics criterion of the poetic function.' 'the indispensable feature inherent in any piece of poetry' is that 'the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence.'" 16

Jakobson thinks in the framework of Saussure that any piece of language can be illustrated diagrammatically as two axes:

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"Normally, one axis, the syntagmatic, is solely concerned with structure, while equivalences are mappable downwards on the paradigmatic axis. However, in writing poetry, the syntagmatic axis comes to contain equivalences too; in fact, a poem is constructed in terms of linearly sequenced equivalences of parallel structures at all levels."¹ In his essay, "Linguistics and Poetics," Jakobson describes: "In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses,"¹⁸

It is seen how poetic language is constituted by the combination of the same kind of element that is not found in general language. It is called parallelism; a device which not only organizes the literary work but also spreads through every part and aspect of it. "Halliday points out that one must distinguish between mere linguistic studies, and regularity which is significant for the poem or prose work in which we find it"¹⁹

One relevant similarity that has emerged from the discussion is the concept of poetic language between the modern stylisticians and the Sanskrit critics. The idea of Vakrokti of Kuntaka suggests the strikingness of the poetic language which is considered by most of the modern stylisticians. Shiva Pandeya com-

pares modern stylistics with Sanskrit critical works. He claims that "Stylistics in India attained thoroughness around the end of the eleventh century, but in the western world, efforts to make a systematic study of literary style and to clarify the theoretical foundations of it have only been made in modern times. 20

V.K. Chari also argues that "The theories of Alankara (figuration), Vakrokti (deviant expression), and Riti (style) are wholly analytical in their approach and interested in showing how certain types of linguistic use and certain modes of structuring the meaning and the sounds of words are peculiar to poetic expression and serve to distinguish it from standard language."²¹ These findings might be of practical significance for the modern stylistic studies. K.P.K. Nair's claim that Pandeya's statement is pertinent may be considered true. Pandeya opines that "in the contemporary babel of critical discourses, the Sanskrit tradition has peculiar authority, relevance and clarity."⁽²³⁾

It may be said, however, stylistics is not only a technique of the study of the complexity of a language; it plays a significant role in establishing modern literary criticism on an objective plane. Stanley E. Fish says "Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions, and to proceed from those descriptions to interpretations for which they can claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific base.'

It is evident from the discussion that stylistics is a study of style in literary discourse. It combines the awareness of ideological dialectics and of linguistic conceptual developments. Particularly linguistics plays a pivotal role in shaping literary theoretical concept because language is distinctively basic to all literary discourse. Particularly, the invasion of multi media has raised again the same problem in literary world which was present at the end of the nineteenth century. Every episode has become almost fictive. In such an adverse situation stylistics may play a great role. It is the stylistics which provides us that very means which may lead us to reach the end of literary studies.

NOTES

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5. Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford University Press, 1997), p. 33.
6. Ihab Hassan, "The Critical Scene: Issues in Postmodern American Criticism," *Journal of Literary Criticism*, 1985, p. 4.
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9. Kristen Malmkjaer, p. 441.
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11. Quoted by Tony Bennett, *Formalism and Marxism* (London and New York: Methuen, 1979), p. 52.
12. Krishna Rayan, "The Competent Reader," *Journal of Literary Criticism*, vol. 2, No. 2, December, 1985, p. 1.
13. In Van Peer, p. 7.
14. Ibid.
15. Ibid.
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19. Kristen Malmkjaer, p. 442.
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21. V.K. Chari, "Imagination and the Theory of Literature in Sanskrit Poetics," *Journal of Literary Criticism*, 1984, Vol. 1, No. 1, pp. 10-11.
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Comparative Literature in India:

A Perspective

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At the outset, I should say that the term "Comparative Literature" is a misnomer. Because there is no such literature called "comparative literature" and instead there can be (and are) literatures in comparison only. The seed of the comparative study of literatures is contained in the statement of Matthew Arnold in 1848 when he pronounced that "every critic should try and possess one great literature at least, besides his own, and the more unlike his own the better." One is inclined to agree with C.D. Narasimhaiah when he says that "in fact the whole concept of 'comparative literature' is said to have arisen as a reaction against the narrow nationalism of much 19th century scholarship, at protest against the isolationism of many historians of French, German, Italian and English literatures." (79) Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgement. 'Comparative' in comparative literature cannot be used as a qualifier just as 'Indian' in Indian literature or 'Canadian' in Canadian literature is, for it does not indicate any particular literature. One can compare any two literatures of the world notwithstanding the language and cultural differences. Comparative literature in essence means comparative assessment of two literatures. Unlike single literatures such as English literature, Canadian literature, American literature etc. Comparative literature is not one but two.

Before examining the prospect of Comparative literature in India, let us first examine the concept of Indian literature in our multi-lingual and multi-cultural situation. It is often argued that Indian literature is one though written in many languages. The

logic behind this argument is that though literature is written in a language, it is a fallacy to make the unity of a literature primarily hinge upon the existence of a single language. R.K. Gupta and Privalakshmi Gupta argue that "if languages were in fact the decisive factor in determining the unity of a literature, then literature written in a single language but in different nations would be regarded

as one literature, not as many literatures. But we know this not to be the case. English is the primary vehicle of several national literatures-British, American, Canadian and Australian, to name just a few and also a secondary vehicle of literary expression in many countries of Asia, Africa and Latin America. If there can be several national literatures written in a single language, there can also be single national literatures-in-cluding Indian literature-written in several languages." There is also another view that "what ultimately gives unity to a litera-
ture is not the language in which it is written but the entire cul-tural context in which it grows and develops." (21) In his book, *The Concept of Indian Literature*, V.K. Gokak refers to 'the sur-prising uniformity in the matter of the choice and treatment of themes among Indian regional literatures.

There are others who contest the thesis that Indian literature is one though written in different Indian languages. Nihar Ranjan Ray argues that "literature is absolutely language-based and lan-guage being a cultural phenomenon it is all but wholly condi-tioned by its locale and the socio-historical forces that are in op-eration through the ages in the particular locale. If that be so, one many reasonably argue that the literature of a given language will have its own specific character of form and style, images and symbols, nuances and associations etc. Even themes and con-tents are more likely than not to have their specific nature and character. This is how and why French literature is distinguishable from English literature or from German and Russian literatures, or Bengali literature from Marathi or Tamil or Hindi literature. They are not different just because the languages are different. "3

I don't think that we have a definite answer to the question, "What is Indian in Indian literature?" Moreover, in all that In-dians ever wrote, is there anything in which an 'Indianness' can be discerned? Nissim Ezekiel is right when he says that "there is

no single Indian flavour which alone can claim the designation 'Indianness' and that its value, too depends on a host of genera-tive factors which should never be simplified for purposes of praise or blame." As Tagore rightly puts it: "The inmost creed of India is to find the one in the many, unity in diversity." Let us accept that there are as many literatures in India as written languages we have,

though there are many similarities as well as dissimilarities among them. Even the Central Sahitya Akademi acknowledges this and gives its Annual Awards on literature-wise representing various recognised languages of India. Suniti Kumar Chatterjee speaks of "a fundamental unity in the literary types, genres and expressions among all the medieval and modern languages of India." According to Dr. Radhakrishnan, "there is a unity of outlook as the writers in different languages derive their inspiration from a common source and face more or less the same kind of experience, emotional and intellectual." Sisir Kumar Das has rightly observed that "in order to make it a significant category, Indian literature must be taken as a complex literary relation and any study of Indian literature must reflect that. It is not an enquiry into their unity alone, but also a study in their diversity which enables one to understand the nature of literary facts." 5

Since Comparative literature studies interrelationship between two or more literatures, it is of paramount importance in the Indian context. The most essential aspect of Comparative literature is the problem of method of studies. Comparative literature can be studied profitably in the Indian context under the following heads: sources, themes, myths, forms, movements and trends, literature as an illustration of literary theory and criticism. As K.R.S. Iyengar rightly suggests: "it should be instructive to study a regional literature in the wider context of Indian literature with its great arching movements from Vedic age to the present day. Perhaps within the larger national background, the more immediate regional background—the Dravidian comprising, the four southern literatures, the literature of the northern region (comprising Kashmiri, Punjabi, Hindi and Urdu) of the western region (comprising Marathi, Gujarati, Sindhi, Rajasthani or of the eastern (comprising Assamese, Bengali and Oriya)—may be given somewhat closer attention. »6

Apart from studying Indian literature in comparison on regional basis, we can also study it profitably according to different movements that swept through the Indian subcontinent. For instance, it can be said with certainty that the Bhakti movement influenced almost all regional literatures of India during the middle ages. The Bhakti movement which caught on in Maharashtra in the thirteenth century, had a deep impact on Bengali, Hindi, Oriya and some other regional literatures of India. One can make a comparative study of the influence of this movement on various regional literatures.

Untouchability is a recurring theme in several regional languages including Indian English literature. Similarly partition of the country has been treated as a theme in several regional literatures including Indian English literature. There are six outstanding Indian English novels on the theme of partition. They are Khushwant Singh's *Train to Pakistan*, Malgonkar's *A Bend in the Ganges*, B. Rajan's *The Dark Dancer*, Attia Hosain's *Sunlight on a Broken Column*, Raj Gill's *The Rape* and Chaman Nahal's *Azadi*,

Similarly the study of myth in different regional literatures of India can form an excellent area of comparative literature. There are many possibilities of making the study of comparative literature useful in our country by taking into account different themes, symbols, myths as they occur in several regional literatures of India.

The study of comparative literature involves translation. Unless successful translation is done while comparing one literature with another literature, the comparative approach will miscarry.

Moreover, supposing one is comparing Literature one (Say L1) with Literature two (Say L2), then the comparative study will be done either in L1 or L2 but not in both the languages in which the literatures in comparison are written. Thus, a comparatist must not only be a bilingual but a good translator as well.

English Departments of Indian universities can do a very useful job by translating regional literatures into English and thereby enlarging the scope of study of regional literatures on a comparative basis at an all India level. Moreover, Indian English literature which now forms a part of English studies at post-graduate level at several Indian universities enlarges the scope of comparative study in our country. For this, literature can be stud-

ied profitably along with Commonwealth literature and also with Anglo-American literatures. Moreover a comparative study of Indian English writers and expatriate as well as writers of Indian origin will be very rewarding. For instance, comparing R.K. Narayan with V.S. Naipaul, Nissim Ezekiel, R. Parthasarathy with A.K. Ramanujan and G.S. Sharat Chandra will help us to broaden our critical outlook and literary consciousness. We can profitably study modern Indian English writer's concept of tragedy by comparing it with an

English writer's (say Shakespeare's) concept of tragedy. For us, a bus accident or a train accident is a tragedy (is it tragic fallacy). Ezekiel's play Don't Call It Sui-cide can be profitably read by comparing it with Synge's Riders to the Sea. Indian scholars have done comparative studies in the form of doctoral dissertations like the influence of Indian thought on Whitman, on W.B. Yeats and on T.S. Eliot.

Studies in comparative literature can be very rewarding in the field of literary criticism. Ancient Indian critical theories should be studied along with western critical theories. Ancient Indian Rasa-Dhvani theory and the concept of reader ('Sahridaya Pathak, ideal reader, for example) can be favourably compared with the Reader-Response theory of the west in recent times. Indian critic should bring a synthesis between the Indian and Western poetics in order to evaluate a work of art. T.S. Eliot's "Tradition and Individual Talent" can be profitably compared with Sri Aurobindo's Life Divine. Eliot spoke of tradition and individual talent in reference to the concepts like 'the mind of Europe,' historical sense 'the whole of the literature of Europe from Homer to the present day'. Aurobindo's concept is that "This vision of the poet is not his own but depends on the mind of his age and country, its level of thought and experience, the adequacy of its symbols, its depth of spiritual attainment."⁷

When Eliot maintains that the inferior poet 'illustrates' the tradition and the better one 'extends' it, he does not clearly spell it out. Eliot was operating within European tradition. Sri Aurobindo, on the other hand explains the individual talent as having a national as well as cosmic frame of reference: "the roots of his personality are there in its spirit and even his variation and re-volt are as an attempt to bring out something that is latent and

surpassed or at least something which is trying to surge up from the secret all-soul into the soul form of the nation. "

Some English Departments of Indian universities like Delhi, Aligarh, B.H.U., Agra, Jadavpur, Sambalpur, Viswa Bharati and Allahabad have introduced comparative literature as a study. A full course in comparative literature should be introduced at M.A. level. Classical works in regional literatures should be translated into English and studied as a course. Comparative literature studies in India is the need of the hour. Besides broadening our outlook about Indian literatures, it will further the cause of national interest Translation should be taken up as an

academic discipline to facilitate the study of comparative literature in our country.

It is through translation we can learn different regional literatures of India and make a comparative study of them. Paradoxically, comparative literature in India can help the cause of national integration.

NOTES

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3. Nihar Ranjan Ray, "Welcome address," *Indian Literature* (1972), p. 6.
4. Nissim Ezekiel, "What is Indian in Indo-English Poetry?," *Osmania Journal of English Studies*, 19 (1983), p. 50.
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Avenues of Inter-Textual Study in *Paradise Lost* and *Srimadbhagvadgita*

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The present paper is an attempt of inter-textual study of *Paradise Lost* and *Srimadbhagvadgita* which represent Christian and Hindu cultural milieus in English Renaissance and ancient India respectively. M.V. Rama Sarma points out that "Milton's knowledge of the East and especially of India is amazingly rich." Although Milton did have a treasure of information as regards India, yet there is

no copious evidence of Milton's having had an awareness of the Indian epics and especially of the Mahabharata.

In May 1997, Gordon Campbell of Leicester University, England, has published an article entitled "Milton in Madras." In 1997 Campbell had an occasion to visit Madras. There he "decided to pursue the documentary evidence for the presence of Milton's descendants in eighteenth century." He "had by way of preparation consulted French's Life Records which records a series of baptisms, marriages and burials" of Milton's descendants. Campbell reveals that "each entry is said by French to have been taken from the original entry in the parish registers of St. George Cathedral Madras India." (62) At the end of his article Campbell found that "Milton's great grandchildren in Madras slip into oblivion while his widow is still alive in Nantwich, and his daughter is still alive in Spitalfields." (63) Hence taking hint from Gordon Campbell's findings, which may suggest Milton's direct or indirect contact with India, and his awareness of Indian epics like the Ramayana and the Mahabharata, the present writer attempts to illuminate ideological commonalities and subtle differences of Paradise Lost and Srimadbhagvadgita how-

ever without attempting to point out the influence of one upon the other or the impact of a specific world view on both

In both the works Paradise Lost and Gita, the main object of human life is the realization of God through attainment of knowledge about the reality of God. In Gita Lord Krishna reveals to Arjuna that the knowledge of God and His Nature, which includes the totality of nature in all its multidimensional forms, enables a

man to achieve salvation through God-realization. (iv, 9; cf. XIII: 19, 23) Similarly Milton in his *Of Education* demonstrates,

The end then of learning is to repair the ruins of our first parents by regaining to know God aright, and out of that knowledge to love him, to imitate him, to be like him, as we may the nearest by possessing our souls of true virtue, which being united to the heavenly grace of Faith, makes up the highest perfection." 4

In Bhagavadgita prakriti or nature, is not only coeval with and inseparable from God but also it is identified with God Him-self in the same manner as an individual soul seems to be bound by its identification with the body. Lord Krishna demonstrates to Arjuna about the two natures of God *apara prakriti* (the lower nature) and *para prakriti* (the higher nature) (vii: 4-5). Unmanifest nature is identified with Shakti and Yogmaya signifying the power of God and the free will of God respectively (iv: 6). In creation it becomes the basis of the objective world. All the eight elements—earth, water, fire, air, ether, mind, understanding and ego or self-sense of God's lower nature (vii: 4) signify the forms which His higher nature takes when it becomes manifest in the form of this mutable and material world and upholds it. (Gita, vii: 5) God contains conscious souls and unconscious matter. The two are regarded as the higher and the lower, or the superior and the inferior aspects of the One Supreme who is the life and form of every being. Dr. S. Radhakrishnan says, "The Universal Being of God includes the totality of the unconscious in His lower nature, and the totality of conscious in His higher" (214)

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In his *De Doctrina Christina*, a theological foundation on which *Paradise Lost* is based, and in *Paradise Lost* Milton identifies 'nature' with the spirit of God, reason in man and rational order in the universe, God's efficiency or power of creation, the good of man, "the just and reasonable demands of men," God's providence, God as benign in creation, different levels of existence as created by God, the scale measuring the degrees of our ascent to God, the totality of cosmic relation, and significant above all is his enunciation of "Nature and God bid the same." (vi: 176; XII: 578-81) From all the different contextual perspec-

tives of the use of nature in his works and more particularly in *Paradise Lost*, it emerges that Milton's doctrine of nature, like that of *Bhagvadgita*, is derived from religious faith and vested in God. It signifies, chiefly, two properties of God—primordial matter and God's efficiency or power of creation (PL, ii: 910-16, 1037; iii: 708-20). The creation of this universe and all other heavenly planets stream forth from God's supreme will to impose order. "The combrous elements, earth, flood, air, fire, and this ethereal quintessence" (PL, iii: 705-6; cf. ii: 910-16) in their pre-mordial stage for the creation of new worlds. Milton's ultimate aim in his 'great argument' is to demonstrate the oneness of truth which lies in the beginningless union of God and Nature. As God's proficiency or productivity, it is inseparable from God and manifests itself in the creation, or in other words its expansion into chaos results into creation.

It can be argued that if we worship eightfold nature (*Gita*, vii: 4) as the manifestation of God, or devote ourselves to the "contemplation of created things" (PL, v: 511-12) as the embodiment of God Himself for ascending to God; thus brings God to the level of nature and makes Him finite which He is not. But this can be resolved that God should not be reduced to the position of nature. In *Gita* "In the creative activity behind cause-effect instrumentation prakriti is said to be the implicit cause." (XIII: 20) Hence all the modes and forms are the products of nature (*Gita*, iii: 27; XIII: 19. cf. PL. iii: 708-20; V: 472-73); but they do not owe their existence to nature. Just as the existence of an inferior authority in the hierarchy of body polity depends on the sovereign, so does nature owe its existence to God

or the spirit of God. Therefore a wise man sees God reflected in nature. In other words, he does not see nature as nature but as God. Just as ice is not something different from water, or water or wave from the ocean, or a sky confined in a jar from the open sky, or a shadow from the substance, or heat from the fire, so even the matter or nature is not different from God. As an energetic man cannot even think of continuing to be energetic without energy, so is nature, as delineated in *Bhagvadgita* and *Paradise Lost*, unalienable from God. Now the question arises if nature is not different from God, how can it circumscribe God.

Answering this with evidences both from Bhagvadgita and Para-dise Lost we can say that the entire phenomenal nature is the manifestation of only a fraction of God. In Chapter X of the Sri-madbhagvadgita Lord Krishna teaches that the secrets of God's infinite nature and being is not within the reach of the finite comprehension even of the hosts of the gods and Rishis; since God is altogether and in every respect the origin of gods and Rishis. As Lord Krishna says to Arjuna, "I am the source of all creation and everything in world moves because of me."

Lord Krishna admonishes Arjuna as the Supreme Ishwar and says that there is no end to His divine manifestation, and what-ever is pre-eminently glorious, beautiful, mighty, and vigorous is to be known as essentially to have sprung from a fraction of His splendour. Therefore aspiring to know aimlessly the details of the infinite is an insignificant and fruitless endeavour. The origin and existence of the whole universe is only due to a fragment of God's Yogmaya. Similarly in Paradise Lost Book viii the prelap-sarian Adam aspires to know beyond limits the mysteries of Heaven and the earth for which he is sternly warned by Raphael:

Solicit not thy thought with matters hid:

Leave them to God above; Him serve and fear.

heaven is for thee too high to know what passes there. Be lowly wise, Think only what concerns thee and thy being, Dream not of the other worlds,

(167-75)

In Bhagvadgita and Paradise Lost alike, nature is bound to

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work under the superintendence of God. In Gita God is depicted as the first and final cause, origin and end, or the beginning middle and end of all things and being (X: 20) under whose super-vision and guidance Nature gives birth to all beings in the beginning of the cycle, and dissolves them all at the end of the cycle, and by this means the wheel of the world is revolving (IX: 7, 8, 10). In Paradise Lost too God is the "Author and end of all things." (VII: 591, VIII: 317; cf. V: 469-70) God's infinite power and wisdom cannot be 'comprehended' and measured even by Uriel's angelic vision who witnessed the creation of this world out of chaos. It is not only nature but even the ancestors of Nature the Eldest

Night and Chaos-submit their eternal anarchies before the rule of God and obey His command, as Uriel says:

I saw when at His word, the formless mass, This world's material mould, came to a heap:

Confusion heard His voice, and wild uproar Stood ruled; stood vast infinitude confined;

Till at His second bidding, darkness fled, Light shone, and order from disorder sprung.

Swift to their several quarters hasted then The combrous elements.

(PL, iii: 708-15)

Nature consists of a number of different levels of existence.

In Gita, there are five different levels of existence in nature, those of gods, manes, human beings, demons, and other creatures; whereas in Paradise Lost it has four levels, namely, angelic, human, demonic and beastly, 10 In both Paradise Lost and Bhagvadgita, God is just and merciful. In Him both the cosmic principles of creation-the principle of Father which represents justice and the principle of Mother which represents mercy-are harmoniously combined in Paradise Lost Book III in the scene of council in Heaven we find that in God Justice is collegued with mercy to redeem the fallen man. (iii. 56-300)

This subject of inter-textual study is very deep and extensive. The more we dive deeper in the above perspective of the two works, the larger may be the horizons of similarities before

us. It thus leaves a scope for further full length comparative study.

NOTES

1. M.V. Rama Sarma, Things Unattempted: A Study of Milton (New Delhi: Vikas, 1982), p. 123.

2. Gordon Campbell, "Milton in Madras," *Milton Quarterly*, Vol. 31, No. 2 (May 1997), pp. 61-63.
3. Jayadayal Goyanka, ed., *Srimadbhagavadgita: Tatva Vivechni* (Gorakhpur: Gita Press, 1992).
4. Frank Allen Patterson, ed., *The Students's Milton* (Appleton Century Crofts, 1958), p. 726.
5. This is an earlier classification which is further elaborated in twenty four principles in Chapter XIII: 5 as the five elements, the ego, the intellect, the unmanifest (primordial matter), the ten organs (of perception and action), the mind, the five objects of senses sound, touch, colour, taste and smell).
6. S. Radhakrishnan, ed., *The Bhagvadgita* (India: Harper Collins, 1996), p. 213.
7. John Carey and Alistair Fowler, ed., *The Poems of John Milton* (1968; rpt. London: Macmillan, 1980).
8. Ramesh C. Tungaria, *Milton's Concept of Nature: A Study of Paradise Lost* (Jaipur: Printwell, 1994), pp. 36-66.
9. Maheshwar, ed., *Bhagvadgita in the Light of Aurobindo* (Pondicherry: Aurobindo Ashram, 1992), p. 183.
10. For an understanding of the four orders of existence, see Northrop Frye, *The Return of Eden: Five Essays on Milton's Epics* (Toronto: University of Toronto Press 1965).

Chittorgarh

Poetry Makes Nothing Happen: W.H. Auden and the Function of Art

N.K. GHOSH

very close relationship exists between literature and history, and in moments of crisis it becomes closer. At such moments, literary consciousness is greatly influenced by the consciousness of public events. The situation during the nineteen thirties, a decade in which W.H. Auden (1907-73) attained poetic maturity and became the leader of his generation of poets, called for such an

amalgamation of literary disciplines. This was necessary in order to justify a critical estimate of the existing social and political order. To question the sincerity with which hundreds of intellectuals and artists took upon themselves the task of steering mankind away from war and poverty would mean to miss the pulse of that crucial period.

It is evident that historical events had a great impact on the literature of the 'Red Decade'. The events that gave a unique shape to the 1930s were: the Great Depression; the dominating influence of the classless Soviet State under Stalin; the fall of the Weimar Republic and the rise of Hitler in Germany; the Re-volt of France resulting in the Spanish Civil War, the infamous Moscow Trials; the Hitler-Stalin Pact and, as the decade drew to a close, the Second World War. The desire for poetic participation in matters of social and political significance replaced the mood of political pacifism of the previous decade. In the nine-teen twenties one could remain indifferent, for there seems to be nothing one could seriously take sides for or against. With the arrival of the thirties the young writers realized that they could not afford to remain fiddling while England burnt. The atmosphere was surcharged with excitement as political awareness

grew with events. The unacknowledged legislators became con-scious of the role history had entrusted them. The clarion call for a new line of poetry was sounded towards the end of the 1920s by a new group of poets who had been contemporaries at Oxford and Cambridge. The group comprised Stephen Spender, Cecil Day Lewis, Louis Macon, and was dominated by the powerful personality of W.H. Auden who, emerging as the clear master of the period. commanded the literary scene in the thirties from first to the last. In "The Address for a Prize-Day," we find the pow-erful moralist in Auden drawing the

attention of the audience to-wards a sick society: "Take a look round this hall... What do you think about England, this country of ours where nobody is well. There's a sense of premonition that things are in bad shape. But instead of feeling it to be a cursed spite that he was born to set things right, he considers himself the poetic messiah wanted for the job, one who could confidently say: "Hundreds of trees in the wood are unsound/I'm the axe that must cut them down to the ground." Since the 'Good Place' could be reached only by eradicating the maladies hindering man's journey to it, he finds some kind of public action to be expedient under the circumstances. Auden displays great respect for those who are actively engaged in positive action to restore order in the society "Let us honour if we can/ The vertical man,/ Though we value none/ But the horizontal one." ("Shorts," CP, 56) His heroes are inspired by a sense of struggle and never seem to be happy except in actions

Auden had no use for abstractions which ignored the human situation. What he wanted was concrete beliefs that would augment his own efforts of rescuing society out of the mire and wastes. He, therefore, stressed the need for a profound understanding of social and historical crisis instead of relying on vague simplified treatments. Since Communism sought to offer a systematic diagnosis of England's social malady and also the remedy for it, Auden was increasingly drawn to it. According to him Communism seemed the only theory that could compensate for the political pacifism of the leaders in dealing with the stalled economic condition of England and with the growing threat of Fascism. It supported his own humanistic assumption

that man may control his fate by controlling his environment. Marxism substantiated his enormous faith in the spirit of man to respond to the challenges of his times with keener zest and daring and encouraged him to take up the gauntlet against opposing forces tending to destroy the vision of the Good Place. Marxism also lent credibility to his artistic convictions by its insistence on a strict intellectual discipline in the art of writing, thereby up-holding his own 'clinical' attitude.

Auden examined the various facets of Marxism for the discovery of his El Dorado. From his exploration of Marxist material, he adopted what he could accept politically and use poetically. His chief concern was not to become a political person but to find a formula for saving "a world that has had its day." By writing political verse, he hoped to change a political programme into a crusade against the crimes of poverty, social inequality, and Fascism.

Auden's euphoria, however, did not last too long. His vision of the 'Good Place,' evolved through Marxist ideals faded away towards the closing moments of the thirties' decade. History intervened once again to destroy the hopes it had created in the beginning of the 1930s. Disillusionments of writers with Communism was as intense as their earlier enthusiasm had been. Writers departed en masse when they saw the ideals of Communism being muddled by dirty power politics. The rise and decline of the Communist movement has been recorded very aptly by George Orwell: "The Communist movement in Western Europe began as a movement for the violent overthrow of Capitalism, and degenerated within a few years into an instrument of Russian Foreign

Policy." Auden, like most other intellectuals, deserted Communism because the Party had failed to show even a gleam of understanding of the value of human freedom and human dignity. The failure of the Red God in safeguarding the basic values which distinguished man from a mechanical robot was a cause for despair and disillusionment. The conflict of conscience reached breaking point when he realized that a huge gulf existed between his own vision of the Red God and the brutal reality of the Communist State whose only goal was tyranny. He had once believed Communism to be the only political theory which pro-

protects every individual from the evil of all State restraint. He had then, taken things for granted: "It is hardly necessary to add that this doctrine of equality does not assert that every one has the same talents - that the individual has no uniqueness and is interchangeable with another." ("The God Life," EA4, 353) The association of the concept of individual identity and freedom with the Communist theory had, no doubt, the support of Marx. But the ideal remained a distant dream when Auden realized that in present politics the individual no longer counted. He was alarmed by political systems which attempted to remove

economic pressures and incentives by substituting them with "social and Governmental ones." Auden expressed the disappointment of the writers in the following lines from "In Time of War":

All the apparatus of report Confirms the triumph of our enemies; Our bastion pierced, our enemy in retreat, Violence successful like a new disease, And Wrong a charmer everywhere invited.

(EA, 260)

Auden condemns the decade of the 1930s as "low and dishonest" since it was no longer an epoch of expansion and liberty but an epoch of fear, tyranny and regimentation where Hitler, Stalin, bombs, political murders, secret prisons, press-censorship, dictatorship and connivance with dictatorship were harsh realities. The Marxist theory prophesies that with the establishment of the classless millennium, all State restraint will automatically disappear, and, therefore, all instruments of tyranny are merely inevitable means to a noble end. But the actual course of events destroyed the belief of the poets in the establishment of a free society. The execution and arraignment of old Party members by the Stalinist forces, the suppression of the individual and the absolute subordination to authority blurred the sharp distinction between Communism and Fascism. The Party machinery maliciously transformed disillusioned members into malevolent and diabolical plotters conspiring with Fascist leaders to destroy the Soviet Union. What Auden had desired with a 'whole and happy conscience' could not "stand up/And answer their bleak

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lie." (EA, 269)

Auden's despair was occasioned by the failure of both radical and philosophical aspects of Communism. The freedom and happiness of the individual was of paramount importance to Auden who believed that even a starving refugee is not "a number but a real person, and that though you feed him as a number he is not so far gone that he is barely human." (Auden, ICCF, 80) The poet seems to have experienced a loss of faith in social reorganization. The bewildered ego does not crave any more for some shining novelty. What it now seeks is a calm

at-mosphere for contemplation. All sloganeering and fashionable drum-beating has been in vain. Auden's journey in search of the Good Place ends in despair as he becomes aware:

Our time has no favourite suburb.

its promise is only a promise, the fabulous country impartially far.

("Journey to Iceland," CP, 127)

At one stage Auden had firmly asserted that in a moment of crisis poetry could not isolate itself from politics. His journey through the labyrinths of political reality has made him abandon his earlier convictions. His essay "The Prolific and the Devourer" offers a close analysis of the relationship between art and politics in the light of his recent traumatic experiences. The 'prolific' represents the artists and 'Devourer' the politician. (EA, 403) The epigraph from William Blake's "The Marriage of Heaven and Hell" states that "These two classes of men are always upon earth, and they should be enemies: whoever tries to reconcile them seeks to destroy existence." (394) They are enemies because each has a vision of the world which is incomprehensible to the other. In Auden's opinion the politician is a 'dangerous lunatic' who should be avoided whenever it is possible.

During the early thirties Auden had set out to achieve the artistic dream of slaying the Minotaur who was destroying the peace and prosperity of Europe. This dream had lured him into the fray of literary politics. But when the hue of truth came shadowing over his bright ideal planet, he realized that the

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course of political events was not, in any way, effected by the political activity of writers and intellectuals. He was highly disillusioned to find the inefficacy of poets and writers in bringing about a social change:

If one counts up all the letters to the papers which they have signed, all the platforms on which they have spoken all the congresses which they have attended, one is compelled to admit that their combined effect: has been nil (403)

In his desire to revolutionize society he had become the spokes-man of a dissatisfied generation. He exposed the diseased condition of England. He offered solutions through his poetry. He travelled widely and wrote about depressions, wars, class-struggle and revolutions. He said, "I am Spain" and emphasized on "To-day the struggle." But, so far as the course of political events is concerned, he might just as well have done nothing. For, "The issue is the same. Some uniforms are new, Some have changed sides... Still unachieved is Jen, the Truly Human." ("In Time of War," EA, 264) He, therefore, suggested in the "Prolific and the Devourer" that "artists and politicians would get along better in a time of crisis like the present if the latter would only realize that the political history of the world would have been the same if not a poem had been written, not a picture painted nor a bar of music composed." (E4, 264) This realization led him to admit in his memorable poem entitled "In Memory of W.B. Yeats" that "poetry makes nothing happen." (CP, 197) The failure of his sanguine hopes of establishing the millennium on earth made him look back at the thirties' decade with regret and sorrow for having made the wrong choice. He wrote in 1939:

Few of the artists who round about 1931 began to take up politics as an exciting new subject to write about had the faintest idea of what they were letting themselves in for. They have been carried along on a wave which is travelling too fast to let them think what they are doing or where they are going. ("The Prolific," EA. 403)

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To undo the effect of the wrong choice, Auden advised that if the artists wished to save themselves from ruin and avoid harming the political causes, they would have to stop and reconsider their position.

Auden's withdrawal from the sphere of literary politics was confirmed in 1939 when, with the Second World War looming large on the horizon, he abandoned the English scene and left for New York with Christopher Isherwood. His departure was prompted by his dislike of the narrow intellectualism of the English establishments and the desire of not becoming a 'court' poet.

The failure to come to terms with his age did not, however, embitter Auden either with art or with life in general. He had enormous vitality which enabled him to lead his own life independently of much that was going on in the European continent. This vitality enters into his best poetry as he brushes aside the doubts and problems of the decade to contemplate deeper issues confronting man. He now seeks for the confessional moment, the crisis which forces out of man the whole truth about himself as he sees it. His despair with the events of the thirties attains a kind of mildness as he sets about to reorganize and redefine his own views regarding life and art. He condemns Shelley's phrase "the unacknowledged legislators of the world" because, according to him, it tends to represent the "Secret police, not the Po-ets." The ulterior purpose of poetry is to "tell the truth, to dis-enchant and disintoxicate." (DHOE, 27)

The limitations of art in solving the problems of society makes him conscious of the richer functions of poetry. "Poetry makes nothing happen" is also a kind of affirmation that introduces the poet to the wider vistas of the poetic realm. His elegy on W.B. Yeats confirms this. In this poem, Auden not only commemorates dead parts of himself but also punctuates a period in his own life. In the opening section of the poem the death of the poet becomes subordinate to the weather.

He disappeared into the dead of winter

The mercury sank in the mouth of the dying day.

What instruments we have agree

The day of his death was a dark cold day. (EA, 241)

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The poet is dead but his poetry lives on. The destructive forces in the first section are identical with the 'weather' and 'madness' of the second section. The poetic 'gift' has overcome the vagaries of destructive forces and has survived it all: "The parish of rich women, physical decay/Yourself, mad Ireland." (242) Poetry now becomes a creative reaction to a disagreeable environment characterized by 'mad Ireland. Creative reaction should exist in poets because the quality of their poetry deteriorates when they stop reacting to the world they inhabit. The nature of the reaction is immaterial. It may be positive or negative, morally admirable or morally disgraceful. What is essential is that "reaction should genuinely exist." ("The Public v. the Late Mr. William Butler Yeats," EA, 392) By

virtue of the creative reaction, poetry, even while failing to influence events, survives

In the valley of its saying where executives Would never want to tamper, it flows
South From ranches of isolation and the busy griefs, Raw towns that we believe
and die in; it survives, A way of happening, a mouth.

(E4: 242)

Poetry could do nothing to mitigate the insanity of the Irish 'weather. But it is not poetry's function to cure. Auden elaborates this view in an essay written about the same time as the Yeats's poem. Here, 'the Counsel for the Defence' argues that "art is a product of history, not a cause it does not...re enter history as an effective agent, so that the question whether art should not be propaganda is unreal." ("The Public v..." EA, 392) This statement attacks the fallacious belief of the prosecution that "art ever makes anything happen." Poetry no longer remains 'untampered' but flows actively away from its own 'raw' isolated origins within a real world. Although the two worlds-the world of poetry and the world of political disorder-are acknowledged as separate entities, their mutual awareness is evident when we see the river of poetry flowing right through the world of executives who 'never want to tamper' with it. The third section of the poem shows the co-existence of these two separate worlds-both are enduring realities. Both artists and

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politicians must realize that they are "necessary and complementary, and further, that there are good and bad politicians, good and bad artists, and that the good must learn to recognize and to respect the good." ("The Prolific.," EA, 406) The time of Yeats's death is a moment of crisis and disorder. Auden balances creative energy against the pressure of the circumstances:

With the farming of a verse Make a vineyard of the curse Sing of human
unsuccess In a rapture of distress.

(E4, 243)

The hatred of war and political malaise is effectively redeemed by art because the poet can, through his poetry, explore the depth of the situation in an attempt to understand the environment around him. With his 'unconstraining voice' akin to the song of Shelley's Skylark, he can still persuade us to rejoice. He agrees with Dr. Johnson's point of view that the utmost an artist can hope to do for his contemporary readers is "to enable them a little better to enjoy life or little better to ensure it." Though the works of Dante, Shakespeare, Goethe, Titian, Mozart, Beethoven et al could not alter the course of history, yet it is only through them that we are able to "break bread with the dead" and without communion with the dead, Auden feels that a fully human life is impossible. (SW, 140-41)

The poet can start 'healing fountains' in the 'deserts of the heart' and teach the essentially free man to sing hymns in praise of life even when he stands trapped within the limitations of his prison days. The poet's talent and achievement depends on his capacity to "praise" life irrespective of the dominating presence of 'unsuccess' and distress! He must unlearn hatred and accept the fact that "Life remains a blessing/Although you cannot bless." ("As I Walked Out," EA, 228) The poet's power to bless is confined to the realm of poetry only that blessed place where all is possible. In the world of reality all that the poet can do is warn. He must not belittle the joy and glory of life itself. In an attitude of affirmation, Auden emerges as the free man who has learnt to praise. By painstaking adaptation, he moves from life to

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Art in an attempt to discover a really better world wherein the two may co-exist in harmony. From the social view of art, he moves into the reactionary sphere of art for art's sake. From the world of politics, poetry enters into the world of man. The private and public faces no more overlap.

NOTES

1. W.H. Auden, "The Orators," *The English Auden: Poems, Essays and Dramatic Writings 1927-39*, ed. Edward Mendelson (London: Faber, 1937), p. 62. Abbreviated EA.

2. W.H. Auden "Danse Macabre," *Collected Poems*, ed. Edward Mendelson (London: Faber, 1976), p. 22. Abbreviated CP.

3. George Orwell, *Inside the Whale* (Penguin Books, 1957), p. 32.

4. W.H. Auden, *The Dyer's Hand and Other Essays* (London: Faber, 1963), p. 27. Abbreviated DHOE.

5. W.H. Auden, *Secondary Worlds* (London: Faber, 1968), pp. 140-41. Abbreviated SW.

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Mudbound in Diasporic Memory: Contemporary English Poetry of Indian Diaspora in Canada

M.S. PANDEY

the himalayas where the pandavas perished in my old songs I have carried
centuries flow in my blood civilizations born before the flood i have lived this
exile more gloriously than rama and built kingdoms, you may find nobler than
ayodhya, in my ancient, internal mind!

Satendra Nandan, "The Ghost."

There has been a growing interest in recent years in the writings of Indian diaspora. The term is applied to refer to the historical and contemporary presence of people of Indian origin in other parts of the globe. Flung far and wide across this planet either as descendants of Indian indenture immigrants or the highly skilled and professional Indian emigrants, the great Indian diaspora today has every continent under its foot-prints. The twentieth century is not only the century of exiles, but also the century of multiple identities. Cultural-interpollination is a significant facet of life in the period of globalization and mass migration. And in this context it is meaningful to apply the di-asporic paradigm to examine Indian literary works outside the In-dian centre. The time has come, in Sudip Sen's words, "to redraw اس

the literary man of Indian poetry." One of the most decisive issues the Indian diasporic writer

encounters today involves the demanding affiliations that mani. ethnic and fest themselves at emotional, cultural, socio-political vels. Neither static nor unvarying, postcoloniality, whether a situ. state of mind or a condition of reality, is generally compounded by the exigencies of exile, double migration and in such a ation the author's sensibility is naturally challenged by a multi.

plicity of affiliations that avail or impose themselves. The works of the poets of Indian diaspora in Canada Cyril Dabydeen, Ar. nold Itwaru, Sasenaraine Persaud,

Suniti Namjoshi, Himani Banerjee, Laxmi Gill, Uma Parameswaran-reveal some striking

preoccupations with the shifting boundaries of "in-betweenness" which confront the poets with the polemics of ethnicity, history, politics and immigration on the one hand, and textuality and narrative strategy on the other. Canada is a country of immigrants a multicultural mosaic

Of late, a surprisingly large number of poets of Indian origin in Canada, commonly known as South Asian, have published in English. These poets of Indian diaspora in Canada did not reach only from India directly. Some of them have come indirectly from India by way of the former British colonies such as the South Pacific, the Caribbean and Africa where their forefathers had settled as indentured immigrants. Although these poets have come to Canada from the different corners of Indian diaspora, a number of links the ancestral, cultural and the colonial-connect them to one another. Arun P. Mukherjee significantly points out that "these historical linkages emerge as some identifiable pattern in the subject matter as well as the technique of South Asian Poetry. It is also significant that many of the new generation poets have never seen India of their ancestors and in some cases several generations have experienced transcontinental shifts i.e. from India to Guyana to Canada or India to Africa to Canada. Accepting diaspora as a permanent condition, these poets display an acute sensibility to the doubleness of experience and try to explore their coolie predicament under the aspects of heritage and direction. As Frank Birbal Singh puts it:

They immigrated for variety of reasons-economic deprivation, ethnic rivalry, political victimization or sheer physical

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insecurity. Whatever their reasons, since many of these Indo-Caribbean or Indo-African immigrants were the children or even great-grand-children of Indians who had migrated from India, they could be regarded as migrating for a second time, and becoming thereby doubly displaced from India.

Thus, twice-displaced, the diasporic sensibility of these poets is seeded in a history of transplantings and dislocations. The instability of double migration-

hopping continents, trading cultures, and negotiating marginality has hindered them from setting up roots.

The poetry of Cyril Dabydeen, a poet of Indian descent now living in Canada, offers an interesting look into the many aspects of the diasporic identity. His early volume of poems *Goatsong* explores the complex question of exile and identity, examining the status of an Indo-Guyanese in urban Canada. Some of these issues are sharply sketched in his poems like "Exiles: A Sequence," "Interludes," "The Forest" and "Foreign Legions." The poem "Elephants Make Good Stepladders" refers to the dis-locations of living in the diaspora but ultimately his ancestral memory becomes a key to the wholesome existence:

Water pours out as if from the clouds; With Shakuntala innocence

I experience the thrill of monsoon magic Hands folded, I contemplate the subcontinent's Pastime flood; bending forward,

Water in my knees-I meet the elephant eye to eye.⁴

However, this idyllic finale-filled with desire, harmony and humour-does not decisively clarify the sense of affiliation to and with the new country.

The poems of Arnold Itwaru and Sasenarine Persaud chart the memories of diaspora through mingling modes and moods and provide a foretaste of the essentials of Indo-Guyanese ethos. At the back of their consciousness is the trope of the unsung od-

yssey made across geographical space, a journey where home is never a place of rest but always the name of what has been ir-retrievably lost For Itwaru, the landscape of memory is more significant place of habitation than the real place as he mediates in the poem "Body Rites":

they are already memory something gained something lost in the departures of our meeting as we go from place to place placing ourselves in our unfolding.

Born and brought up in a Guyanese rural Indian community, Sasanarine Persaud is sharply aware that the history of indenture and transplantings had shaped his own evolution. The tension between the issues of mixed heritage, cultural dislocation, and the unknown element of a land which one believes to be one's own, mingled with the yearning to find one's own self and identity are explored in many of his poems in *Demerara Telepathy* and *Between the Dash and the Comma*. The persona in the title poem "Demerara Telepathy" articulates his celebrated despair and gives voices to many ambivalences of the postcolonial experiences of the diaspora:

But I will not forget I'm a glad alien in Your seasonal land.

A confused sense of belonging is caused by his inbred colonialism and the poem "In the Heat" surfaces the crucial question of race and colour. "Here they are Whites/But I am not Black/or white whatever you may say/I am the brown recorder/and the spoiler of cracked justice."

Ramabai Espinet's creative sensibility is shaped by the expatriate views of the motherland filtered through the years of Canadian experience. Swinging between the dilemma of accommodation and detachment, her competing passions affect the quality and tone of her poetry. The poems in *Nuclear Seasons* have an edge of passionate commitment though most directly in poems

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like "Instruments of Love and War," "Hosay Night" and "In the Jungle." However, in "Hosay Night" the poet attempts to reveal few possibilities through the quest for a dignified existence:

Behind the moon and God's back Pain knowing no end We lived alone, like
Shadow murdering shadow The stars alone for safety Tassas beating in the dark
Rum, stick flight, chulhas Flight to nowhere. 7

The poets who came to Canada directly from India during the 'gold-rush' period are varied in context and form but common to all of them is an intense belief in their own voices that is raised to express their Canadian experience. Their effort is to recreate the life of the community native to them through the use of history, ritual, myth and memory. Uma Parameswaran's poems are generally based on feelings and tend to have a languorous feel about the diaspora. Her range of subject matters includes just about all things in the human experience-family, marriage, education, life and death. Her Trishanku, a sequence of poems encompassing twenty years and spoken by various voices, is concerned with the interaction of two different cultures and the way ancient traditions adapted themselves in new and alien situation. These poems portray a vivid sense of Indo-Canadian experience created by the memories, aspirations and existing reality of each speaker. This is particularly true of the poem spoken by Tara's mother-in-law. It is extremely moving as it dramatically renders her anguish so far away from her culture, tradition and home:

What kind of place you've brought me to, Son? Where the windows are always
closed And the front door it is always locked? And no Rangoli designs on porch
steps To say please come in?

Open the window, son And let me go back to sun and air and sweat and even
flies and all But not this, not this.

Lakshmi Gill has certain themes in common with Uma Parameswaran: both are obsessed with the identity of womanhood the question of exile and being an Indian in Canada. Blatant or subtle, Gill's poems are basically a poignant comment on the fragility of the exile's psyche and in this context her "Letter to Prospective Immigrant" articulates the dilemma of breathing of an Indian in the diaspora:

Joy? There is no joy. Just a long, dull ache

They need an orgy, communion, sacrifice, expiation.

but takes.

icchet (not even pain) of want, If you can bring blessings, come then (don't expect blessings in return), hell does not give

In order to dilute the fragmentation of her sense of identity, nostalgia sometimes oozes out of some of her poems viz. "Honour Roll," "Third Street," "Night Watch." The interplay of the past with the present evolves through the landscape of memory in "Out of Canada": "I will sit at the foothills of the Himalayas/and leave hard Canada for the hardy Canadians."

Not only Parameswaran and Gill, but the poets like Surjeet Kalsey, Himani Bannerji and Suniti Namjoshi are also concerned with the upheavals or relocating and reshaping their fractured psyche in their works. The exile of legendary Ram and Buddha is at the very heart and mind of Kalsey and Bannerji and they try to make their exile meaningful through allusions and legends of India. In poets like Suniti Namjoshi, we notice a compulsive comeback to India but the consciousness that tells her work is clearly different from that of other Indian poets. The mythology that informs, say, a long prose poem Conversations of a Cow, is distinctly Indian. However, her task is more universal in its con-

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cern with patriarchy and sexual orientation. In her words:

But in spite of a hurtful history Shall we speak of a peopled place

Where women may walk freely in the still, breathable air?¹⁰

The subject of being away from one's native community and fighting to deal with the loss in Canadian environment is an un-resolved dilemma and tension in the contemporary poetry of the Indian diaspora in Canada. The consciousness that informs these works is exile, one that Aamer Hussain speaks of as a 'doubling

and this accounts for its distinctiveness. In fact, the experience of exile and the tendency to remember the past may induce an ambivalence which in turn determines a kind of writing that transcends geographic and national literatures, and they will be inventing with their rhythms something torn and fresh. We need to celebrate, to put Rushdie's words, "hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs." In some way or the other, that is the demanding task and lookout of the Indian diasporic poets in Canada.

NOTES

1. Sudeep Sen, "Modern Indian Poetry: The New Generation," *Poetry Review*, 83, 1 (Spring 1993), p. 46.
2. Arun P. Mukherjee, "South Asian Poetry in Canada: In Search of a Place," in M.G. Vassanji, ed., *A Meeting of Streams: South Asian Canadian Literature* (Toronto: TSAR, 1985), p. 8.
3. Frank Birbal Singh, "South Asian Canadian Writers: From Africa and the Caribbean," *Canadian Literature*, No. 132 (Spring 1992), p. 94.
4. Cyril Dabydeen, "Elephants Make Good Stepladders," in Diane McGifford, ed., *The Geography of Voice: Canadian Literature of*

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the South Asian Diaspora (Toronto: TSAR, 1992), p. 36. 5. Arnold Itwaru, "Body Rites" in *The Geography of Voices*, p. 55

6. Sasenarine Persaud, *Demerara Telepathy* (Leeds: Peepal Tree Press, 1988), p. 34.

7. Ramabai Espinet, *Nuclear Seasons* (Toronto: Sister Vision Press, 1991), p. 10.
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Female Protagonists in Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*

JIBESH BHATTACHARYYA

Of the total number of thirty-seven plays attributed to Shakespeare, ten are histories, ten comedies, three problem plays or tragi-comedies, four dramatic romances and ten tragedies. Of the ten tragedies by Shakespeare, seven are named after the tragic protagonists, one named after the ruler (*Julius Caesar*) the turmoil in whose reign forms the theme of the play, while the remaining two, which are love tragedies, are named after both the heroes and the heroines. It seems that in these two plays, Shakespeare wanted to give equal importance to both the male and the female protagonists.

According to the traditional concept, a tragedy concerns the excessive suffering and fall of a person of rank and position from a great height of prosperity to adversity. Thus, it is the tragedy of an individual which is presented in such a drama. In this respect, each of Shakespeare's tragedies like Macbeth, Ham-let, King Lear, Othello, Coriolanus, Timon of Athens and even Titus Andronicus deals with the intense suffering and death of an individual. But, Romeo and Juliet and Antony and Cleopatra point to two protagonists whose suffering and death seem to constitute the theme of each of these plays.

A perusal of these two tragedies may, however, make us feel that the tragedy in each of these two plays concerns the female protagonist more than the male one. Thus, in Romeo and Juliet the tragedy of Juliet stirs us to the depth and not the death of Romeo. Romeo has been presented at first almost as a philanderer. He has made love to Rosaline. And it is because he has learnt that his dear Rosaline whom "the all-seeing sun/Ne'er saw

her match since first the world begun" (1.2.97-98) will be presented in "an old accustomed feast" arranged by Capulet, he has decided to visit his enemy's house just to meet his dear Rosaline. But entering the house when he sees Juliet, he is SO charmed by her beauty that he forgets his dear Rosaline and proceeds to make love to Juliet His approach to Juliet does not appear to be that of a young lover surcharged with emotion, rather he seems to be an adept in the matter of captivating the hearts of unsuspecting young ladies For, the words that he utters when he first meets Juliet appear to be adroitly chosen by a superficial lover He says:

If I profane with my unworhiest hand

This holy shrine, the gentle fine is this

My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

(15.95-98)

Juliet, on the other hand, is the most innocent being and least experienced of the world of men. So, Romeo's gallant approach overwhelms her and she is fascinated by his youthful charm and romantic demeanour. It is a love at first sight on her part. She forgets for the time being that Romeo is a member of the family against which they have great enmity. Besides, she is so carried away by her love for Romeo that she does not consider the fact that she is a minor, a girl of only fourteen years of age, and that she must not do anything rash against the will of her parents. She becomes so impatient to have young Romeo for herself that she secretly marries him the very next afternoon after she has met him for the first time at their residence.

And thus starts the trouble for Juliet. Her father has been arranging her marriage with Paris, a kinsman to the prince of Verona. But she welcomes her own misfortune by being swayed by her own uncontrollable passion. She might have had her own way, had not Tybalt accidentally murdered Mercutio and in turn been murdered by Romeo. For, this incident completely seals her fate. Romeo is banished from Verona for the murder committed by him. Soon after, Juliet's parents insist on marrying their daughter to Paris. What a great agony Juliet has to feel then! She

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is unable to speak out of her secret marriage with Romeo. Nor can she give her consent to her marriage with Paris. Her nurse is the only comforter in her grief and distress. Now, in a desperate situation when it is decided that two days later on a Thursday she is to be married to Paris, she seeks the advice of Friar Laurence who provides her with a kind of potion that will make her counterfeit death for forty-two hours. Juliet is in such a desperate condition that she is ready to do anything to avoid her marriage with Paris. But, as ill luck would have it, another accident destroys all her hopes completely. The letter of Friar Laurence informing all about the potion and asking Romeo to come to him at an appointed hour does not reach Romeo as the messenger carrying the letter is kept in quarantine by the people of the town suspecting him to be affected by

some infectious disease that has spread in the town. But, by this time Balthasar, Romeo's servant, brings him the news of Juliet's death. Romeo is so much shocked by the news that without consulting anybody he procures some poison and goes straightaway to the graveyard and ultimately commits suicide by taking the poison.

The death of Romeo is indeed to be lamented. But if tragedy means excessive suffering and not mere death, we will notice that it is not Romeo, rather it is Juliet who suffers greatly because of her love. Because she loves Romeo, and enemy of their family, she has to endure silently the loss of her cousin Tybalt who is murdered by Romeo. It is because of the fact that Romeo, being an enemy, will not be accepted as her husband by her parents and her relations, she has to meet Romeo secretly by night and to marry him secretly at Friar Laurence's cell. She feels naturally a great pain in not being able to unite with her lover and husband Romeo with the knowledge of her kin. Her helplessness and great distress can be easily imagined when her father decrees that she will have to marry Paris, a kinsman of the prince of Verona, on Thursday next. She is unable to disclose her secret marriage to her parents, nor can she agree to marry Paris. In utter desperation, she cries out:

how shall this be prevented?

My husband is on earth, my faith in heaven;

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How shall that faith return again to earth.

(III.5.206-8)¹

And when her nurse advises her to give up Romeo and marry the "lovely gentleman" Paris, she thinks that it will be better to die than to listen to her nurse's advice. She says: "If all else fail, myself have power to die." (III.5.242) Here she is suddenly elevated to a great height and as F.S. Boas says: "At a single shock the girl is transformed into the heroic woman."²

That Juliet is indeed "star-cross'd" is proved by the fact that here also fortune betrays her. Friar Laurence's messenger does not reach Romeo with the Friar's message whereas Romeo's servant Balthasar reaches his master to give the

news of Juliet's death. This totally changes the colour of the situation. In the hands of Beaumont and Fletcher, this play, perhaps, would have ended with the happy reunion of the lovers at the graveyard. In-stead, it is turned into a gory scene. Romeo dies by taking poi-son. But Juliet's end seems to be more tragic. On regaining con-sciousness, she finds her Romeo dead by her. We can feel her great predicament. The dangerous stratagem she has adopted to get back her dear Romeo fails absolutely. She has already lost her zest for life. Now at one stroke of Romeo's dagger, she at least finds the best stratagem to be united with her dear spouse Romeo. Thus a young girl of fourteen being swayed by the passion of love as sweet as flower suffers so much in her life. She loses her cousin, loses the affection of her parents, loses her Ro-meo, and finally, loses her life. Romeo suffers banishment and dies by committing suicide. But his fate does not stir us so much as Juliet's. He is a gallant youth. Being charmed by young Juliet's beauty, he has married her. But he is banished from Verona as he is involved in a brawl and has murdered Tybalt. Being thus separated from his dear Juliet, he feels pain which he expresses to Friar Laurence.

Finally, we hear Romeo's grieving words at the tomb of the Capulets. But of his continuous suffering we do not hear. Whereas throughout the play it is Juliet who is always kept in our view and the bulk of the play concerns the pangs of her heart and the sufferings she has endured. The play deals with her first meeting with Romeo, her subsequent meeting with him from

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the balcony of her house, her secret marriage, her sorrow for her murdered cousin Tybalt, her suppressed sorrow for banished Ro-meo, her predicament at being insisted by her parents to marry Paris, her dangerous step to escape by taking Friar Laurence's potion, and finally, her suicide.

One small point may be interesting. Every tragedy of Shake-speare ends with the death of the tragic protagonist. Here the play ends with the death of Julict, and not of Romeo. Besides, the play ends with the following words of the Prince: "never was a story of more woe/Than this of Juliet and her Romeo" (V.3.309-10). This conclusion points to the fact that the play is primarily the story of "Juliet", Romeo being subordinated to the position of her ill-fated lover. One would not, therefore, wonder if the play were entitled "The Tragedy of Juliet."

Shakespeare's later love-tragedy *Antony and Cleopatra* gives us the same feeling as does his earlier love-tragedy *Romeo and Juliet*. This is also a tragedy based on love. Often the love between Antony and Cleopatra has been interpreted as a dark passion. The tragedy in this play takes place in the lives of both Antony and Cleopatra. Both meet their death at the end. As it is a love-tragedy, the cause of their tragic end lies in the passion they feel for each other. As an individual, each is great and dignified. Antony is a triumvir of the great Roman empire, while Cleopatra is the queen of Egypt. Thus, each of them individually is worthy to be treated as a tragic protagonist. But Shakespeare includes the names of both in the title seemingly to give equal emphasis on the roles of both in bringing about the tragedy. In deed, it becomes difficult to isolate any one of them as the only tragic protagonist. A careful reading of the play reveals the fact that it is with Cleopatra that Shakespeare's sympathy ultimately lies and that it is her sufferings that move us the most.

True it is that love involves two persons. Hence when we talk of Antony and Cleopatra as a love-tragedy, we must take into account both the lovers. But a love-tragedy is a "tragedy" and tragedy concerns the intense suffering and destruction of a certain individual. Hence, we will have to find out whose suffering the play is more concerned with.

When the play starts, Antony is a middle-aged man of forty-

two years while Cleopatra is a woman of twenty-nine, full of youth and vitality. Cleopatra appears to be the evil spirit of Antony. She has so charmed Antony that Antony has become almost her slave. Antony leaves his wife, Fulvia, becomes indifferent to his position and responsibility as one of the triumvirs of the Roman empire and declares: "Let Rome in Tiber melt, and the wide arch/Of the ranged empire fall! Here is my space" (1.1.33-34). Even when the news of the death of his wife reaches him, he expresses his utter annoyance instead of expressing sorrow. Antony's attachment to Cleopatra is merely sensual. And so when Agrippa suggests that Antony should marry Octavia, the sister of Octavius Caesar, he does not object to it, rather he tells Octavius, "I am not married, Caesar" (11.2.123), meaning thereby that he does not contemplate to establish a marital relationship with Cleopatra. But Enobarbus knows that Antony will not

be able to overcome his fascination for the "Royal wench." And he pays eloquent compliment to her seductive charm by saying:

Her infinite variety: other women cloy

Age cannot wither her, nor custom stale The appetites they feed: but she makes hungry

Where most she satisfies

(11.2.235-38)

His words prove true. So, when the soothsayer tells Antony, "but get/Hic you to Egypt again" (11.3.14-15), Antony makes up his mind and says: "I will to Egypt:/And though I make this mar-riage for my peace/I' the east my pleasure lies" (11.3.38-40). All this shows the vacillating nature of Antony. He is between two pulls. He finds honour, glory and peace on the one hand, and pleasure, dream and happiness on the other. He tries his best to free himself from the pernicious attraction of Cleopatra. He cries out: "I have offended reputation./A most un noble swerving" (III.11.49-50). Later he accuses her by saying: "You have been a boggler ever" (PI.13.110).

While Antony is contemplating death, it is to avoid disgrace at the hands of Caesar and not because he is heart-broken as a lover. K. Deighton suggests this as he says: "worsted through

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her cowardice he [Antony] is at his rival's mercy, and there re-mains nothing for him but to die by his own hand 3. However, when he commits suicide and knows that Cleopatra is still alive, he asks his men to carry him to her to have the last kiss of Cleopatra.

After Antony's death, Shakespeare devotes one entire Act to lay bare the heart of the Egyptian queen. Cleopatra does indeed truly love Antony although Antony does not have the wit to re-alize it. He is irresistibly drawn towards her by her mysterious charm. The nature of her magical charm remains always an enigma to us. But it acts like a flame of fire that fatally draws an insect to it to be burnt.

Antony is such an insect. He feels that his attraction towards Cleopatra is doing him great harm, yet he cannot detach himself from her.

Cleopatra wants to have Antony all for herself. Her love for Antony is all-engrossing. She remains ever constant in her love for Antony. She cannot brook any rival. That is why she taunts Antony for his supposed devotion to his wife Fulvia and becomes restless and furious when she learns of Antony's marriage with Octavia. She beats the messenger out of desperation and fear that she is going to lose Antony. She sends the false news of her death to Antony only to draw him to her. And when this stratagem fails tragically and Antony is brought to her fatally wounded, she cries out in agony:

Noblest of men, woo't die? Hast thou no care of me? shall I abide
In this dull world, which in thy absence is No better than a sty?

(IV.15.59-62)

After the death of Antony she might have purchased her safety from Octavius Caesar by agreeing to his conditions. But she remains firm in her decision to be with her Antony, although in the presence of Caesar she says: "we,/Your escutcheons and your signs of conquest, shall/Hang in what place you please" (V.2.134-36). This is just a device to bide her time. She has decided to leave this world the moment her dear Antony is dead. For, then, she says:

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We'll bury him; and then, what's brave, what's noble, Let's do it after the high
Roman fashion, And make death proud to take us.

(IV.15.86-88)

Later when she is imprisoned in the monument, she tells Proculeius, "Say, I would die" (V.2.70), when Proculeius says to her, "To Caesar I will speak when you shall please." Her heart is filled with the glorious love of Antony.

Antony's love for Cleopatra appears to be a mere infatuation and not a selfless, pure love of the heart, whereas Cleopatra sincerely loves Antony and wants him

to be absolutely her own and for that she suffers intense agony as Antony has often attempted to cut the bond of love and treated her shabbily, showing great contempt for her and distrust in her love for him. At the moment of committing suicide, although Antony speaks of begging pardon of Cleopatra in the next world, for distrusting her, he tells Eros that by killing him "Thou strikest not me, 'tis Caesar thou defeat'st." (IV.14.68) But Cleopatra dies, all the time thinking of her beloved Antony and the sweet moment of her union with him in heaven. Hence, if the question of suffering for love arises, we should, without any doubt, refer to Cleopatra who has lived and suffered and died for Antony. In all the turmoils of life and love, she remains constant to Antony. Even when Antony bitterly accuses her of faithlessness, she does not protest. Once Antony takes her by surprise as she has been exchanging looks of love with a menial attendant of Caesar (Thyreus) and is allowing him to kiss her hand (III.13.109). He becomes furious and begins to accuse Cleopatra violently. Referring to this incident, Boas subtly comments: "The infatuation which in a moment can be transformed into a frenzy of the vilest suspicion and abuse would merely profane the name of love." (405) Cleopatra patiently waits till Antony has poured out his entire gall and then calmly asks him, "Not know we yet?" (III.13.156) These very words are sufficient to understand the depth of her love for Antony. The observation of Furness in this connection is interesting "In Antony's character there is little variety; his vacillation has been converted into tameness, wherein there is nothing respectable or lovable." Martin S. Day also forcibly says: "The trag

edy of Antony is the familiar downfall of the great, but Cleopatra's tragedy is a triumph in death. And this tragedy ends with the death of Cleopatra who gives her life for the cause of love. So, may we not call this unique tragedy, "The Tragedy of Cleopatra"?

NOTES

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3. K. Deighton, introd., *Antony and Cleopatra* (1891; rpt. London: Macmillan, 1922), p. xvi.

4. H.H. Furness, ed., *The Tragedies of Anthonie and Cleopatra, A New Variorum edition of Shakespeare* (London: J.B. Lippincott, 1907), p. xviii.

5. Martin S. Day, *History of English Literature to 1660* (Garden City, New York: Doubleday, 1963), p. 315.

Calcutta

Edward Albee's *Tiny Alice: A Statement about the Condition of Man*

R. SARASWATHI

Who's Afraid of Virginia Woolf? (1962), *Tiny Alice* (1964), *A Delicate Balance* (1966) and *All Over* (1971) represent the pinnacle of Albee's pursuit to alter the art form within which he works and to make some statement about the condition of man. Structurally, the plays demonstrate Albee's special mode of naturalism and symbolism combined to produce a reverberating multi-dimensional effect within a circumscribed sphere of action. Thematically, these full-length plays illustrate his continuing probe into the quality of contemporary life through an assessment of the human condition. In culinary fashion, Albee peels the leaves from the artichoke of man to the heart of the inner being

Unlike *Who's Afraid of Virginia Woolf?* which explodes a life time of tension and struggle onto the stage within a concentrated 2 a.m. to dawn period of time, *Tiny Alice* (1964) is an implosion covering a longer, though indefinite, period of time in its attempt to reach beyond the real into the realm of the surreal and metaphysical. The play, which Albee says "is an examination of how much false illusion we need to get through life and also the abstraction of the deity as man needs it, "involves the fundamental philosophical concepts of reality, faith, love, free will, religion, and caritas, counterbalanced by and commingled with appearance, doubt, lust, predestination, materialism and cupiditas. The central character, Brother Julian, whose name links discipleship and apostasy, embodies these ancient, universal issues plaguing and exciting mankind through their irresolvable nature. Brother Julian's "expulsion" from the garden of the cardinal to act as the agent for the Roman Catholic Church in handling the

arrangements to receive a gift of one hundred million a year for twenty years from a mysterious woman donor propels him into the enigmatic world of Alice, Miss Alice, Lawyer, and Butler where, Albee comments, he becomes "enmeshed in an environment, which at its core and shifting surface, contains all the elements that have confused and bothered him throughout his life; the relationship between sexual hysteria and religious ecstasy, the conflict between the selflessness of service and the conspicuous splendour of martyrdom."

While a few critics praised Albee for being a "real writer (who has refused) to stand still or repeat himself," and for moving into "the difficult, mysterious, ever-tantalizing realm of faith, most expressed their inability to comprehend "what he is telling us in his complex symbolism concerning mysticism, faith and

worldliness in contemporary society." Calling the play a theatrical echo chamber of Genet's *The Balcony*, Duerrenmatt's *The Visit*, Strindberg's *A Dream Play*, and Eliot's *The Cocktail Party*, Robert Brustein admits that "The work is certainly very mystifying, full of dark hints and riddling allusion." While a familiarity with Plato's "Allegory of the Cave" may help prime the mind to be entertained and mystified by philosophical reverberations, the play requires no specialized knowledge for comprehension and participation. The central theme is the ineluctable destiny of modern man.

Death hounds brother Julian, the grandson of a vintner and "the only lay brother in the history of Christendom assigned, chosen, as secretary and confidant to a Prince of the Church." "5 Julian, who has spent his life coping with the "chasm between the nature of God and the use to which men put... God," (44) struggles with a perpetual internal war between the flesh and the spirit. His avowed spiritual desire, and reluctant admission of ambition, is "to be nothing, to be least. Most obedient, humblest" (120) within the church. Embedded within his cry of "I WISH TO SERVE AND BE FORGOTTEN" (121) is the carnal desire for greatness and a personal immortality through total immersion in an external reality. Miss Alice is Julian's tutor instructing him in the hidden meaning of his desire for the death of self-effacement: "The history of the church shows half its

saints were martyrs, martyred either for the church or by it. The chronology is jammed with death-seekers and hysterics, the bloodbath to immortality, Julian, Joan was only one of the sui-cides." (121) Despite this lesson, Julian confesses his innermost longing: "I have . I have.. there are no secrets for you, Miss Alice dreamed of sacrifice." (123)

During these six "Blank, but not black" (33) years in the asylum, Julian succeeds in cloaking his preoccupation with sex within the hallucinations afflicting him, or, as he explains to Miss Alice, "when I was away from myself I could not sort out my imaginings from what was real" (61) Consequently, Julian's sexual encounter with the son of God before her death from cancer of the womb, may have occurred only within his mind, but it is no less real. In vivid detail, Julian describes that special kind of death through sexual ecstasy: "one night the following either happened or did not happen. I was walking in the gardens, and I heard a sound

sounds from near where a small pool stood with rose-bushes, rather overgrown, a formal garden once, ... the place had been an estate." (61-62)

Julian's voluntary commitment in the asylum may have been a maneuver to isolate himself from the dread of engulfment, but his religio-erotomania suggests that the death of self both repels and attracts him. The fire that simultaneously occurs in the model and in the chapel symbolizes Julian's passionate nature that "threatens to destroy the tenuous order he has established for himself as a lay brother." As an image, then of passion and destruction, the fire represents the repressed violence and animal-ity of Julian which he tries unsuccessfully to transform into a holy yearning for sacrificial death. Julian's attraction-repulsion for sex and death springs to life in the figure of Miss Alice who, for the anthropomorphic image of the Divine presence, a deteriorating member of the Earth Mother cult. Initially, she is the deaf, ugly, withered death which Julian finds repugnant. When Miss Alice later appears in black negligee with huge sleeves, she objectifies what Herzog identifies as the Death-Demon as seduc 9 tress.

The death that Julian overtly seeks is a bloody initiation into life; his model is that of the church saints: "the death of the

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Edward Albee's *Tiny Alice*

saints was always the beginning of their lives. To go blood stained and worthy upward." (124) The death that he finds is both the spiritual variety portended by the black gown and the material kind represented by his switch of clothing from clerical habit to business suit. Julian's wedding day is literally his death day.

Julian's struggle with life, sex, chastity, sanity, doubt and faith contrasts dramatically with the death-in-life existence of the perpetrators of his death. For Mary Campbell, who views Butler, Miss Alice, and Lawyer as modern personifications of the world, the flesh, and the Devil, Julian's "physical dying only epitomizes what is theirs spiritually already." The trio and cardinal live in a "spiritually wasteland-a place of weariness and tedium, with no exit and no hope." Cardinal, predicts Lawyer, "will go on, won't you red gown and amethyst, until the pelvic cancer comes, or the coronary blocks it out, all of it? The good

with it, and the evil? Even this? (the dying Julian). In the final mercy?" (174) "On. and on we go" (99) is Butler's description of their treadmill existence devoted to supplying new victims for Alice. Lawyer finds wry comfort in the assurance that their mis-sion will continue until they are replaced "or until everything is desert on the chance that it runs out before we do." (178) While Miss Alice's questions indicate some self-contempt, they are merely rhetorical: "Am I ready to go on with it, do you mean? To move to the city now before the train trip south? the private car? The house on the ocean the same mysteries, the evasions, the perfect plotting? The removed residence, the Rolls twice weekly into the shopping strip all of it?" (177). Her adolescent fear, expressed in the revelation, "I dreaded once, when I was in my teens, that I would grow old, look back, over the precipice, and discover that I have not lived my life," (180) is an actualized nightmare. They are all surrogates, not only for Alice but also for living human beings. Devoid of feeling, Law-yer casually dismisses the matter of Julian: "But what does it matter. one man in the face of so much." (171) Al-though Miss Alice, who shares a measure of Julian's fears and confusions, and Butler sympathize with Julian and tender him limited solace, they have extinguished their humanity through

their bondage to the life-lie. The quartet of Cardinal, Miss Alice, Lawyer and Butler are the walking dead possessing neither re-spect for human life nor fear of inexorable death.

NOTES

1. Walter Wager, ed., *The Playwrights Speak* (New York: Delacorte Press, 1967), pp. 34-35.
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3. Richard Watts, Jr., "Two on the Aisle. Edward Albee's Home of Secrets," *New York Post*, 30 December 1964, rpt. in *New York Theater Critics Reviews*, 25 (December 1964), p. 97.
4. Robert Brustein, "Theater: Three Plays and a Protest," *New Re-public*, 23 January 1955, pp. 33-34.
5. Edward Albee, *Tiny Alice* (New York: Atheneum, 1965), p. 38.
6. R.D. Laing, *The Divided Self: A Study of Sanity and Madness* (Chicago: Quadrangle Books, 1960), p. 46.
7. Mardi Valgema, "Albee's Great God Alice," *Modern Drama*, 10 (December 1967), p. 270.
8. Alice Mandanis, "Symbol and Substance in *Tiny Alice*," *Modern Drama*, 12 (May 1969), p. 94.
9. Edgar Herzog, *Psyche and Death*, trans. David Cox and Eugene Rolfe (New York: The Macmillan Company, 1967), pp. 72-108.

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The Archetypal and Anagogic Visions in Girish Karnad's *Naga-Mandala*

R. RADHIGA PRIYADHARSHINI

The archetypal and anagogic phases of criticism bring out the structural principles of literature. The former is based on the belief in the universality of the grammar of imagination and the latter imitates the total dream of man that he is the centre of the universe. Girish Karnad's *Naga-Mandala* is ritualistic-it has to be told and retold and hence archetypal in its recurrence. The denouements of the play are dreamlike as these are the expression of the wishfulfilment of the artist and the audience and hence anagogic.

In the prologue, Man, the playwright sits in the inner sanctum of a ruined temple and tries to keep himself awake, lest he dies. It is a curse from a mendicant for writing bad plays. The playwright resolves by the absent god that

he will have anything to do with plot, character or theme. The extinguished lamp lights of the village talking in female voices, come to the temple followed by another female, a story with a saree. To keep himself awake or to be alive, the playwright breaks the resolution accepting the condition demanded by the story to transmit the story to others. The story begins.

Appanna locks his newly wedded wife Rani and visits his concubine. He comes home only to have lunch. Kurudavva, which means the Blind one, pities Rani's plight and gives her some roots to prepare a love potion. But it is poured into an ant-hill by Rani, as she is afraid to serve the red and fuming potion to her husband. It is tasted by the serpent of the ant-hill and falls immediately in love with Rani. It visits Rani during nights in the guise of her husband and makes love. The serpent or Naga

impregnates Rani and Appanna puts Rani to public shame. As advised by Naga, Rani takes the snake or deal in the presence of the villagers and is elevated to the level of Goddess by the serpent. The archetypal mythos of the metamorphosis of the snake

into a man or a woman and the following sexual initiation of the hero or the heroine recurs here. In the Tamil folk-tale *Alli Arasani Maalai*, Arjuna in the guise of a playful serpent is carried to Alli by Krishna, who is in the guise of a snake-charmer. Deluded by its beauty Alli begs the snake-charmer to leave it with her for a few days and she takes it even to her bed chamber. Arjuna resumes his original form and makes love with Alli, when she is under the spell of Moodevi, Goddess of ill-fortune Alli says, "The serpent has sported a bit, it is truly that serpent, people say, which makes love with humans." Purnabhadras's *Panchatantra*, an ancient Indian book of parables, speaks of a snake married to

a chaste girl, who shouted for help, when she saw a man ascending her nuptial coach instead of the snake, In order to prove that he is the snake in human form, he enters the snake hide which has remained inside the basket and then comes out again. His father consigns the snakehide in agnihotra fire so that the human shape would be retained thereafter. In a legend of India, the poet Gunadhya is considered to be born to a human mother and serpent father and his parents are restored to heav-enly state by him. Keats's Lamia assumes human form to seduce Lycius.

In all these stories, the archetypal mythos tends toward a love-inspired ascent and it can be associated with Dante's love-inspired ascent up the purgatorial mount. Here is a self-recognition scene and man is going back to his original state. Rani is craving for the presence of Naga after her sexual initiation. But after its terrible fight with the mongoose, Naga does not come for a few nights. Rani wonders that the arrival of Naga is wel-comed by every nerve of Nature. "The smell of the blossoming night queen! How it fills the house before he comes! How it welcomes him! God, how it takes me, sets each fibre in me on fire!" (30) Naga and Rani dance to the tune of Nature and to the tune of the song of the Flames.

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Girish Karnad's Naga-Mandala

Come let us dance
through the weaver-bird's nest and light the hanging lamps
of glow-worms
through the caverns in the ant-hill
and set the diamond
in the Cobra's crown ablaze
through blind woman's dream
through the deaf-mute's song
Come let us flow
down the tresses of time all light and song. (30)

The lovers come in contact with the mindless flux of Life and the heightened state of consciousness or what Blake calls vehicular form is attained by the lovers. Here the gross matter and the subtle spirit synchronize and the medium through which it is done is the fire.

The story with a saree makes the serpent initiate Rani sexually and also makes a spectacle of Rani attaining superconsciousness. The hooded serpent on the head of Rani symbolises this archetypally. The story also makes the serpent an archetypal sacrificial victim at the end by strangling itself in Rani's long tresses. But the Flames are disappointed over this end. The Man tells the Flames, "But death! It's the only inescapable truth, you know." Then one Flame accuses him of being pompous and another blames him sharply, "Then why are you running away from it?" (44) The story or the traditional folk-tale who comes in the form of a woman disappears. The archetypal phase ends and the anagogic phase starts. Then the Man designs his own story. He makes the serpent small and it is given permanent haven in the tresses of Rani. So far the story makes Rani, a helpless victim to her command. Now she is gone; the tradition's role is over. Man, the artist, remains and becomes an anagogic visionary. He makes Rani really a Mother-Goddess, because a true artist has immense faith in man and so makes Rani really capable of being a Mother-Goddess to the son of the Earth. So far, the serpent has considered her as his lady love. Now it seeks

a permanent haven in the long tresses of Rani. Here is a reversal of perspective. So far the human was a victim in the hands of the blind and indifferent forces of Nature. But now the human has become the God, a containing principle. Here, through the anagogic vision of the artist, a being is made becoming a real superconsciousness.

The setting and character make the ethos. The inner sanctum of a temple is archetypally the house of the womb. The temple is ruined, "the idol is broken, so the presiding deity of the temple cannot be identified. It is night. Moonlight seeps in through the cracks in the roof and the walls." (1) Man the artist comes to the womb of Nature to redeem himself from a curse or to repair the fall, a curse he received from a mendicant that he would die unless he would keep awake one night. Of all Falls in Blake the characteristic one is Albion's relapse

from active creative energy to passivity. Like Will Brangwen in Lincoln Cathedral the man is involved like a seed in the womb. As Hawthorne suggests in *The Scarlet Letter*, the moonlight makes the familiar place, "a neutral territory, somewhere between the real world and fairy-land, where the Actual and Imaginary may meet, and each imbues itself with the nature of the other. Ghosts might enter here, without affrighting us." Archetypally, fire is the apocalyptic symbol and so poetic symbolism usually puts fire above man's life in the world and water and wind below it.

Dante had to pass through a ring of fire and the river of Eden to go from the mountain of purgatory, which is still on the surface of our own world, to Paradise or the apocalyptic world proper. The imagery of light and fire surrounding the angels in the Bible, the tongues of flame descending at Pentecost, and the coal of fire applied to the mouth of Isaiah by the seraph, associates fire with a spiritual or angelic world midway between human and the divine.³

In *Naga-Mandala*, the vision is anagogic and the flames are the extinguished lamp lights and they are proud and sympathetic females who come to the temple every night to gossip, after

bearing witnesses to, as lamp lights, what happens in the country houses. One such flame is the harbinger of another entity, a story with a saree. The mythical Indian archetype of the unsurmountable and unfathomable Shiva (God of Gods of Hindu mythology) in the form of the pillar of fire, is displaced in the human direction as tiny flames with female voices. They serve as audience and commentators for the play within the play. The feminine Flames give the same effect as Hawthorne suggests the coal-fire would give: "The warm light might mingle itself with the cold spirituality of the moon beams, and communicates, as it were, a heart and sensibilities of human tenderness to the forms which fancy summons up." (30) A folk-tale floats in the form of a woman enwrapped in a saree, the latter being a song. The folk-tale in the form of a woman escapes from a snoring old woman's mouth. Here, the archetypal meaning is Man, the artist falls back on the womb of Nature or tradition for his survival and sustenance.

In the Prologue, the playwright is at the ritual phase of death-struggle and tries to escape the universe dominated by stupid and indifferent forces of Nature. The temple is ruined, the idol is broken and the supposed rapport with the heaven and the earth is missing. To kill the time, he passively watches the Story being enacted. At the end, he becomes impatient of the catastrophe of the story. Then he becomes the creator and makes the characters, already supplied by tradition, act according to his design. Now the artist becomes the presiding deity and asserts his individuality. The story with a saree disappears. This archetypal situation occurs at the upper limits of Beulah, says Northrop Frye, "this permanent objective body which nourishes and incubates the imaginative form drops out." The play ends with the Man sitting in the inner sanctum of the temple. Sunlight pours in through the cracks. The Dionysian death-struggle is won through art by the Apollonian artist. "Nature is now inside the mind of an infinite man who builds cities out of the Milky way. This is not reality, but it is the conceivable or imaginative limit of desire, which is infinite, eternal and hence apocalyptic."⁵

Kurudavva, who assists the sexual initiation, is closely related to the Earth. The image-clusters associated with her are

plough, roots and pebbles. "If only I had my eyes! I would have seen her. I would have recognised. But what can one do with these pebbles?" (38) She is the personification of the great creative blind forces of Nature which sweep away Rani in its mind-

less flux. The concept of Bhooma Devi or the Earth-Goddess occurs at the mythical level and the idea of the indifferent Earth is at the other end of naturalism. In between these two realms occurs the realm of romance. What is metaphorically called Bhooma Devi in myth is displaced in plausible human direction as a human associated with the Earth. When the heroines of the Ramayana and Shakuntala suffer, they pray to the Earth-Mother to come to their rescue. The Nagas carry a jewelled throne from the abyss of the earth to take Sita to its depths, to be translated into her original essence. Shakuntala also is

given asylum by the Earth-Mother and is elevated to a mount by the same agent. Rani also expresses her death-wish to Kurudavva. "Will you please send word to my parents that I am, like this, here? Will you ask them to free me and take me home? I would jump into a well if only I could." (11) Rani's prototypes seek haven in the Earth and the Earth-Mother takes them in. In Naga-Mandala, the playwright makes the earth erupt out in the form of an ant-hill and she sends her sons Kappanna or Naga to rescue Rani and avenge Appanna. This is another anagogic vision of the playwright. Here Nature is not indifferent to the human predicament and reacts differently unlike how it reacted to Sita and Shakuntala. Ku-rudavva consoles Rani, "Chi! Chi! You shouldn't say such things. I'll take care of everything." (11)

Being blind, Kurudavva reveals a perspective of reality that she is beyond the time and the space-bound world. Yet she contains all time and all space, characteristic of her symbolic essence, Earth. As the mythical Adhishesha, the Celestial serpent shoulders the Earth-Mother, Kappanna carries Kurudavva on his shoulders. Though he is fair in complexion, she calls him Kappanna, the Dark one. He has his mythical prototype in Krishna the black god who comes in Alli Arasani Maalai, to help Arjuna, in the guise of a snake-charmer. In Naga-Mandala, the fair but darkly conceived son of the Earth-mother brings the root to initiate Rani.

Girish Karnad's Naga-Mandala

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But Kappanna slips away from Kurudavva and recedes into an unknown world. Kurudavva wonders, "A Yaksha woman-Perhaps a snake-woman? But not a human being. No. What woman would come inside our house at that hour?" (38) Here it is the force of love which separates the mother from her son.

Most symbolically from an Earth-mother, he goes away. She roams away in the space like the earth slipped out of its orbit. In Hemingway's *For Whom the Bell Tolls*, the lovers feel the earth moving away at the moment of consummation. It is an epiphanic moment of elevation in Andrew Marvell's "To His Coy Mistress," where the lovers roll themselves into a ball and make the Sun run. The inference is that the earth-bound man transcends time and space through the power of love. Rani wonders at Kurudavva, "Why should she suffer like this? Would sight have helped? Do desires really reach out from some world beyond right into our beds?" (30) Kurudavva recalls the scene of her son's disappearance! "Suddenly

the door burst open. The rushing wind shook the rafters. He slipped from my hands and was gone. Never came back." (38) Here the rushing wind is the vehicular power which elevates the gross human from the gross earth to be united with the subtle spirit. In *The Rainbow*, Tom Brangwen is blown forward by the rushing winds to the vicarage to propose to Lydia.

Rani is a suffering innocent with romantic imagination. She would often day-dream as the Eagle carrying her beyond seven seas and seven isles to a magic garden. Her parents would be waiting under a tree of Emeralds. Then she would imagine a stag with golden antlers coming to the door telling her that it is only a prince. For her, dream and reality are mixed up and she lives in an imaginary world of romance where the ordinary laws of nature are suspended. She is saved by a dreamlike reality, which is characteristic of romantic mode, whereas Appanna has neither love nor imagination. He is puzzled over his human situation. He soliloquises:

What am I to do? Is the whole world against me? Have I sinned so much that even Nature should laugh at me? I know I haven't slept with my wife. Let the world declare

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her a goddess. But I know! What sense am I to make of my Life if that's worth nothing? (43)

Appanna or any man or everyman who lives without love is contained by stupid forces of Nature and he doesn't make any sense out of it and hence he is fallen.

Love or the transformation of the objective into the beloved and art, or the transformation of the objective into the created are the two activities pursued on this earth to repair the damage caused by the Fall. Love and Art elevate human condition to the states of Beulah and Eden respectively. This is the message of the archetypal and anagogic visions of Naga-Mandala.

NOTES

1. Girish Karnad, *Naga-Mandala: A Play with a Cobra* (1990; New Delhi: Oxford University Press, 1993).

2. Nathaniel Hawthorne, *The Scarlet Letter* (New Delhi: Princeton Hall, 1986), p. 32.

3. Northrop Frye, *Anatomy of Criticism: Four Essays* (1957; Princeton: Princeton UP, 1973), p. 145.

4. Northrop Frye, *Fearful Symmetry: A Study of William Blake* (Princeton: Princeton UP, 1947), p. 78.

5. *Anatomy of Criticism*, p. 117.

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Buddhist Strands in Jack Kerouac, Gary Snyder and Allen Ginsberg

ANAND PRABHA BARAT

The fascination for Buddhism in the United States, which grew up with the arrival of D.T. Suzuki in San Francisco in 1897, came to the front in the writings of Jack Kerouac, Allen Ginsberg and Gary Snyder the poets of the Beat Generation in the middle of this century. Kerouac, Snyder and Ginsberg were influenced by the Mahayana cult of Buddhism. Allen Ginsberg was trained in the Tibetan tradition, whereas Gary Snyder in the Zen tradition. Kerouac riveted his eyes on the original historical sources of Buddhism and became a brilliant Buddhist scholar. He had no teacher in the lineage of Zen or classical Buddhism.

The poems under scrutiny, in the ambit of the present paper, are "Macdougall Street Blues" by Jack Kerouac, "Epistemological Fancies" by Gary Snyder and

"Thoughts Sitting Breathing" by Allen Ginsberg. The Buddhist concepts in the poems would be analysed by showing their parallels in the Buddhist scriptures.

All the three poems illuminate the basic Buddhist concepts. The poem "Macdougall Street Blues" by Kerouac brings out the Buddhist concepts of sorrowful and impermanent nature of human life, Ignorance, Nothingness, Bodhisattva, Compassion and the process of working out one's own salvation through a number of images. "Epistemological Fancies" by Gary Snyder deals with the poet's speculation on the concept of Sunyata or Emptiness and the distinction between Noumena and Phenomena made by mind. Ginsberg's "Thoughts Sitting Breathing," altogether different in technique, mainly focuses on the Buddhist concept of the Wheel of Life and deliverance from the cycle of birth and rebirth through meditation. The fact that binds these poems together is

that all the three poems emphasise the need for attainment of the peaceful state of mind known as Nirvana.

The poem "Macdougall Street Blues" by Jack Kerouac builds the image of a Bodhisattva throughout the poem and gives a message of awakening of mind, which means to wake up from mind-built dream of the world which we in ignorance take to be reality. The first canto, called 'CANTO UNO', opens with the picture of a busy street of Washington Square in a happy June where people are passing by, lost in their own world, strolling, smoking and buying different things. The poet, by means of an image, intends to present the picture of a man who is lost in worldly pursuits. Kerouac begins his poem by saying.

The goofy foolish human parade
Passing on Sunday art streets.

The phrase "goofy foolish human parade," analysed in the light of Buddhism, is suggestive of the futility of the worldly life and the cycle of death and rebirth in which man is trapped owing to his ignorance-produced illusion of self. The Buddha, having examined phenomenal life objectively, came to the conclusion that all forms of life have three common characteristics which he called the Three Signs of Being. They are impermanence (anitya), suffering (dukkha) and the absence of permanent soul (anatman). The poet uses the words 'sorrow' and 'die' to remind the people of these truths of life:

Good God the Sorrow They don't even listen to me when I try to tell them they will die.

This is followed by the picture of a Bodhisattva who is on the path of Nirvana which would lead him to the freedom from the cycle of birth and death:

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On Sixth Ave & 4th Sits Bodhisattva Meditating In Hobo Rags Praying at Joe Gould's chair

For the Emancipation

Of the shufflers passing by, Immovable in Meditation

The Bodhisattva doctrine, only associated with Mahayana Buddhism, refers to a being whose essence has become 'Bodhi' and who cares for the enlightenment of others as well. He is one who has taken a vow to illuminate all sentient beings, be firm on his path of awakening others, and go on the path of awakened mind for an endless time. Kerouac's Bodhisattva too has taken a vow to awaken others. The word 'Emancipation' in the above-mentioned lines, refers to the state of

'Enlightenment' known as Nirvana or deliverance from the endless cycle of birth and re-birth.

The concept of 'Ignorance' or Avidya does not mean want of knowledge in Buddhism. It means Ignorant Unconscious Will to live which thrusts us again and again in an unending cycle of death and rebirth. Buddhism believes life to be pratita samutpa-da-a casual effect of the past lives which refers to the theory of Dependent Origination. There is a link between the old and the new life and Ignorance is the first to come in the twelve links that come between death and rebirth. Passing through the circle of Casual Nexus the Ignorance (Avidya) or Unconscious Will to live goes through the stages of Conformations (San-skara), consciousness (Vijnana), self-consciousness (Name-rupa), sense-surfaces and understanding (Chadayatana), Contact (Sparsa), Feeling (Vedana), Desire (Trishna) Indulgence (Upadana), Fuller Life (Bhava), Birth (Jati) and finally reaches Death and Decay (Jaramarana) which is the last link in the Wheel of Life. The use of the word 'Ignorance' in the following lines sheds light on the above-mentioned meaning of Ignorance,

Eating Ice Cream

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Of Ignorance On wood sticks

"Eating Ice Cream of Ignorance" symbolically suggests people lost in endless cycle of birth and death and not caring for Enlightenment, owing to their habit of clinging.

The second Canto called 'CANTO DOS' opens with the poet's speculation on the emptiness and false appearance of the objects of the world.

These poor ignorant things mill on sidewalks
Looking at pitiful pictures
Of what they think

Is reality

The phrase "pitiful pictures" refers to the false appearances of the world. The Surangama Sutra illustrates this concept:

In comparison with Mind-Essence, all conditioned things are as empty as space. Existing as they do under conditions they are false and fantastic; unconditioned things, having neither appearance nor disappearance, are as imaginary as blossoms seen in the air. (Goddard 1952, p. 215)

The comparison with the lines from Buddhist scripture reveals that Kerouac uses the image of "imaginary balloons of false sight" whereas the same concept is conveyed through the image of "blossom in the air" in The Surangama Sutra.

Buddhism believes that all the things of the world have an element of Buddhahood latent in them. The word Buddhahood means to recognise the pure consciousness or Mind Essence which is equally present in each and every object and being, but obscured by our ordinary mind. We too can become awakened by recognising this Hidden Essence which the Buddhists call Buddha nature and can attain Buddhahood. Kerouac talks, in the following lines, about this latent Buddhahood:

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But hidden Buddha

Nowhere to be seen

But everywhere

In air atoms

In balloon atoms

In imaginary sight atoms

In people atoms.

In the third Canto called 'CANTO TRES,' he invites the readers to join his meditative mood, where he meditates on Tathagata, the concept of Tathata or Thusness and Mountain Sumeru. Lord Buddha is often referred to as Tathagata. The word is to be analyzed as (tatha + agata) meaning the one who has thus come. Tathata or suchness is the essence of Thatagata. This Suchness or

Thusness belongs not only to Buddha, but is possessed by all beings. Suchness is the ultimate reality which neither comes nor goes out nor is subject to destruction or dis-crimination. A thing or being is born or passes away in the such-ness. The suchness of tathagata is suchness of all beings and has no pluralistic character. Kerouac refers to this concept of such-ness:

Tathagata of Mercy

See

He

Now

In dark escrow

In the middleless dark

The poem ends with a note of humanitarianism, the very essence of Buddhism, because the poet wants to pray for all the human beings:

I shall pray for all sentient human & otherwise sentient beings here and everywhere

now-

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Gary Snyder's interest in Buddhism was aroused mainly by his friend, Jack Kerouac, He went to Japan where he spent a great part of his life under the training of Rinzai Sect of Medi tation, Allen Ginsberg makes a significant comment on Gary Snyder's Buddhism:

A basic Buddhist idea from A.D. 150 is that "Form is no different from Emptiness, Emptiness not from Form." That formulation is one that Keats and all subtle poets might ap-preciate. The American poets Philip Whalen, Gary Snyder Kerouac, and Burroughs in their work do appreciate this "highest perfect wisdom." both in their own intuition and from their study of Prajna-paramita texts. (Johnson 1991 pp 95-96)

The poem "Epistemological Fancies" focusses mainly on the emptiness of all objects and the illusory nature of the world in which the individual mind of the common man is trapped. The poem is different from Kerouac's poem under scrutiny where the Bodhisattva image was felt throughout the poem.

The poem written in the form of questions raised by the poet's friend Hoodlatch followed by answers given by the poet reminds one of the sutras where Lord Buddha answers the questions raised by his disciples. The poem opens with Hoodlatch's queries on five senses, the gateways to the illusory nature of the world:

My friend Hoodlatch used to ask, "Can these five senses know the real? perceive the Ground, or God, or what is felt when these five senses feel?"

The lines focus on the Buddhist concept that the perception made by the five senses is unreal. The mortal discriminating mind through the five senses gives different conceptions, names and forms but they are the passing phenomena. Gary Snyder seems to indicate the sixth stage in Casual Nexus (already illustrated carlier) known as Contact (sparsha) which means the exercise of

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sense-organs on outer world which creates different mental and physical sensations. The poet answers his friend in the following lines:

And two would do, I used to say, To crack through what illusions might Out-side
our senses to wrong scent Or baffle heard or heart insight-

The word "illusion" refers to the illusory nature of the world, whereas the word 'baffle heard' refers to the puzzled mental state of sentient being in the world who cannot see the Reality and cannot come out of the cycle because of the hindrance or obstruction put by the discriminating mind. This idea is developed in the third stanza of the poem by use of such words as "obstructed by":

Profundity and clear precept Obstructed by (we thought) the sense That wades in superficial depth-

The words such as "profundity" and "clear precept" indicate the Hidden Essence or Buddha-nature behind all the objects of the world, or hidden by thoughts of individual minds.

Allen Ginsberg's poem "Thoughts Sitting Breathing," slightly different in structure, makes a new experimentation by writing the poem in the form as the spontaneous flow of the mind. Ginsberg's poem under scrutiny can be divided into three parts where each part consists of a series of images that flow into the mind of the poet. Each part of the poem is linked with the incantation of "Om Mani Padmi Hum," which has been re-peated thrice in the poem. Each word of the incantation is ac-companied by a series of images and speculative moods. The poem finally ends with the poet's realization of Emptiness.

In his Collected Poems: 1947-1980, the poem "Thoughts Sit-ting Breathing" is preceded by the diagram of the Wheel of Life. This shows that the poem should also be analysed in the light of Buddhist-Metaphysics. The six parts of the Wheel describe the

different regions of rebirth-the region of Gods, the region of Asura, the region of human beings, the region of beasts, the re-gion of ghosts and the region of Hell, Ginsberg, while giving an-notation to his poem, refers to these six regions as Heaven Realm, Human Realm, Hungry Ghost Realm, Hell Realm, Ani-mal Realm, Angry Warrior Realm. In the diagram the Human Realm specially gives a pessimistic view of life full of endless struggle, unsatisfied desire, sensation of heat and cold, thirst and hunger, infirmities of old age and disease, accidents, separa-tion from relatives, death, struggle for livelihood, misfortunes and other punishments. Ginsberg, through the help of images coming in succession, tries to portray the endless suffering of human beings.

In Buddhism, it is believed that the Wheel of Life is moving on the axle of three vices of vanity, greed and ignorance known as Raga, Dvesha, Moha in Sanskrit. These are known as 'The Three Fires, Trividagni. In the first part of the poem the

three vices have been pointed out by Ginsberg by using the images of "pride," "lust" and "impercipience." He points out the socio-political activities of the world from the angle of these three vices through a number of images. He ponders over the futile activities of the world which sometimes remind one of T.S. Eliot. From the second stanza onwards, the poem slowly moves towards a meditative mood where he asks to keep aside all the futile thoughts and to concentrate the mind on Emptiness, to get away from the miseries and to attain the Blissful state of Mind. The third part of the poem takes us to a more elevated state of mind where the poet, like a teacher of meditation, gives certain advices for meditation:

OM-the Crown of Emptiness, relax the skullcap wove of formal thought, let light escape to Heaven, floating up from heart thru cranium, free space for causeless Bliss-

The phrase "relax the skullcap wove of formal thought" stresses that all the thoughts and conceptions are to be forsaken because all things are empty in nature.

The three poems, different in form and structure, have a

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strong undercurrent of Buddhism in them. The leit motif in these poems is the deliverance of sentient beings from the endless cycle of birth and rebirth, the motto of Buddhism. These three post-war intellectuals and members of the Beat Generation, turning their back on the traditional values of their society, explore their spiritual world through Buddhism. It would not be an exaggeration to say that they have continued the tradition of the spiritual exploration of the Transcendentalists of the nineteenth century and T.S. Eliot of the Modern Age in their own way. Looking from a negative angle, the message of Nirvana given by these post-war intellectuals indulging in a life of drugs may seem farcical. A serious Buddhist might say that these Beats cannot realise the essence of Buddhism, as they are looking at it through western lens. Buddha had never preached about drugs for attaining the mental transcendence of Nirvana. This reminds one of Huxley's experiment with mescaline which would induce supra-

normal states of consciousness. What is remarkable to note is that these Beat poets are attempting to transcend the frontiers of mind.

The three poems analysed above focus on the self-redeeming process of Buddhism, that one can try for deliverance or Nirvana by one's own efforts of transcending the mind by meditation or by the process of self-realization. All the three poems unani-mously point out the fact that the Hidden Essence, the so-called buddha-nature is perfect and pure in each and every one of us but gets defiled by the thoughts of our outer mind.

Kerouac's poem elucidates concepts of Compassion and Wis-dom and collates them through the image of meditating Bodhisat-tva and repeated use of such words as 'Mercy,' 'Pity,' and 'Compassion.' The poem seems directed indirectly towards the poet's wish for the welfare of mankind.

Snyder's poem, expressive of his Zen aesthetic, presents the Buddhist ethos of the illusory and unreal nature of the world, hu-man incapability of discriminating between noumena and phe-nomena, and the concept of Sunyata or Emptiness. His emphasis is more on Wisdom through intuitive realization, followed by meditation.

Ginsberg's poem, innovative in technique and expressive of

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his training of Tibetan Buddhism, mainly points out Buddha's concept of Wheel of Life and the deliverance from the cycle by means of meditation and by reiteration of the Tibetan incantation of Om-ma-ni-pad-me-hum thrice in the poem. Ginsberg's empha-sis is more on the meditative process of attaining the blissful state of mind, which makes it totally different from the other two

poems. These poems look at Buddhism from different angles, yet the oneness that binds them together is their message that one can work out his own deliverance by himself as Buddha had said.

NOTES

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The Comic Vein in Kingsley Amis's *Lucky Jim*

AROONIMA SINHA

Kingsley Amis (b. 1922) made his debut as a novelist on the post war English literary scene with *Lucky Jim* in 1954. The novel hit the bull's eye at the first throw and aroused a wide echo. It became so popular that it was translated into several languages. According to Phyllis Bentley, it marked a decisive break in the century and expressed the mood and temper of the decade following the war, which Kenneth Allsop has called 'angry decade'. The word anger is closely associated with a group of post war writers, to which Amis belongs. It came into vogue after the staging of John Osborne's play *Look Back in Anger* in 1956. However, the anger expressed in the writings of these writers is not anger in its true and terrifying form but a general expression of displeasure, disenchantment and disillusionment with contemporary society and its changing

values. Though the term anger occurs frequently in their works, it has little validity since it is more a passing mood than a lingering consuming passion. It soon dissolves into mirth as in the case of Kingsley Amis, or into a moral and final acceptance of things as they are in the case of John Wain, another writer of the group. Amis, among other writers, attempts to convert his anger into satire. His satire which is more concerned about gently mocking the world we live in has, however, nothing of the magnificence of Swift or even of Shaw. Swift attacks the world with a surgeon's knife, Shaw with logic and Amis with a jovial slap on the back. His satire is, therefore, not virulent but submerged in mirth. He reminds us of Fielding's reprimands about human foibles and Orwell's no-nonsense portrayal of human degradation.

While these writers turned their backs on any technical innovations of the early twentieth century and adhered to the straight-forward realistic narrative form of the eighteenth and nineteenth century, the search for identity of their protagonists take on a different form. Unlike the earlier realists who could view the stand of their protagonists against the stark reality of their times. these writers were unable to do so in the light of the muddled actuality around them. Faced with a society where the centre would not hold and where age old institutions like the Church and family were threatened, the search for identity became a complex affair. This is what explains the not-so-sure attitude of the protagonists who try to define themselves by either folly. violence or by simply not conforming. Kingsley Amis, Wain Keith Waterhouse and others depict with clarity the contemporary man's search for identity. These searches for identity vary from the comic roles and poses that Amis's heroes fabricate to the be

wildering witches in personality and function in the bizarre world of Nigel Dennis's *Cards of Identity* to the character's constantly unsuccessful effect to define himself in the fiction of Murdoch.

This paper intends to explore the 'comic roles and poses of Jim Dixon the hero or rather, anti-hero of *Lucky Jim*. He is an average young lecturer in small provincial university who has to go through pseudo-intellectual and pseudo-arty avante garde atmosphere of the university. Throughout the book we get to see Jim's urchin approach to life because he refuses to be imposed upon either by ideals or by authority. His approach is irreverent but amusing and forms the comic base of the novel.

Jim Dixon is on 'the short side' fair and round faced with an unusual breadth of shoulder which had never been accompanied by any sort of physical strength. By virtue of his education, Jim finds himself unhappily placed as a lecturer of Medieval History in Redbrick University where he is kept on probation for two years. He is, therefore, entirely at the mercy of his departmental head, Prof. Welch, who in contrast is 'tall and weedy with limp whitening hair. Trying his best to please his boss and acting the sycophant he expected to be, he goes through a variety of experiences.

Jim's reactions when he finds that he is a square peg in a

Kingsley Amis's *Lucky Jim*

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round hole, and experiences he goes through form the base of the novel. Even the anger which is expressed at the hypocrisy and double thinking that exist in university circles appears to be extremely funny. Failing to adapt himself to his social stratum and finding no opportunities to chart his own values make him rebellious. He can do nothing but make a fool of himself by be-having in the most ridiculous fashion and making faces appropriate to the situations in which he finds himself.

At the very beginning of the novel, Jim walking with Prof. Welch and listening to some sort of discourse about some sort of musical get together which took place at his house, Jim has to feign an interest while making a different face. "Mentally, however. he was making a different face and promising himself he would make

it actually when next alone. He drew his lower lip under his top teeth and by degrees retracted his chin as far as possible all this while dilating his eyes and nostrils." (8)

Jim's anger and reactions towards Welch are comic to the extreme because he is a person whom he hates but cannot ignore. Welch has decisive power over his future. Jim has to submit to departmental routine and do all sorts of things to please his boss, 'the stupid old sod, whom he intends to: "Tie in chains and beat him around the head and shoulders with a bottle until he disclosed why without being French himself, he had given his sons French names." (9) His anger and irritation for the old man provoke in him a vulgar wish.

He pretended to himself that he'd pick up his professor round the waist, squeeze the furry grey blue waist coat against him to expel the breath, run heavily with him up the steps, along the corridor to the staff cloak room, and plunge the too small feet in their capless shoes into the lavatory basin, pulling the plug once, twice and again, stuffing the mouth with toilet paper. (9-10)

Even though Jim does not resort to physical violence, his anger is almost physically real and therefore comic to the extreme. The different faces that he makes to give release to this boredom and anger make Jim Dixon a very endearing character. For example,

when Prof. Welch enquires about pass-course students, with whom Jim is having problems, he gives vent to his anger and ir-

itation in a highly ridiculous way. "Dixon rolled his eyes like marbles and sucked in his cheeks to give a consumptive wasted appearance to his face, moaning loudly as he crossed the sunlit street to his front door." (30) The notion that Welch and few others are guardians of oil

ture is obnoxious to him. But he has to put on a mask of sincerity and feign interest in culture. He attends an arty-week-end at the Welch house and it proves disastrous because though he pretends to have good time to prove his worth in Welch's eyes antagonistic sparks go off when he meets Bernard, Welch's bearded son He takes part in collective singing by opening and shutting his mouth in silence, but he gets into a squabble with Bernard, when he makes a funny

remark: "Do you know what you look like in that beard?" Unable to stand the strain of bore-dom and anger at Welch's house, he goes out for a drink at the pub and comes back in the night in a drunken state. His discovery in the morning of big burnt holes in the sheets, blankets and furniture of the Welch's, caused by his burning cigarette, makes him nervous for fear of losing his job. But he does not fail to make his 'Chinese mandarin' face when Christine, Bernard's girl friend, proposes to him to apologize to Welch, or to make his 'crazy peasant face' when he is helped by Christine in the act of dumping the burnt articles behind the screen in the junk room

Making faces at short notice, each befitting the situation, is Jim's speciality. The whole novel is interspersed with his funny acts and pranks which make the book uproariously funny. His simulation of a growing bass voice on hearing Mrs. Welch answering his phone call to Christine is hilariously funny. Mrs Welch, however, is not deceived and threatens him that she would ask her husband to take up the matter with him from a disciplinary point of view, but foolish Bernard is easily taken in by Jim's pranks when he answers the phone to make a fool of himself, while Jim has a 'hearty Dickensian laugh. He makes his 'Edith Sitwell Face' into the phone and later, on reflection,

gives a 'long trombone blast of anarchistic laughters. The special history lecture by Jim on 'Merrie England

stands out as the most hilarious and comic scene in the novel. It marks the culmination of all the outrageous behaviour by Jim and sounds the finale to his much hated drudgery at the university. The scene is presented in great detail as Jim proceeds to give a drunken display of academic debunking. Under the effect of drink, his defences break down, and his knees start shaking as he takes up his stand at the lectern to read his sentences. Unconsciously, he gives vent to his rage by producing an excellent imitation of Welch's 'preludial blaring sound' and of the Principal's manner of speech. His blurred halting mumble suggests the extremity of drunkenness but he manages to infuse sarcasm and derision in his speech-while experiencing simultaneously a jumble of feelings-depression, sadness, irritation and anger-closing his ears on to the half amused and half indignant mutter around him, and almost unconsciously adopting an

unnameable foreign accent, he goes on reading faster and faster while his head starts spinning.

As if in a dream he heard Welch stirring, then talking by his side. He began punctuating his discourse with smothered snorts of derision. He read on, spitting out the syllables like curses, leaving mispronunciations, omissions, spoonerisms uncorrected, turning over the pages of his script like a score reader following a presto-movement, raising his voice higher and higher.

Ignoring the shouts, whistles and applause from the gallery, he continues to read until he sinks to his knees, with Welch's arm around him. This purpose of the hero now is fully served and he is fully withdrawn from the scene of activity in a small provincial university. He is offered the job of private secretary to Gore Ughard in London-where he can chart his own values. He withdraws but not before expressing concern for the loss of traditional standards and values in his 'Merrie England' speech.

Amis has called his novels "serio-comedies," and his robustly funny novels have little philosophic content, but occasionally, they do have some deeply felt statements about contemporary life and situations as we find in the 'Merrie England' speech of Jim

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Dixon. Amis's early novels are more farcical than his later ones but none of them can equal the comic texture of Lucky Jim. One Fat Englishman is another comic novel by Amis which brims with comic episodes about an obese man let loose in uninhibited American society. But it does not have the rich comic fabrique of Lucky Jim, a comic masterpiece with all the likelihood of survival as a minor classic.

Amis's novels convey the view that finally wisdom lies in accepting comically the world of the incongruous and disparate experiences and not in rejecting it. Perhaps that is why Jim Dixon's anger and anxiety is lost in a "trombone blast of anarchistic laughter."

NOTES

1. James Gordin, *Post War British Fiction: New Accents and Attitudes* (Berkeley: Univ. of California Press, 1962), p. 12.

2. Kingsley Amis, *Lucky Jim* (Gollancz, 1954; Penguin, 1970).

3. James Vinson, *Contemporary Novelists* (London: St. James Publications, 1972), p. 46.

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Fusion of Fantasy and Reality: Marquez and His 'Incredible' Feminine World of Innocent Erendira

V.T. GIRDHARI

The title of the novelette *The Incredible and Sad Tale of Innocent Erendira and Her Heartless Grandmother* by Gabriel Garcia Marquez' is highly misleading. It presupposes the nature of two major characters in the story and sets a bias in the mind of the reader even before he begins to read the story. Marquez, at the very outset, prejudices the readers with his proclamation-rather too hasty-that the girl Erendira is "innocent" and her grandmother is "heartless" and the story, therefore, is a "sad tale." But what then is so incredible about it? The very first

word 'incredible' in the title holds the key to Marquez's intention and design in the story. It is a tale of two women, one colonizer and the other colonized. There is no male character, worth his salt, to be branded as a hero or who can invite the cynical assaults of the feminists about the male dominance and oppression.

The image of woman, therefore, that emerges in the process is not that of male-subjugation but of a woman using a woman for her own survival. A woman, it is a general belief, condescends to every form of humiliation by male just for her creature comforts. But Marquez's heroine, Erendira, allows herself to be abused by her own grandmother for her survival.

Marquez has devised the story as a fine fusion of fantasy and reality. Fantasy is not an independent art-movement. It has always been there and can be viewed as the underside of human mind which tries to reach out beyond limited human areas. No other form has flexibility and fluidity like the language through

which fantasy as an art form is produced. Fantasy is at the root of creation. It allows the writer to project himself into another world. Most realistic, or even autobiographical writing, depends on projection of an idea and that has to be through fantasy.

In terms of reality, the story of Erendira is the sad tale about the helpless human pining after some love, security, and genuine relationships, Sad is the lot of all in the story, be it heartless grandmother or innocent Erendira. Grandmother's husband, Amadis, was "a legendary smuggler... by whom she had a son Erendira's father." (8) Grandmother's husband died of some fever and the son was shot in a fight over a woman. Lonely grandmother buried their bodies, dismissed the fourteen servant girls and "continued ruminating on her dreams

of grandeur in the shadows of the furtive house." (8) Her only hope for emotional, and later on financial, support is her "bastard granddaughter" Erendira. Both suffer in their own way when the 'winds of misfortune' (10) begin to blow, though Marquez used this phrase mainly for Erendira. It is true when the ancestral house, and all they have, is destroyed in fire. Grandmother becomes "Heart-less" but one has to see that she too is 'helpless' in the circumstances. The reality of her sufferings leads to the fantasy of her solutions. The feminine world that Marquez exposes to view is that of the colossal waste of woman's life. The realistic portrayal is affected through fantasy.

Grandmother holds Erendira responsible for all the devastation and makes her compensate for the loss by selling herself.

She hardly sleeps, since she is overworked. Even her sleep seems to have a magical quality of fantasy about it. Sleep for Erendira is an activity like any other activity. It does not bring rest and tranquillity. Grandmother initiates her into the oldest profession of the world with the village storekeeper who pays good price for Erendira's virginity. It all continues till "there was no other man left in the village who could pay anything for Erendira's love." (12) They are obliged to move out of the village. A grandmother using her granddaughter to compensate for the presumed monetary losses she has suffered, is Marquez's comment on the debased materialistic society in which a woman degrades a woman to such ignominious level. Erendira's essential human

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instinct for warmth and close relationship manifests itself when she responds to the "tenderness" of the truck loader and later on says goodbye to him "with a kiss that was hurried but spontaneous and true." (13)

The fantasy level of the story begins to grow as grandmother discovers the growing opportunities of the 'trade' through her granddaughter. The mail-man is allowed to take Erendira for a lower price on the condition that he will "spread the word all around." (15) Marquez tells us:

It was an effective deal. Taken by the words of the mail-man, men came from very far away to become acquainted with newness of Erendira. Behind the men

came gambling tables and food stands and behind them all came a photographer. (15)

Grandmother, all the while, sat on her "throne" in her own "bazar."

Fantasy is a subversive mimesis. It is wrapped around reality in plot, character, and story. Grandmother's only concern is to keep order in the "line of customers" and to check the extra amount of money "they paid in advance." (16) On artistic level, the finest fusion of fantasy and reality is presented in the form of "festivities" when drunken recruits dance to the "free" music, photographer takes "nighttime" pictures and grandmother divides bank notes into equal piles for the convenience of counting.

With the arrival of young Ulises, wind changes-favourably for Erendira and adversely for grandmother. Ulises enters Er-endira's life as an embodiment of love and joy. It is only with Ulises that Erendira seems to be on an equal or even superior footing with a human being. She talks to him "as if in a kinder-garten game" and looks at him with "a naughty and even a little affectionate smile." (19) Initiating Ulises into sexual union Er-endira treats him "maternally," giving him "orphan kisses." (20) Marquez tells us that after the first professionally paid union with Ulises, Erendira "loved him so much and so truthfully that she loved him again for half price. and kept on loving him for nothing till dawn." (21) The event is expressive of great hu-

man reality need for love, warmth and intimacy and the style of description is suggestive of fantasy. Erendira-Ulises relation-ship is a reality portrayed through fantasy.

The crucial point of Erendira's life comes when she realizes that the only way for her freedom and consummation of her love with Ulises is through grandmother's riddance. Process of grand-mother's death is Marquez's another stint at fantasy. The strong-est of the rat poison fails to kill grandmother. She becomes more watchful since she already had "a warning of death." Erendira tells Ulises that grandmother had "dreamed about a peacock in a white hammock." (44) As Ulises comes to plunge the knife into her naked breast, she realizes, too late, that he had "the face of a traitor angel." (44) Her judgement seems to be a case of

reversal of error. At an earlier occasion she had dismissed a soldier from the line of Erendira's customers since she suspected him to be the devil incarnate. The soldier was a commonly good man and did not trouble her again whereas Ulises who had initially appealed to her as angelic proves to be the cause of her death. With the third stab, a spurt of blood smears Ulises's face and even we are told that "it was oily shiny, and green, just like mint honey." (44) This symbolizes the killing of the dragon in the fairy tale.

Erendira was free now-free from the grime of life and greasy sweat of soldier's bodies. Erendira's life is to be viewed as an escape. The two escape motifs are presented through the persons of Ulises and later on the missionaries. The first is the escape through love and the second the escape through religion. Realizing the futility of both, Erendira goes away alone, rejecting both. Life and its experiences have made her so cynical that she prefers an existentialist survival over every other form. But life has also taught her the value of materialism. The narrator tells us in the end that after her grandmother's death, Erendira's face "suddenly acquired all the maturity of an older person which her twenty years of misfortune had not given her." (44-45) She did not heed Ulises's call for love and "kept on running with the gold vest [her grandmother] beyond the arid winds and the never ending sunsets "(45)

Marquez strikes the final chord of the narration, neither a

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fulfilment through love, nor consummation through marriage but with the heroine's quest for security and peace that comes through economic self-sufficiency. Erendira prefers a state of hopelessness and leads a life without ties of love and family. She rejects the idea of relating herself to Ulises and redefines the perspective of woman. Question for her is how to save one's life, a question of secured survival; and that comes with money. Erendira's action is suggestive of the woman's way of asserting herself. It is a feminine affirmation of faith in freedom. Erendira does not mind not sharing her life with any one, but she does mind sharing her Gold. Gold, in the final analysis, remains to be her personal symbol of fulfilment.

The ending of the story is catastrophic. It is a reversal of the fairy tale ending. It is rich with wasting away of life. Here we see the princess (Erendira) rescued from the dragon (grandmoth-er). But she does not go away with the prince (Ulises) to live happily ever after. Fantasy and reality are intermingled so that we have a sense of the transcendental.

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Cinematic Adaptation of R.K. Narayan's *The Guide*: A Perspective

RANGANATH NANDYAL

Is not the secret task, for poet and critic alike, to participate in that magic process whereby the word is turned into flesh.

Society has always looked upon serious literature as the repository of values, ideas, and sensibilities that are beyond times and climes. Literary critics, generally speaking, intensify the interaction between the text and society through their varied interpretations; but, in recent times, filmmakers have donned their mantle and have taken over the function of interpretations. Also,

the filmmakers have an advantage over the literary critics as the reach of film is wider and more powerful. But, among the intelligentsia, film is not considered respectable in the sense that serious literature is.

Interestingly, the ever-expanding range of the film medium is striking in the growing number of film adaptations of literary classics which dominate the list of Oscar winners. In this context Joy Gould Boyum avers: "Take almost any year in fact, since a list of the movies which have either won or at least been nominated for Best Picture sounds startlingly like a library catalogue: *The Way of All Flesh*, *All Quiet on the Western Front*, *Mutiny on the Bounty*, *Arrowsmith*, *A Farewell to Arms*, *David Copperfield*, *Pygmalion*, *The Grapes of Wrath*, *The Magnificent Andersons*. For *Whom the Bell Tolls*, *The Ox-Bow Incident*, *Hamlet*, *Henry V*. *Great Expectations*, *All the King's Men*, *The Hairy Ape* (from Henry James's *Washington Square*) *King Solomon's Mines*, *A Place in the Sun* (from Dreiser's *An American Tragedy*), *Ivan-*

hoe, *From Here to Eternity*, *A Street Car Named Desire*, *The Rose Tattoo*, *Cat on a Hot Tin Roof*, *Boom at the Top*, *Elmer Gantry*, *Sons and Lovers*, *To Kill a Mockingbird*, *Zorba the Greek*, *Dr. Zhivago*, *Romeo and Juliet*, *Tom Jones*, *A Clockwork Orange*, *Barry Lyndon*, *One Flew over the Cuckoo's Nest*, *Apocalypse Now* (inspired by Conrad's *Heart of Darkness*), *Tess*, *Sophie's Choice*, and so on."

It is important to note that while the originals of these film adaptations have received unceasing attention from literary critics, the latter have remained, by and large, untouched by them. Only a handful of critics like Barrett, Boyum, Battestin, Chatman, Cohen, Conger, Horton, Klein Mast, Peary, Richardson, Simon, and Wagner, thought over the rhetorical strategies the film adaptations have evolved to reach the semiotic approximations of their originals. Each film

maker of these adaptations has contributed in no small measure to the creative possibilities of the medium and have often surpassed the original despite protestations on the principle of faithfulness. And these film makers have discovered that the real potential of the medium lay in the qualities it shared with works of literature: mainly (i) the ability to employ the structure and narrative devices, and (ii) the technique to produce a sequence of images on a screen that could tell a story in much the same way as a sequence of words on a page.

II

Soon after the film version of *Strange Interlude* was re-released, O'Neill had written in a letter to Rosert Sisk that he "re-ally don't give a damn what they've simply done to it outside the money the film simply don't exist for me; and nothing they do or don't do seems of the slightest importance to my work as a playwright. 3

From an article published in *The Illustrated Weekly of India* in 1975, it was clear that R.K. Narayan was not happy about the film version made by Dev Anand and Vijay Anand of his novel entitled *The Guide*. "Narayan had a not dissimilar experience from Srinivas [of Mr. Sampath] in his relations with the Zany Indian film industry when it brought all its lunatic energies to bear

on producing a commercial version of his *The Guide*. Putting aside the unhappiness of the novelist, we will compare the strong points and the weak points of the novel with those of its film version on the basis of a few parameters of evaluation:

Narrative Strategies

Since the motion picture, as a time-bound art, is concerned with the problem of how to present the actual time-with the events happening in the present, past or future, or simultaneously, or at different intervals-the element of time is of major importance in achieving clarity and effectiveness of expression on the screen. With the help of camera devices, the unchanging nature of physical time

can be slowed down, speeded up or stretched out to remarkable lengths, or even at moments be "freezed." When it comes to Narayan's handling of time, chronology is of subsidiary interest-He makes frequent use of the film techniques of "flash-forward" and "flash-back" in his novel, *The Guide*. The novel starts with the omniscient author telling us about Raju's first encounter with Velan, the villager from the village Mangal i.e. about the present. After two pages, Raju becomes the narrator and tells about his past; two and a half pages later, the omniscient author takes over and talks about Raju's present life after mistaken by the villagers for a Swami, or Sadhu; and one page later, Raju the narrator takes over and rambles about his past. The switch over from present to past and from past to present is done as effortlessly by Narayan as by the Director of the movie, Vijay Anand. Walsh writes: "There is no confusion, despite the movement of the narrative back and forth from the past to the present and the whole novel develops smoothly from the first critical meeting of Raju and Velan." (118)

Characterization

Raju and Rosie are the protagonists and these roles are respectively played by the famous cine artistes, Dev Anand and Waheeda Rehman. Intelligentsia believes that on the big screen

the hero and the heroine become bigger than life. On the contrary, in the film version of *The Guide*, the main roles are more realistic and more apt than those in the novel. "The quality implied in performance is something that will persist through Raju's life: first the streets, the shop, the railway station; and later concert halls, jail, and the temple. He was always in some sense an institutional figure," observes Walsh. (121) Walsh's observation is true not only in case of the novel but also of its film version. But, the unbroken connection between Raju, the flamboyant and ambidextrous guide; Raju, the Swami surrounded by devout villagers waiting for a message; and Raju, the saint who sacrifices his life for a noble cause is more strikingly shown in the film version than in its novel version. Dev Anand identifies himself with Raju who rises to the occasion in all the phases of his life and brings out dexterously every facet of Raju's personality. In the novel, besides showing that Raju is flamboyant and a master of occasions, Narayan talks about his lust for Rosie and his calculative nature to

exploit Rosie as "she is a gold mine."⁵ All this will make it difficult for the readers to believe that finally Raju becomes a saint; whereas in the movie Dev Anand and Vijay Anand in a number of scenes emphasize the loving and caring nature of Raju in contrast with the indifferent and self-centred approach of Marco and prove that it is not just lust but his essential loving and helpful nature that makes him give up everything for Rosie. By deftly giving some strokes to the evolution of Raju's character, the film makers make it easy for the viewers to believe the ultimate stage of a saint in Raju's life. Here Dev Anand and Vijay Anand have made use of the Indian myths relating to Valmiki, Pundarika, Vamana, and Bilvamangala in whom the sparks of divine nature could be seen much before they became saints.

Music and Dialogue

Even though the film music has become a part and parcel of Indian entertainment and enjoyment, the Indian intelligentsia have a sneering attitude towards film songs. In the following single 'pad' or 'charan," the lyricist, Shailendra defines the entire

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approach of Raju towards Rosie:

Laakh Manale Duniya Sath Na Ye Chutega Aake Mere Hathon Me Hath Na Ye Chutega

With the same kind of delicacy and deftness, the lyricist describes the euphoria experienced by Rosie when she ties the 'payal':

Kanton Se Kheenckhe Ye Anchal Tod ke Bandhan Bandhi Payal. Aaj Phir Jeene Ki Tamanna Hai Aaj Phir Marne Ka Iraada Hai

Having observed the loving and caring nature of Raju and contrasting it with the indifferent and self-centred nature of Marco, Rosie asks Raju whether he is married. When he says he isn't, Rosie says that his wife will "Sukhi Rahegi.

Rotiyan Pakane Me, Pair Dabane Me, Jhapad khane Me Hi Uska Jeevan Safal Ho Jayega."

When Rosie consumes poison, Raju helps her not only in her physical recovery but also in her psychological, nay, spiritual re-recovery by uttering the following words: "Pap Hai Julum Sahne Me, Pap Hai Jindagi Ghut Ghut Ke Jeene Me, Pap Hai Atma-hatya Karne Me." Continuing in the same vein and with suggestive feminist tones, Raju says that as a woman she should not silently bear the kind of life she is leading but she should revolt; otherwise it would be an insult to her womanhood.

After showing the triumph of Raju's 'goodself' over his 'badself,' Dev Anand in the role of Raju undertakes a pact with the Almighty: "Mere Na Sahi, Inka [i.e. Logon ka] Sunle, Mere Pran Lele."

And his last words are again effective: "Dur Pahad Par Paani Baras Raha Hai." Finally, his Atma reminding the viewers of Adi Shankara's "Nirvanasataka" says: "Na Sukh Hai, Na Dukh Hai. Sirph Mai! Mail... Mai!

RK. Narayan's The Guide

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Humour and Satire

The following are some of the passages in The Guide which are replete with Narayan's typical humour and satire:

a) "Oh! what a man! I have not met a more grotesque creative in my life. . He dressed like a man about to undertake an expedition-with his thick coloured glasses, thick jacket, and a thick helmet over which was perpetually stretched a green, sheeny, water-proof cover, giving him the appearance of a space-traveller. I have, of course, no idea of the original Marco Polo's appearance, but I wanted to call the man Marco, at first sight." (9)

b) "There he sat with a thin broken twig at his side. The modern notions of child psychology were unknown then; the stick was an educator's indispensable equipment. He wrote the first two letters on each side of my slate at a time. I

had to go over the contours of the letters with my pencil endlessly until they became bloated and distorted beyond recognition."

Such kind of subtle humour and satire are conspicuously absent in the film version.

III

Keeping in view the aforementioned discussion, we can conclude as follows: (i) To say that a faithful rendition of a work of fiction on the screen should preserve the essential spirit and overall thematic design of the original story is not to imply that the personal style of the film director is not important to the artistic success of a film. (ii) The film directors can violate the principle of "fidelity to the text," and instead adapt the novel to the exigencies of the film they are making. In other words, film adaptations of literary works necessarily involve adjustment of the original to the demands of the visual medium. (iii) An adaptation does not mean "writer's film" as opposed to an authentically "cinematic film." The choice of the latter does not amount to betrayal of the original. (iv) An adaptation need not be a lesser form even though it lacks in originality. (v) We should not

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always measure the merit of the adaptation by its fidelity to the original work.

NOTES

1. Ihab Hassan, *Paracriticisms: Seven Speculations of the Times* (Urbana: University of Illinois Press, 1975), p. 4.

2. Joy Gould Boyum, *Double Exposure: Fiction into Film* (Calcutta: Seagull Books, 1989), p. 5.

3. Louis Sheaffer, O'Neill: Son and Artist (Boston: Little Brown, 1973), p. 407.

4. William Walsh, R.K. Narayan: A Critical Appreciation (Heine-mann: London, 1982), p. 61.

5. R.K. Narayan, The Guide (Mysore: Indian Thought Publications, 1968), p. 144.

IGNOU, New Delhi

The Ceremony of Sorrow: Bharati Mukherjee's "The Management of Grief"

VANASHREE TRIPATHY

The bustle in a house
The morning after death
Is solemnest of industries
Enacted upon earth

The sweeping up the heart,
And putting love away
We shall not want to use again
Until eternity

Emily Dickinson

I

In the field of contemporary literature, the Asian and particularly Indian diaspora comes into being with compelling force as a cultural phenomenon in the writings of Bharati Mukherjee. The diverse experiences of displaced Indian and Asian men and women in the process of cross-cultural initiation in the new lands of promise figure in her themes of travel, multi-cultural and cross-cultural differences and confrontations. Homi Bhabha observes that the truest eye may now belong to the migrant's double vision. With reference to Henry James's themes of expatriation, he explicates the unhomeliness as inherent in the extraterritorial and cross-cultural initiation: "The recesses of the domestic space become sites for history's most intricate invasions. In that displacement, the borders between home and world become confused; and, uncannily, private and the public become part of each other, forcing upon us a vision that is as dividing as it is

disorienting."!

In Bharati Mukherjee's short story "The Management of Grief," the post-modernist depthlessness of diasporic experience attains a new dimension and an illusion of a centre in an ephemeral ambience with sustained gravity. The narrative describes the event of a grim tragedy, when a Toronto bound aircraft Kanishka from India crashed off the Irish Coast due to a bomb planted by Sikh terrorists on June 23, 1985. With the loss of their kins, the grief stricken men and women of immigrant community find themselves suddenly divested of their identity, with their Indian past behind them, the Canadian/American present unintelligible and their future unknowable. The fact of death and the enormity of pain however generate a new sense of community not only between those who have suffered the loss of their dead kins but also amongst all those who find themselves joined, aligned in the unquantifiable and terrible calm of death in the ceremony of sorrow. The central protagonist Shaila Bhave has lost her hus-

band and her two teenage sons in a crash. The shocking news takes every one off guard. The household of Shaila, full of visitors, and lots of commotion after the event evokes the tragic irony of the scene vividly:

The radios are going in the dining room. They are tuned to different stations. Someone must have brought the radios down from my boy's bedrooms. I have not gone into their room since Kusum came running across the front lawn in her bathrobe. She looked so funny, I was laughing when I opened the door. The phone rings and rings. Dr. Sharma's taken charge. We are with her. He keeps saying. Yes, yes, the doctor has given calming pills. Pills are having necessary effect. I wonder if pills alone explain this calm. Not peace just a deadening quiet. I was always con-2 trolled.

The focus shifting from Shaila to Kusum, Dr. Ranganathan, the old Sikh couple and many other nameless Indians: hundreds of people in the Metro-some of them speak no English, widows who have never handled money or gone on a bus, old parents

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Bharati Mukherjee's 'The Management of Grief'

who still haven't eaten or gone outside their bedroom," (183) describes how men and women come to terms with the fact of death. While their immigrant status has already hyphenated them from their native mores, the loss of kins further dislocates them and Mukherjee presents this scenario with deeper intimacy and raw impact by closely transcribing the range of responses and reactions of the immigrant community. In this situation the pre-dominantly white culture's response their conventions and assumptions in relation to their immigrant's tragedy brings out the intrinsic isolation of Indians in their host country. Shaila is the archetypal immigrant of Bharati Mukherjee's fiction-the strong survivor who has imbibed the best of Indian and western cultures. Judith Templeton, the MSW degree holder who is appointed by the provincial government under their programme to promote multiculturalism to help out the accident victims is a young new generation western academic who represents the so-phisticated, packaged postmodernist mores of contemporary America-Canada, where readymade councillors are employed by the government to meet

with the contingencies of tragic accidents. No wonder the implementation of this programme is encountered in the field of social interaction. As the undertaker is now preferably labelled as the 'grief Manager. Despite the sincerity of their policies and programme, the tragedy befalling the immigrants remains alien to the host country:

The big T.V. in the den is being whizzed through American networks and cable channels "Damn!" Same man swears bitterly: 'How can these preachers carry on like nothing's happened? I want to tell him we're not that important. You look at the audience and at the preacher in his blue robe with his beautiful white hair, the potted palm tree under the blue sky, and you know they care about nothing. (182)

Templeton is bookish, cold, correct and lacks sensitivity and empathy. She admits to Shaila that she has "very little experience" in dealing with "a tragedy of such magnitude." (183) And since she lacks any essential understanding of grief, she tries to grap-

ple with it through textbook discussions of the emotion. She must categorize people of whom she has no understanding at all. In her terminology, Shaila is "the strongest person of all," a pil-

lar. (183) She is not hysterical. But Shaila says: "By the standards of the people you call hysterical, I am behaving very oddly and very badly, Miss Templeton," (183) Shaila however suppresses the longing to tell her "I wish I could scream, starve, walk into the lake Ontario, jump from the bridge." (183) She however says: "They would not see me as the model. I do not see myself as a model." (183) In Ireland where she goes to identify her children and husband she reflects: "My boys must have just finished their breakfast. They loved eating on planes." (184) Her suitcase is also full of dry clothes for her sons. Gentle memories of her children fill her mind agonizingly.

Shaila's "Odyssey," as Mukherjee describes her journey ex-poses her to persons and places, to many more diverse cultures and religious perspectives, and that brings to the fore the motifs of subtle difference between Indian and American cultures-between India's and America's melting pot civilization or the contemporary Canada with its colonial past. Cultures do not merge and communicate, they rather exist like islands in the extreme northern cold with little communication with each other, and very little exchange. Indians settled here can never be Canadians, they will always be Indians living in an alien land. Ireland to which Shaila, Kusum and Dr. Ranganathan go to identify their dead has in direct contrast a warm and sympathetic culture. Strangers hug them on streets, give flowers to them; the "relatives" bound by grief are even given a bus to the sea which has taken their dead. Yet the divide between cultures comes through when the Irish catholic nun "assigned to console" Shaila tries to rub in the fact that dead bloated, and with broken bones, her sons would look "slightly different" (188) and urges her to identify them. It is Dr. Ranganathan, a fellow Indian, who has lost a huge family, something indescribable,' (185) senses that Shaila does not want to identify her dead for she feels them as still surrounding her as a family. As the story moves forward, even after six months of the tragedy, for all her outward calm and rationality, she has not accepted her children and husband as dead. She

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of Grief"

Marati Mukherjee's 'The Management

is still a part of a family. In relating to Judith Templeton, the differences of her cultural heritage become glaring and we discover how difficult, almost impossible it is for Templeton to fathom the mysterious depths of Shaila's mind:

In the text-books on grief management. . I am her confidante, I realize, one of the few whose grief has not sprung bizarre obsessions-"there are stages to pass through: rejection, depression, acceptance, reconstruction." She has compiled a chart and finds that six months after the tragedy, none of us still reject reality, but only a handful are reconstructing. "Depressed" "Acceptance" is the plateau we have reached. Remarriage is a major step in reconstruction (though she's surprised, even shocked how quickly some of the men have taken on new families). Getting one's house and changing jobs and cities is healthy.

How do I tell Judith Templeton that my family surrounds me, and that like creatures in epics, they've changed shapes? She sees me as calm and accepting but worries that I have no job, no career. My closest friends are worse than I. I cannot tell her my days, even my nights, are thrilling. (192)

The theme of inter-regional misunderstanding is pronounced in the episode of an illiterate Sikh couple whose remaining family was perished in the crash and who are refusing all government help. Shaila says to her,

They are Sikh. They will not open up to a Hindu woman. And what I want to add is as much as I try not to, I stiffen now at the sight of beards and turbans. I remember a time when we all trusted each other in this new country, it was only the new country we are worried about. (195)

Even with awareness of a sharp divide between communities. Shaila understands the old lady who refuses to believe that her sons are dead, she also understands the old man who accepts the tragedy as fate but would not accept any government help. He is

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only protecting his wife-the only person left to him. Judith on the other hand has no such understanding. She wants to get on with her paperwork. With her shining "expensive" briefcase, her clean, clear, fair appearance, she is a plastic person. When she starts using her as a sounding board, Shaila finally rebels against her and gets off the taxi. Templeton's plaintive "Shaila? let's talk about it." (195) is a western cliché that shows up her essential shallowness. Judith does not understand that it is her sense of being a part of her family, not a lone individual which acts as her insulation to "bizarre obsessions of grief." This subtlety has no category in Templeton's theories of grief management. The togetherness, the cohesiveness, the indestructible solidity of the family unit is a heritage of her Indian culture.

Kusum, Shaila's friend, is left with an indifferent elder daughter after the loss of her younger daughter and husband. She turns to religious forces and doctrines-the Karmic philosophy, spiritualism, her Swami-in order to deal with her grief. Kusum says: "We can't escape our fate. Our husbands, your boys, my girl with

the nightingale voice, all those Hindus, Christians, Sikhs, Muslims, Persian and atheists on that plane fated to die together." (184) were

She escapes from real world to her Swami's ashram and finds her loved ones in her hallucinations. Like Shaila, there are no survivors in the family of Dr. Ranganathan, who is a scientist. He too initially deals with his grief in religious metaphors. His family home is a shrine, where he lives as a devotee refusing to sell it. He has identified his wife and three of his children. He throws the roses into the sea for his loved ones. But Shaila has to throw Vinod's pocket calculator, half painted model B-52 for Mithun, "They'd want them in their island" (187) and for her husband: "I let fall into the calm glassy water a poem I wrote in the hospital yesterday." Finally "he'll know my feelings for him." (189)

Shaila's subsequent journey takes her to her parents in India In Varanasi, Kalighat, Rishikesh, Hardwar, astrologers offer free consolation to her. She makes offerings of flowers and sweets to the God of a tribe of animists, in a remote Himalayan temple She has a vision that her husband descends to her as the Sadhu

Bharati Mukherjee's 'The Management of Grief'

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tosses petals on a butter fed flame, reciting Sanskrit Mantras and sweeps his face of flies:

My husband takes my hand in his. You're beautiful. He starts.

Then, what are you doing here?

Shall I stay? I ask. He only smiles, but already the image is fading. You must finish alone what we started together. No seaweed wreathes his mouth. He speaks too fast Dust as he used to when we were an envied family in our pink split level. He is gone.

In the windowless altar room, smoky with joss sticks and clarified butter lamps, a sweaty hand gropes for my blouse. I do not shrink. The Sadhu arranges his robe. The lamps hiss and sputter out. When we come out of the tem-

ple, my mother says, "Did you feel something weird in that?"

My mother has no patience with ghosts, prophetic dreams holy men and cults.

"No" 1 lie. "Nothing." (190-91)

Sheila realizes, she does not belong to India, and she returns to Toronto, sells her house and sets up a trust to support a few charities. Meanwhile Dr. Ranganathan "calls her up once a week." He has finally sold his house and shifted to a place where no one knows of his past his management of grief is parallel to Shaila's. Shaila's journey however must come to rest. Her teleos bring her to Mukti: "the day was not cold but some-thing in the bare tree caught my attention,... I heard the voices of my family one last time. Your time has come, they said, so be brave." (197)

"The Management of Grief" registers every intricate and elu-sive moment of life after death: a beginning after the end. It is in the idiom of this story that Mukherjee brings us in intimate contact with the inevitabilities of unfulfilled dreams, memories, inconsolable sorrows, the possibility of life after death, and life beyond. In the contingencies of the diasporic existence, Mukher-jee's survivors meet with the sudden disposessions of all that

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belonged to them and to which they belonged and find them-selves unhomed, though not homeless, impelled to take the "measure of their dwelling in awe and terror. But perhaps moved by this ordeal, the immigrant survivor, Shaila seeks strength in the Indian heritage and acknowledges a mystic bonding-Sangha both with the living and the dead.

NOTES

1. Homi Bhabha, Location of Culture (London: Routledge, 1994), pp. 1-18.

2. Bharati Mukherjee, "The Management of Grief," *The Middleman and Other Stories* (Virago, 1989), p. 180.

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A Broad Study on Arundhati Roy's *The God of Small Things*

JOHN E. ABRAHAM

cross-stitch pattern, a criss-cross of contrasts in emotions, language and movement of time, *The God of Small Things* is superb in its architectonics. Violent love and violent hate form the warp and woof. The omniscient narrator chooses the time of Rahel's homecoming on Estha's re-return to start the story. But the narrator is not impartial. She takes sides with Rahel, who seems to be her prime concern. Rahel is shown at two points of time: at the age of seven, and at the age of thirtyone, the latter being "a viable die-able age" (3) at which Ammu, Rahel's mother, died. The two major emotions of the narrator are love for Ammu and hatred for Baby Kochamma. This theme of love and hate is built up by innumerable loops of contrasts or opposites in language and movement of time.

Most often the narrator seems to identify with Rahel resulting in the false impression that Rahel is the narrator. The reference to the characters as Baby Kochamma (Navomi Ipe), Margaret Kochamma, Mamachi (Soshamma) and Pappachi (Benaan John Ipe) helps creating the wrong impression. The narrator's hatred of Baby Kochamma is so great that every act of hers, every word of hers and even her pet name Baby is laughed at. Chacko introduces her to his ex-wife and child "My aunt, Baby" and Sophie Mol's response in the words of the narrator: "But aunt babies confounded her" (144) The narrator does not take into account the generation gap between Baby and Ammu. Baby, brought up under the Victorian idea of morality, does not seem to be obsessed with the woman's needs as Ammu is. She graciously accepts the man-less-woman-state, while Ammu quarrels

with it. Her love for the Irish priest Father Mulligan is a foil to Ammu's love for Velutha.

She pictured them together, in dark sepulchral rooms with heavy velvet drapes, discussing Theology. That was all she wanted. All she ever dared to hope for. Just to be near him. Close enough to smell his beard. To see the coarse weave of his cassock. To love him just by looking at him. (24)

But the narrator does not stress the point that Baby is also a rebel, a progressive by the standards of her day. She became a Roman Catholic and tried to become a nun. But, when she discovered that it was of no use, she made her parents take her back home. She remains in love with Father Mulligan, who also returns her love in his own fashion. They keep up a correspondence till the death of the Irish priest who became a Hindu San-yasi in the evening of his life. Even after his death, Baby continues the ritual of writing in her diary, "I love you. I love you." (298)

This is ridiculous in the narrator's opinion. She seems to believe that 'living' as far as a woman is concerned is having or-gasm. "She danced for him. On the boat-shaped piece of earth. She lived." (337) "The Cost of Living" is a glorious epilogue to feminism and free sex that Ammu craves for. It describes sex in its full glory, and the last word "Tomorrow" is suggestive of the everlasting dominance, supremacy of carnal passion over human intelligence. Thus the novel is a justification of Ammu's woman's needs as well as an atonement for the death of the innocent god of small things, Velutha.

Sophie Mol's death is only a marker of the movement of time as well as action- "After Sophie Mol's Funeral," (11) "That was only days before she died." (135) Chacko breaks the door of Ammu's room and orders her to get out of the house because of his daughter's death. It is her death that necessitates the 'Return' of Estha. But the narrator very deftly uses the event as an icing to hide the cake under.

The real action of the novel takes place within a fortnight, between Sophie Mol's arrival and her funeral. The duration of

the sex-episode lasts fourteen nights. And twenty three years later, the action is reviewed through the perspective of the favorite character, Rahel. Naturally the bias and prejudice of Rahel find a place in the narrative. Rahel's distrust of Baby Kochamma and Baby Kochamma's distrust of Rahel are movement and counter movement of a psychic symphony.

In medieval terminology, Baby Kochamma is the villain, Ammu the tragic heroine and Velutha the brave knight-errant.

Baby Kochamma is said to plot and scheme from the very beginning. She tries to transform the two-egg twins, Rahel and Estha, into cultural ambassadors of India to their British cousin who is two years older to them. Her efforts fall flat on two accounts. One, the two-egg twins refuse to rise up to the mark. Two, their English cousin is a better strategist than they. Sophie Mol wants Rahel to leave

one ant alive. "Let's leave one alive so that it can be lonely." (186) She gives the twins "an involved, though somewhat inaccurate description of sex." (135) Rahel's calling her "Thimble-drinker" (135) seems to be scatology.

Velutha, the innocent victim of callous society, is more cultured than the Brahmin converted-Syrian Christians and the touchable Nairs. When the children dress themselves in saris and present themselves at his hut as Mrs. Pillai, Mrs. Eapen and Mrs. Rajagopalan, Velutha keeps up the fiction and joins them in the play. He introduces them to his paralyzed brother and gives them tender coconuts to drink. He chats with them as if they are adults and gives them each a wooden spoon by way of presents. He loves the children and plays with them as per their requirements. The children love him by day and their mother loves him by night, and the love brings to him savage brutal death. He is certainly "the God of Loss." The broad outline of the narrative technique is that of Kathakali, which Rahel has learned to love and appreciate under K.N.M. Pillai's guidance. In Kathakali the story is known to every body, yet the artist captures the viewer's imagination by the way of its presentation. Arundhati Roy re-marked on a BBC interview that her training in architecture tremendously helped her in writing the novel. She follows architectural methodology. The introductory chapter is an index to the reader regarding the main events and characters. But the way

"the bleached bones" (33) of the story are stuffed and restored to shape evinces a master's skill.

The common ingredients of epic narrative are used with great effect. Even minor characters are described in detail e.g. the description of Latha, Comrade Pillai's niece who never appears again. (270-271) Inversions and repetitions are used in plenty for the sake of emphasis. "But Rahel Comrade Pillai knew well" (14), Estha in "beige and pointy shoes" is repeated many times (94, 115, 145, 193, 196, 226). Often the repetitions are insipid. "Fountain in Love-in-Tokyo" is Rahel, "A brown leaf on his black back" is Velutha. (73) Estha walks past the pots and pans through the Paradise Pickle Factory; "Past glass casks of vinegar with corks/Past shelves of pectin and preservatives. Past trays of bitter gourd,..." (193) The march of policemen through the compound of the 'History House' is another example: "Past ancient trees cloaked in vines. Past a deep blue beetle.

Past giant spider webs (305) The three words "seaked, Healed, Untapped" have a Miltonic ring.

The post-modern morality of the novel is pure biology (mas-turbation, free sex, incest). The private parts of the human body have a fascination for Rahel, the favorite of the narrator. She is dismissed from a convent school because she has bumped against senior girls to find out whether breasts hurt. On the way to Cochin, at the level-crossing Rahel sees the lunatic Muralidharan sitting on the milestone. "His balls and penis dangled down." (62) At the airport the baby who "thought he was the Pope" smiled and waved at the people around him, "with his penis in a bottle." (139) K.N.M. Pillai's nipple peeped at Rahel over the top of the boundary wall. (129) Baby Kochamma's breasts are "melons ." (98) Estha's bottom is "Tight plums in drain pipes." (104) The list is not exhausted.

The narrator draws up the children, Estha and Rahel at seven, with real insight into child psychology. They know that Ammu loves them double for she is both their father and mother. Estha's concern for Ammu is seen when he buys the ticket to Ayemenem on the return trip from the police station. Rahel de-nies herself the hotel dinner, a self-inflicted punishment for hav-ing hurt Ammu. She is tormented by the feeling that Ammu has

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begun to love her less. The children try to find in Chacko a fa-ther-surrogate, but Chacko is ignorant of their need. They are in-telligent, energetic and mischievous. They play Shakespeare "Etu Kochu Maria." They read backwards. They tell Miss Mit-ten that 'Malayalam' and 'Madam I'm Adam' are the same when read backwards and forwards (Palindrome). Miss Mitten tells Baby Kochamma that she has seen Satan in their eyes. Months later Miss Mitten is run down by a milk van in reverse gear. To the twins, there was "hidden justice in the fact that the milk van had been reversing." (60)

Some of Rahel's ideas are fantastic. The twins row the boat repaired by Velutha, on the floor of his hut. On the wall, there is a calendar with the picture of Jesus: "calendar-Jesus with lip-stick and rouge, and lurid, jewelled heart glowing through his clothes." (208) The seven-year-old Rahel thinks: "He walked on water. Perhaps. But could He have swum on land?" (211) Simi-larly her question to Chacko: "Is it necessary that people HAVE to love their own children Most in the World?" (118) makes us examine closely the socially accepted love laws.

Roy has produced some unforgettable characters. One among them is the Orangedrink Lemondrink man behind the Refresh-ments Counter in the Abhilash Talkies, who waits like a spider with the web spread to catch energetic young boys who chance to come with a tune of The Sound of Music on their lips. Another one is the wily comrade K.N.M. Pillai, built in the mould of a Casca or Cassius, exhibiting a 'hungry look' and for whom hatred, jealousy and ambition are the motivating impetuses. Baby Kochamma who keeps herself isolated in "the old house on the hill" is like Miss Havisham in Great Expectations.

The narrator's sense of language and humour can never be adequately praised. Baby Kochama's "staged charity" of "force-bathing" a village child, (93) Estha's first "adult assignment" to urinate alone in the toilet, (97) The yellow teeth of the Orange-drink Lemondrink man: "They saw, they smiled, they sang, they smelled, they moved, they mesmerized" (102) are a few examples. The Orangedrink Lemondrink man wiped his marble counter and waited, "And waiting he wiped, And wiping he waited" (101) reminds us of Shelley's skylark "singing and soar-

ing and soaring and singing." The play on the Latin phrase 'lo-cus standi'; on later, "Lay Ter"; the combinations of opposites like "bottomless-bottomful feelings" (107); inventions like "greenmossing," (10) "getting-outedness," (172) "Sad-About-Joe silence" (173), "Stoppited" (141), "Men's Needs entrance," (295) and the use of Malayalam words in English spelling, illustrate the narrator's bold use of language. Most often the similes exhibit a keen sense of humour. One example will do. Lenin, K.N.M. Pillai's son, dressed in yellow shirt and black shorts is compared to a taxi: "dressed like a taxi." There are many stylistic similarities between Roy and Salman Rushdie. A few of them are given below:

1. The use of Indian words with English spellings: e.g. "Mun-dus," "raksha"; "Ed Cherukka," "Chacko Saar Vannu" (52, 59, 101, 171, The God of Small Things) "Vilayat"; "djinni"; "Pagal Khanna" (4, 48, 346, The Satanic Verses)

2. Making compound words by using hyphens: "Mitten-shaped," "Ammu-eyes," "trying-not-to-cry mouth" (82, 96, 300 The God of Small Things)

"my-mother-says you're-the-fairy-queen"; "red-and-white- striped," "high-risk" (332, 428, 435 The Satanic Verses)

3. Spell out letters of a word for special effect "Dee Ay Em En" (damn) (182 The God of Small Things) Ellowen Decowen (London) (42 The Satanic Verses)

4. Use of italics for a part of a sentence or a full sentence: "Why should she?, I'm sorry, Colonel Sabhapathy, but I'm afraid I've said my say," (21, 63, The God of Small Things) "But where have you been," (36 Midnight's Children) "-And I'm back" (353 The Satanic Verses)

5. Using phrases on their own i.e. a phrase in parenthesis as a full sentence:

"a viable die-able age." "A rushing, rolling, fishswimming sense." (3, 30 The God of Small Things) "The watery Caliban," "The doomed Hummingbird" (10, 39 Midnight's Children)

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6. Use of topical references

"Adoor Basi," "Comrade E.M.S . Namboodiripad" (The God of Small Things) "Sreedevi" (The Satanic Verses) "JP. Narayan and Moraji Desai" (499 Midnight's Children)

7. Frequent references to famous writers, books and its characters: "Sydney Carton," "The Tempest abridged by Charles and Mary Lamb" (61, 59 The God of Small Things) "Caliban," "Quran" (10, 4 Midnight's Children) "the English critic Kenneth Tynan had imagined the polysyllabic characters in Marlowe's Tamburlaine the Great" (525 The Satanic Verses)

8. Writing words together as if they are a single word: "Yesyesyesyesyes," "thiswayandthat" (56, 107, The God of Small Things)

"getoutofitsilly oldmoo, itsthesoddingbeach" (134 The Satanic Verses).

Even some narrative episodes in *The God of Small Things* and *The Satanic Verses* are alike. The twins in *The God of Small Things* and Salahuddin Chamchawala in *The Satanic Verses* have their existence rooted in the actual geographies of living and working spaces and such physical transmutations correspond with streams of private experiences. Rahel, Estha and Salahuddin try to make a home away from home. Salahuddin hates Bombay and goes to England and comes back to Bombay to look after his father. The twins after living in alien sphere return to Ayemenem. The 'homosexual experience of Estha at the hands of the Orange-drink Lemondrinkman' is similar to the one Salahuddin has in *The Satanic Verses*.

In a hollow of black stone Salahuddin saw a man in dhoti bending over a pool. Their eyes met and the man beckoned him with a single finger which he then laid across his lips. Shh, and the mystery of rockspools drew the boy towards the stranger. He was a creature of bone spectacles framed in what might have been ivory. His fingers curling, curling, like a baited hook, come. When Salahuddin came down the

other grasped him, put a hand around his mouth and forced his young hand between old and fleshless legs, to feel the fleshbone there (38)

Is it purely accidental that Ammu dies at thirtyone, Rahel nar-rates the story at thirty one and Rushdie's narrator in *Midnight's Children*, Salcem Sinai, is at thirtyone. Also there is one passage in *Midnight's Children*, "Ask how many times the leather thongs wound round the handles of the litter-the answer is thirty-one." (12)

Wide variety of images pertaining to different senses are used by Roy. The visual language they produce, is surprisingly sophisticated. Suggestive rather than explicit, they convey meaning in formulaic shorthand. They sometimes contradict and oppose each other. The contradictions and paradoxes alleviate the misery and aggrandize the mystery (e.g. "The Pessimist and the Optimist," 238) The usual pattern of making the implicit the explicit is reverted here to achieve amazing results. Roy does not try to move from the abstract to the concrete, and from the far-off to the near and from the general to the particular. Instead, she carries the reader from the immediate to the vastness of un-comprehending world of ideas and images: "Like old roses on a breeze, It would lurk for ever in ordinary things. In coat-hangers. Tomatoes. In the tar on the

roads. In certain colours. In the plates at a restaurant. In the absence of words. And the emptiness in eyes." (55)

One of the key elements of art is the artist's unique vision.

All movements, manifestations, artistic quirks, peripheral categories and techniques must contribute to the vision. Roy's vision expressed through this novel is blurred. The novel has no profound message to offer. It seems to be the result of the author's hatred and malice towards some people. Negative emotions do not last; only virtues endure. Communism based on class war and hatred for the bourgeois is giving ground while Christianity rooted in love and goodwill is gaining ground.

Interestingly, Roy is not making any tall claims. In an interview she remarked: "My book is not the best book..... It is the luckier book. Yes, indeed, it is "the luckier book, fetching her

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three crore rupees as advance, and a little more, from the Rs. five crore sales. Her novel is the most materialistic novel written in this century and will remain as the most popular novel of this decade Roy has taken special care to cater to the demands of the modern public. There is 'sex' in Chapter 21, 'violence' in chapter 19, a Joycean (James Joyce and) Marquez are Roy's favourites) touch of language to make contextual sense, and sustained humour. What else does a modern reader demand?"

NOTES

1. Arundhati Roy, *The God of Small Things* (New Delhi: IndiaInk, 1997).
2. Salman Rushdie, *The Satanic Verses* (1992; The USA: The Consortium, 1998).

3. Salman Rushdie, *Midnight's Children* (1980; New York: Avon Books, 1982).

4. Ranga Rao, "The Book(er) of the Year," *The Hindu Magazine Literary Review* (November 23, 1997), ii, viii.

"England Unmade Me":

The Anguish of Chaudhuri in *Three Horsemen of the New Apocalypse*

SHYAM S. AGARWALLA

My critique of Chaudhuri's *Three Horsemen of the New Apocalypse* would be circular, rather than linear. It is about death in religious vocabulary. All religions, all faiths, speak of the ultimate journey of the man, that is, death. Chaudhuri quotes four lines from Wordsworth's poem *Ode on the Intimations of Immortality* on page 46. The first line, "Our birth is but a sleep and a forgetting," tells us that birth is just falling asleep, and just like falling asleep, and just as we forget the world in sleep, similarly, at birth we forget what happened to us in our previous existence. A. Hamilton Thompson comments: "Wordsworth in this stanza recalls the platonic doctrine of a former existence in which the Soul contemplates God and those ideal forms which are the archetypes of the forms of death. According to Plato, all learning acquired in the earthly life is reminiscence, in which the soul learns to recognize the reflections of the ideals with which it had been conversant in its earlier home."

Lord Krishna tells Arjuna in Srimad Bhagavadgita:

Vasami jirnani yatha vihaya navani grhnati naroparani tatha sarirani vihaya jirnanyanyani samyati navani dehi (Chap. 2, 11. 22-23)

As a man shedding worn-out garments, takes other new ones, likewise the embodied soul, casting off worn-out bodies, enters into others which are new.

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Three Horsemen of the New Apocalypse

Lord Krishna tells Arjuna not to grieve over death:

Jatasya hi dhruvo mrtyurdhruvani janma mrtasya ca tasmadapariharye'r the na tvam socitumarhasi (Chap. 2, 1. 23) For in that case death is certain for the born, and rebirth is inevitable for the dead. You should not, therefore, grieve over the inevitable.

Chaudhuri quotes Tagore, Walter Pater and Pascal to prove the religious concept of death which, often, turn the weak into passivity, docility, social and political sensitivity. He develops the community spirit, lives on his conscience, cultivates societal mind and heart.

To develop Chaudhuri's point further, I, for instance, take up Leo Tolstoy and Chekhov, of the nineteenth century Russia. In *What is Art*, Tolstoy laughed at the absurdity of opera and ballet, and in *Resurrection* he spoke of the Mass as "words and magic" in such a way that the Church considered it blasphemy and ex-communicated Tolstoy. He preached "true Christianity" based on the Sermon

on the Mount and the fundamentals of Christ's Gos-pel: "Love thy neighbour" and "Do not resist by violence." These two maxims, according to Tolstoy, were sufficient guides for living in accordance with Divine Will. Marc Slonim beautifully sums up Tolstoy's concept of human approach to divinity:

He denied the divinity of Christ and the immortality of the soul, and refused to cope with metaphysical problems, con-fining himself to morality... Simplicity, purity, natural-ness, resignation-those, according to the sage of Clear Glades, were the fundamental virtues of man, and their practice could, in his opinion, lead to salvation .. the kingdom of God was within us, and the renovation of man-kind could be accomplished only by the reform of the in-dividual, by the concentrated efforts of millions of separate wills.

For some years Chekhov was attracted by Tolstoy's moral policy of non-resistance to evil by violence, but by 1890, after

his voyage to the Island of Sikhalin, a penal colony, he aban-doned that doctrine and re-asserted the value of struggle, and a belief in liberalism. "Reason and justice tell me," he wrote in his half-joking manner, "that there is more humanity in electric-ity and steam than in chastity and vegetarianism." In modern In-dia, Tolstoy was an exemplar for Gandhi and Nehru was an ex-ecutant of Chekhov's liberalism. In *Gooseberries*, Chekhov chal. lenged Tolstoy's didactic tale of *How Much Land Does a Man Need* by saying, "It is customary to affirm that man needs but seven feet of earth. That, however, will suffice only for a corpse. A human being needs more than seven feet, more than a whole estate he needs the whole world. "Tolstoy, like Lord Buddha and Lord Mahabir in India, had advocated asceticism, looked askance at religious preachings, but didacticism laid aslant his path. His ascetics looked for an ashen person, shrunken, submis-sive, stomachless, and stolid. Yama, for Tolstoy, Wordsworth, Tagore, Pascal, and Peter, is like a conning tower, which directs firing on hapless or helpless human beings, clock-wise. Tolstoy does not subscribe to immortality and divinity but, at the same time, his didacticism portrays him as an ascetic, devoid of indi-vidualism and liberalism.

Chekhov, on the other hand, advocates individualism and liberalism. In his own words, he believed "in health, intelligence, talent, inspiration, love and absolute freedom, freedom from coercion and falsehood." This sensitive, delicate artist was a convinced positivist and humanist with the ideal of fully developed harmonious individuality. Death does not strike fear in his heart. Death does not make him moralize on mortality and immortality. Death does not give him searing pain nor seclude him from society or company. Sackcloth and ashes are repugnant to him, as deprivation of liberty is deplorable for an Epicurean.

Chaudhuri retextures the origin of man and woman in this world, biologically: "So, religion leaves us in the same uncertainty about man's life in the world and individuality as intellectual inquiry so far seen has done. The religious view of life is anti-biological. Indeed, all religions in their basic stand are a revolt against biology." (47) I have written about the biological evolution of man in my book Religion and Caste Politics: "It is

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an accepted version of the biologists that the superiority of homo sapiens is based on two things: (a) complex nervous system, and (b) brain. The earthworm has no specialized nervous system i.e.,

it is not regulated from one centre or brain. It has absolutely no consciousness. If it is cut into two, both parts would survive without being conscious of the happening. Thus, it is consciousness that differentiates human beings from animals.. Gifted with these two assets, man has acquired consciousness, or more correctly, what the Germans call, *geist*. A plausible deduction that we can make from these reasonable hypotheses is the relationship between human consciousness and religion. Consciousness makes a human being, first, to understand the things around, and then manipulate, or control the forces of nature.

Therefore, the concept of religion is the result of mature human consciousness, i.e., a quality that enables man to perceive a symmetry first, and, then conceive a purpose or meaning of the symmetry. As man was helpless in the primitive age but endowed with consciousness, he attributed all the things to some supernatural power. Sir Alfred C. Lyall calls it "natural religion." So, the religious view of life, arising from "natural religion" to modern religious views, is the product of consciousness, which is a specialized nervous system, an accepted version of biology. So, the religious view of life is not anti-biological, but is a finished

product in the factory of biology. After all, consciousness or specialized nervous system is the main cause of either religious or secular concepts. If man considers this world to be an evil place, it is because of his progress from "natural religion" to the religion of God(s), "the invention of God(s) was not a single person's invention, whether an Indian, or an African, or a Polynesian. Out of this invention issued two things devotion and rituals and ceremonies. People literally believed in the rituals and the ceremonies which they performed, be it the Christian (Catholic) belief in the conversion of the whole substance of Eucharistic bread and wine into the body and blood of Christ.

man understood the symbolic meaning of these rituals. This was the genesis of metaphysical religion, philosophical speculations... the moment human consciousness reached the level of abstraction, religion manifested itself in a new form. The ques-

tion of evil in human nature is an abstraction, which man developed as he progressed from lower consciousness to higher consciousness.

Erich Fromm, a great German/US social psychologist, throws light on this aspect of religion and human nature by narrating the biblical myth of man's expulsion from paradise: "Man and woman live in the Garden of Eden in complete harmony with each other and with nature. There is peace and no necessity to work, there is no choice, no freedom, no thinking either. Man is forbidden to eat from the tree of knowledge of good and evil. He acts against God's command, he breaks through the state of harmony with nature of which he is a part without transcending it. From the standpoint of the Church which represented authority, this is essentially sin. From the standpoint of man, however, this is the beginning of human freedom." He reasons us with the birth of the concept of individualism, contradicting it with God's command and bondage to authority. Proceeding on the same wavelength of reasoning, he proclaims:

Acting against God's orders means freeing himself from coercion, emerging from the unconscious existence of pre-human life to the level of man. Acting against the command of authority, committing, a sin, is in its positive human as-

pect the first act of freedom, that is, the first human act. In the myth the sin in its formal aspect is the eating of the tree of knowledge. The act of disobedience as an act of freedom is the beginning of reason. The myth speaks of other consequences of the first act of freedom. The original harmony between man and nature is broken. God proclaims war between man and woman, and war between nature and man. Man has become separate from nature, he has taken the first step toward becoming human by becoming an "in-dividual. "

The angry eyes of God in Christianity compel man "to fall into evil ways unless protected by God's gift of grace." (47) But this is the beginning of individualism, a blessing in disguise. Once again, biology intervenes between man and God, endows man

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with reason, wards off fears of divine evil and makes him a free man, lovable and loving, free and sinless, encumbered by guilt of sin, repentance, and coercion. Religion is one aspect of human consciousness. Biology, therefore, deserves pitas from religion

Man is a biological species, nonspecific with God, who is also a product of higher consciousness of man. The questions of evil. human suffering, "the lust of the flesh, and the lust of the eyes, .

and the pride of life," (47) may not have answers in holy scrip-tures of religions, but Ockam taught that man's nature has not been really corrupted by sin; to him, sin is only a single act which does not change the substance of man. The Tridentinum very clearly states that the free will co-operates with God's grace but that it can also refrain from this co-operation.

As to the question raised by Chaudhuri: "Why does God send man into this world, to have an intermezzo who has no real, eternal life" (47), the answer lies in Calvin's God who, in spite of all attempts to preserve the idea of god's justice and love, has all the features of a tyrant without any quality of love or even justice. In blatant contradiction to the New Testament, which Chaudhuri quotes profusely, Calvin denies the supreme role of love and says: "For what the schoolmen advance con-cerning the priority of chastity to faith and hope, is a mere rev-erie of a distempered imagination. "

Chaudhuri writes about decadence of Western civilization, of the English people, and of India and the United States. He finds the meaning of decadence in the Webster International more satisfying than the OED. Decadence 'presupposes a previous maturing and usually a high degree of excellence; it implies that the falling takes place after a thing (such as a people, a literature or other form of art, a branch of knowledge) has reached the peak of its development.' Chaudhuri rues the ruderal growth of con-temporary English civilization on the rubbish of decadence. He prefers his solidarity with the Victorian morality to softly approach the decadence. I will take into consideration two signs of decadence in the English people, viz., love for jewellery by English women and passion for money by the English people. Every age creates its own likes and dislikes, pride and prejudice, and habits and social mores. Chaudhuri criticizes English-

women, "especially the young, [who] seem these days to have fallen for the Oriental habit of overloading themselves with jew-

ellery in their workaday appearance. Both of these are un-oriental, for the pearls are synthetic and the gold fake. To speak of the gold only, a respectable Oriental woman would have only 22 carat." (81) Chaudhuri writhes at the thought of his 'dear Englishwomen imitating the Oriental habit of adornment. He has been away from India for more than two decades, when he had written his last book. Indian workaday women no longer wear 22 carat jewellery. And they cannot afford to. Even the elite women in India use 22 carat jewellery in family functions or festivals only. They use jewellery, made of synthetic and the fake gold, to adore themselves in their workaday appearance. The violent England is as much unsafe for the real gold jewellery in the neck of a workaday woman as violent India is for her womenfolk. It is not the sign of decadence, as bolting of a house is not the sign of decadence.

Nirad C. Chaudhuri's disdain for money-grubber and spend-thrift in England is understandable. In *A Passage to England*, Chaudhuri regarded the Englishman as showing a general 'non-attachment to money. He refuses to discuss the problems and methods of acquisition openly. "Chaudhuri admits that there is a

good deal of prudery over this, but he fails to see in the English-men's attitude to money the sordidness which he finds among In-dians. In their monetary transactions the Englishmen believe in smoothness which is unthinkable in India." The Eighties had broken the illusion of Chaudhuri. Malcolm Bradbury vividly por-trays the Eighties in England: "If the Fifties had largely read culture with a moral vocabulary, the Sixties with a sociological one, the Seventies with the language of personal consciousness, the Eighties quickly introduced a new discourse founded on myths of money. It was no longer the radical sociologists and the consciousness-gurus, but the post-Keynesian economists who provided the times with their going rate of exchange. The theory they delivered, "monetarism," came to dominate not only the economic and political but the cultural spirit of the day. The welfare-state consensus of the post-war years was now proving both intellectually and economically overspent. New economic re-

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alities-no less fictional than any other interpretative realities-took over, fiscal interpretation was applied to all manner of thines, and not least to matters of culture and art. The age of the "free market" (which proved not as free as all that) and the commodification of culture had come, and the climate had changed 9 Mrs. Margaret Thatcher is the inaugurator of this "inauspicious" age of "monetarism." Chaudhuri writes about it:

Just to name them, the first is love of money in the ex-treme form of addiction, and the unceasing pursuit of it. Among a decadent people money at their most inno-cent are merely like ants or working bees. There is zoologi-cal innocence in their activity; but in man's pursuit of money it acquires moral repulsiveness by becoming wholly sordid. (83)

The "Thatcher Revolution" had brought about a well-established liberal consensus to an end. Where the traditional liberal-left view had stressed the modern collectively, the "great society that redistributed wealth to all its members, the new view emphasized individualisms and sought to roll back the frontiers of the state. The bourgeois individual was reconstructed, the moral self (im-perfectly) recovered rules of individualism and entrepreneurialism were

applied to most aspects of life. Society, said Mrs. Thatcher in a phrase much quoted against her, "did not exist." But her meaning was perfectly clear: society consisted of a "nanny state" organizing all in the presumed best interests of each, but was the sum of its individualisms, the achievement of its most energetic selves. The USA, England, and other Western countries rapidly began to adopt the "free market." Asia did not lag behind. South Korea, Malaysia, Thailand, and Singapore opened up their markets to multinationals. India, first under late Rajiv Gandhi, and then under P.V. Narasimha Rao, has adopted the policy of the "free market" and "monetarism."

Martin Amis had written his novel, *Success* (1978), in ironically Thatcherite slogan. And in the following few years no writer of fiction better caught the note of the British Eighties, with its immediate gratifications, its apocalyptic anxieties, its

cynicism and its underlying alarm. *Money: A Suicide Note* (1984) was a perfect title for the times. "As Saul Bellow said, it seemed for a while in the Eighties that money was the one thing that didn't stink," Amis wryly explained, "Everything was question-able, but money was a vital substance you knew where you were with." "While making love, we often talk about money," reports the grabby, grubby anti-hero of *Money*, John Self. "I like it. I like that dirty talk."

The Anglophone Chaudhuri mourns for the loss of "non-attachment" of Englishman for money and justifiably, in the light of the transition of the "welfare-state consensus" to "free market" state. Another Anglophone Salman Rushdie's novel, *The Satanic Verses* (1988), has a main theme of fragmentation, violence and disorder of a multi-cultural but incoherent Britain, ruled by a "Mrs. Torture." Malcom Bradbury writes: "Rushdie's *The Satanic Verses* has a surreal London going crazy in a period of extravagant heat-wave. Some critics called this the most improbable feature of the book. So common was the end-of-the-world news, the catastrophic gloom, the disaster vision, that it became a relief to turn to those writers who practised the art of sceptical and critical comedy; Rushdie himself, Anthony Burgess, the admirable William Boyd, Angela Carter, Michael Frayn, David Lodge and Howard Jacobson, who were capable of suggesting that

even the age of apocalypse deserved satirical attention, and might even have a comic silver lining. "10

Chaudhuri is incapable of seeing a comic silver lining in this age of apocalypse. He, like early T.S. Eliot, finds Britain going into the cycle of decadence and waste. If I apply his conclusion on greed for money on all "free market" states, all states in this world, including the communist states, become sites for decadence, which is not wholly true.

Nirad C. Chaudhuri's analysis of nationalism is based on some presuppositions and some propositions. I would deal with his propositions. He writes: "The new nationalism has created a strong sense of national identity for each nation which is different from other national identities. Conscious of being we not they is strong and ineradicable in the present-day nationalists. This makes them xenophobic. But in contemporary nationalism

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xenophobia has become aggressive and active. It has created a feeling that all foreigners are potential enemies." (59-60) Hans Kohn, in his books, *The Idea of Nationalism. The Age*

of Nationalism, and *Nationalism, Its Meaning and History*, accepts nationalism as an integral part of the story of liberty. In its essential aspects, therefore, nationalism represents the attempt to actualize in political terms the universal urge for liberty and progress. And yet the evidence was undeniable that it could also give rise to mindless chauvinism and xenophobia and serve as the justification for organized violence and tyranny. "It has been the cause of the most destructive wars ever seen; it has justified the brutality of Nazism and Fascism, it has become the ideology of racial hatred in the colonies and has given birth to some of the most irrational revivalist movements as well as to the most oppressive political regimes in the contemporary world." Nationalism and liberty could often be quite irreconcilably opposed. Dr. Salazar of Portugal, in the name of nationalism, established a "Dictatorship of Reason and Intelligence." He did not like theories of democratic liberty preached in England. His argument was that in the particular circumstances of Portugal, the choice was between anarchy and misery on the one hand and authority and well-being on the other,

and that in the political conditions of that nation it is nonsense to pretend, in the name of liberty, "that the administration can be carried out by the mob instead of an elite whose duty it is to lead and to sacrifice itself for the rest of the community. "

Chaudhuri writes about nationalism in newly-freed-nations, "which has created a type of human personality like the 'freed man' in Roman society, who although free, could never forget that he had once been a slave. All the present-day nationalist people of Asia and Africa have a feeling that they are confronted by hostile peoples, and nurse endless grievances." (60) The feelings of Asians and Africans are not without foundation. Elie Kedourie writes that the very idea of nationalism being a rational and self-conscious attempt by the weak and poor peoples of the world to achieve autonomy and liberty is demonstrably false. Nationalism as an ideology is irrational, narrow, hateful, and destructive. It is not an authentic product of any of the non-Euro-

pean civilizations which, in each particular case, it claims as its classical heritage. It is wholly a European export to the rest of the world. It is not a child of reason and liberty, but of fervent romanticism, of political messianism whose inevitable consequence is the annihilation of freedom. On the other hand, Anthony Smith says that nationalism has often had a great humanizing and civilizing influence. He cites Dvorak and Chopin, or Césaire, Senghor, Abduh and Tagore. It is misleading to portray nationalist politics merely as secret conspiracy and terrorism or nihilism and totalitarianism.

Nobody would dispute that these have been features of some nationalisms. But it is only fair to recall the extreme situations in which they operated. Kedourie forgets the uses of nationalism in developing countries, the way in which they can legitimate new regimes desirous of maintaining political stability and keeping a fissiparous population under a single and viable harness. He forgets too the examples of nationalism providing an impetus to constitutional reforms, as in India or Ottoman Turkey, not to mention its uses in legitimizing sweeping social change and modernisation, 13

As to the charge of Chaudhuri against the peoples of Asia and Africa for "their excessive military preparation," (61) and "un-bearable burden of military expenditure," (61) Partha Chatterjee counters: "It is to raise the possibility that it is not just military might or industrial strength, but thought itself, which can dominate and subjugate. It is to approach the field of discourse, historical, philosophical and scientific, as a battleground of political power. 14

Chaudhuri writes his conception of nationalism and says: "The main and the strongest drive for it (nationalism) comes from national pride." (59) Horace B. Davis gives a similar argument: "Whether to consider nationalism a rationalist, secular, modern movement, or whether to emphasize the more distinctly national elements, many of which are frankly atavistic and irrelevant to modern conditions. Atavistic nationalism cannot be

condemned out of hand, when considered as part of a movement for a people to regain its pride and self respect, it has a constructive aspect. . Nationalism is.. an implement... when used for murder, the hammer is no doubt a weapon, when for building a house, it is a constructive tool. Nationalism considered as the vindication of a particular culture is morally neutral; considered as a movement against national oppression, it has a positive moral content, considered as the vehicle of aggression, it is morally indefensible."15

This national pride often leads to wars between Third-World countries, which has led Chaudhuri to say: "nationalism among the peoples of Asia and Africa has led to repeated and continuing armed conflicts." (61) Benedict Anderson, in *Imagined Communities*, expresses a similar view on Third-world nationalism of twentieth century: "No one imagines, I presume, that the broad masses of the Chinese people give a fig for what happens along the border between Cambodia and Vietnam. Nor is it at all likely that Khmer and Vietnamese peasants wanted wars between their peoples, or were consulted in the matter. In a very real sense were 'chancellery wars' in which popular nationalism was mobilized after the fact and always in a language of self-defence. "16

Thus, it is all a matter of vanguard intelligentsia coming to state power by "mobilizing" popular nationalism and using the "Machiavellian" instruments of official nationalism. Both Chaudhuri and Anderson strike a pessimistic note.

Chaudhuri's view on democracy is Leavisian. He says:

Elite is a term which recognizes 'quality' as the supreme criterion in determining the importance of any group of persons in the nation or community.

This standard is rejected by 'total democracy, which preaches and has popularized the notion that an elite is really an ideological canaille, a residual scum. The fanaticism shown by the holders of this view of 'elitism' is terrifying to those who prize quality. The 'total democracy' of today is, in contrast, the champion of quantity. (65)

F.R. Leavis, in his very early publication "Mass Civilization

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and Minority Culture" (1930), explained the role of the educated minority and their composition: "Upon this minority depends our power of profiting by the finest human experience of the past; they keep alive the subtlest and most perishable parts of tradition. Upon them depend the implicit standards that order the finer living of an age, the sense that this is worth more than that, this rather than that is the direction in which to go, that the centre is here rather than there." ¹⁷ From the very beginning Leavis and Chaudhuri place a tremendous burden on the minority, the elites, they alone, in effect, are responsible for, and can change, the health of a modern democratic society.

"Granting that Leavis is concerned with more than a literary minority, his insistence on the crucial importance of the educated minority is in modern democratic society, frequently challenged or resisted. While the importance of the educated public may have been recognized in the nineteenth century of Coleridge and Arnold, in modern society the dominance of egalitarian ideas often leads to a straightforward rejection of the role of minorities. Leavis himself regards the prevalent hostility towards minorities, towards the educated public and thus to standards, as one of the sicknesses of contemporary society." ¹⁸ I had written these words in 1995. William Walsh, in his essay on "the literary critic and the Education of an Elite," makes two important observations that

seem relevant to any egalitarian critique of minorities. First, Walsh notes that "Civilization, or 'culture' in Coleridge's and Arnold's sense, has always been the direct concern and the immediate product of minorities."¹ The importance of minorities in the past seems a well-settled fact, and there seems little reason to think that the situation had changed in the early twentieth century in the Western world and in the late twentieth century in the Eastern world. Secondly, continuing his defence of minorities, Walsh argues: "Democracy has much to tell us about the quality of moral value of men but very little to say about the equality of intellectual capacity. And capacity, intellectual capacity, is to be the sole measure regulating the composition of the elite."²⁰

Chaudhuri commends the elites in his *The Autobiography of an Unknown Indian: Three Horsemen of the New Apocalypse* 137

They lived in [Calcutta] aristocratic segregation, brought about in the first instance by the orthodoxy of the ordinary Bengali and secondly by their own contempt for those whom they looked upon as the unredeemed rank and file of Bengali society. Most of them had a highly literary culture, well-developed political sense, and awareness of social and political duties. In family life, despite the fact that some affected the ways of the fast and more fell a prey to drink, the general tone was of Victorian respectability, strict discharge of family obligations, steadiness. I use the adjective Victorian in a commendatory sense, as I feel it should be. ²¹

He mourns the loss of Victorian qualities in the post-Victorians and calls them decidedly poorer lot than the Victorians. The commination of Chaudhuri against the subalterns is as subtle and ingenious as Dr. Salazar's "Dictatorship of Reason and Intelligence." Dr. Allen's counter-question to Dr. Salazar was as much relevant to him as it is to Chaudhuri. His rhetorical counterblast to Dr. Salazar is convincing:

Who elects the elite, and what is to prevent their title to rule being sheer superiority of cunning or of might? What are the limits of authority? If it is necessary, for the sake of order, to suppress the dissent of the Malignants, what guarantee is there that the reasonable dissent of Benignants will not also be

suppressed? What government yet devised by man is really fit to decide in all circumstances, of its own omniscience, what is best for a people? And, above all, how can irresponsible power be prevented from feeding upon itself-how can authority, even if it begins with the most benevolent intentions, be restrained from the vice of all autocracy, which is to regard its own survival as the supreme consideration? All history shows that a monopoly of right is destined, of its very nature, to become a monopoly of wrong.

The examples of Soekarno, Zia, Nkurmah, Idi Amin and Milton

Obote, to name a few rulers, send shivers in our minds and hearts.

This has led the visionary historian, Ranjit Gupta, to deviate from this Victorian dogma and say: "The historiography of Indian nationalism has for a long time been dominated by elitism-colonial elitism and bourgeois-nationalist elitism.... Both these varieties of elitism share the prejudice that the making of the Indian nation and the development of the consciousness-nationalism which informed this process were exclusively or pre-dominantly elite achievements." ²³ The absence of the subalterns' participation in the colonial period resulted in the failure of the Indian bourgeoisie to speak for the nation.

Nirad C. Chaudhuri sees crisis in Western, English, and Indian civilizations, fearing their decline and fall. The term "crisis" is of Greek derivation, and gains its force from its medical usage as describing the climax of some illness at which the patient will either die or recover. A crisis is thus a matter of life or death, and the only reason the term can be used, over and over again, to describe recurring conditions in modern Europe and America is that they often think of their world as a succession of discontinuities (or "revolutions") rather than in terms of the changing fortunes of one, and continuous, forms of life. For instance, where the Sixties in England had been the age of hippie, the Eighties was the age of the Yuppie. The Russian Revolution in 1917 brought about

Communism in Eastern European states. In November 1989 the Berlin Wall came down. It was said the politicians, the New World Order historians announced the "End of History." "What we may be witnessing is not just the end of the Cold War, or the passing of a particular period of post-war history, but the end of history as such: that is, the end point of mankind's ideological evolution and universalization of Western liberal democracy as the final form of human government," wrote Francis Fukuyama in 1989. The ascendancy of Caliban over Prospero, as Chaudhuri laments is not the sign of the decadence of Western civilization or English civilization, but is the End of British Imperialist History and the beginning of Third-World-liberation history. Three Horsemen of the New Apocalypse is a prosthesis to prop up the British and the Ameri-

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can imperialism, their elitist debunking, and their decedent per-sonality.

Chaudhuri, like W.H. Auden in 1940, is anguished and con-fused. It is about being unable to be English any more, at, of all times, England's time "of peril":

The New Year brings an earth unafraid, Democracy a ready-made
And noisy tradesman's slogan, and The poor betrayed into the hand
Of lackeys with ideas, and truth Whipped by their elders out of youth,

And culture on all fours to greet A butch and criminal elite, While in the vale of
silly sheep Rheumatic old patricians weep.

(New Year Letter)

It was terrible time for Auden to despair in 1940, as it is terrible time for Chaudhuri to despair in 1997. Their epitaph could be "England unmade me."

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Book Reviews

Basavaraj Naikar, *The Thief of Nagarhalli and Other Stories*, Calcutta: P. Lal, 1999. Rs. 250.

While the novel has been pronounced dead or deathly ill from time to time, the story, as a genre has held its own and survived through the centuries, dating back to neolithic times, perhaps to paleolithic. There is something in homo-sapiens which attracts them to stories. As E.M. Forster tells us, "Neanderthal man listened to stories, if one may judge by the shape of his skull." Perhaps, at some level of our consciousness, we are all like Scheherazade's husbands, as we want to know what would happen next. We enjoy suspense, we are curious. The appeal of the story also lies in its capacity to enlarge a moment, unravel a situation in all its nuances, or bring out the complexity of contrary impulses and contradictory attitudes of a character. The story, therefore, becomes a small, compact enjoyable piece of writing.

Naikar's collection of stories, *The Thief of Nagarhalli and Other Stories*, covers a range of emotions and situations: thievery, blackmail, campus life, positioning of woman in Indian society and most importantly sexual passion. This passion is shown in almost all its faces: adultery, incest, rape (leading to murder and punishment).

The title story "The Thief of Nagarhalli," a tale ingeniously told, reveals, as it were, in the thieving exploits of the famous thief, Malla, who turns thieving into a fine art, eliciting awed admiration from those who get to know him. There is a folklorish air about the story (it begins thus: "There lived a famous thief called Malla,") as it is episodic, suspenseful and rhythmic. Though not exactly similar, the chief protagonist, Malla, is reminiscent of Natwar Lal, the legendary thug who operated in the Northern parts of India mostly, using subtle, intelligent and imaginative strategies to rob people and even organizations, but

evading the police dragnet successfully, till the very last few years of his eventful life. The ending of the story constitutes its high point, as Malla, a thief no doubt, shows himself to be a man of dignity and honour. He gives up his trade and disappears from the village, without leaving a trace, when he meets more than his match Mannapa who steals Malla's loot and prevents him (Malla) from stealing it back. Naikar presents Malla with compassion and sympathy.

The next story, "All for Gold," virtually sets the tone for some of the other stories, dealing with sexual passion. San-gappa's (a rich young man) attraction to Ganga (a married woman) is spontaneous, intense and overpowering and leaves him writhing in painful desire for her voluptuous body. Strategies and manipulations, involving bribing a crafty old woman of the village, Paramma, eventually land him in Ganga's bed, when her husband is away. The vivid, graphic and stimulating details of the love scene in the story bracket Naikar with Khushwant Singh, Shobha De, and are reminiscent, to a certain extent, of the love scenes in Arundhati Roy and Vikram Chandra. I would like to reproduce the scene here in support of my contention:

Ganga slipped into his arms silently and remained there.

Then he smothered her with passionate kisses on her cheeks and lips. Sangappa's eager fingers were exploring the nooks and corners and rotundities of Ganga's abundant physical wealth continuously. They removed their sartorial

hindrances and interlocked themselves in each other's limbs and set about the slow rhythm of penetration and reception.

As the rhythm of strokes gathered momentum they seemed to enter an ethereal world as it were and forgot all about the mundane world. When they reached the peak of orgasm, they felt as though their souls were floating in the sky without the gravitational pull of the earth. (49)

Here is passion portrayed in its raw intensity, and yet the passage does not slide into pornography. The reason for that is, the author strives to show the transcendence achieved by the lovers once they mate with gay abandon, wanting to give and receive

simultaneously. The "I-Thou" dichotomy is dissolved, and the lovers oblivious of everything including their respective "selves" get transformed into one entity.

"Mother's Husband" is yet another story which celebrates the celestial joy that comes from intense, fulfilling coitus, but the story contains traumatic irony that exposes incest reminiscent of Oedipus and Jocasta. The discovery by the mother of her having enjoyed sex with her own son leads to shock, guilt and suffering and suicide. However, the narrator's attitude to the joyous experience remains detached, allowing the experiences to testify to the celebratory aspect of pure passion (the complications come later). The elan with which the scene of love-making is presented has the effect of making the act autonomous, joyous, and amoral, which could perhaps be termed as the sub-text of the story. To wit: "They turned to each other instinctively and sealed their lips and locked each other in their arms. Their limbs indulged in a sweet but silent dialogue with sharply sensitive automatic re-sponses to the stimuli. He pressed her nipples delicately and squeezed her breasts in a steady rhythm. Meanwhile her hands were exploring the wide expanse of his back, the nooks and corners and elevations of his hot person. Both felt the sudden darts of pleasure shoot up their spine as each of them stimulated the hyper-erogenous areas of the other. As she took his manhold into her full palm and caressed it gently, it straightened into an iron rod as it were. Adivesha trembled with joy for a second. Then he let his fingers run across her fundamental wealth and kneaded her supersmooth thigscape. She

also trembled as he ran his fingers into the triangular turf and on the rubbery button and along the silken crevice. Chandrasani could not wait any longer. She guided his hard rod into her velvety passage. He knelt above her and entangled himself into her fold. Their interlocked rhythm started slowly, grew faster and faster until the solid tension in

them melted and flooded each other." "Coffin in the House," "Fulfillment and She Wanted a Child" also depict the overpowering nature of sexual desire-legitimate and illegitimate-and shows characters caught in tangles created by their succumbing to passion.

"Her Husband Went to America," "When the News came,"

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and "The Anonymous Letter" portray the pernicious influence of western culture, the bungling caused by the police in identification of a dead body and the consequent avoidable confusion and anguish to the family of a living man, who is taken for dead and the inside politics rampant on a university campus.

This is the first collection of stories by Naikar and perhaps that explains a certain amount of looseness and repetitiveness of statements made by different characters, which could have been reported in summary in indirect form and which have heightened the pace of the narration. Also the printer's devil is at work here and there, which makes me advise the writer to read the proofs of his future productions himself, since looking at the imaginative abundance of the stories, one can foresee Naikar writing and publishing more fiction in future.

The present anthology contains stories which are entertaining and realistic and the strength of each story lies in its capacity to gently goad the reader to read on and savour the subtleties, complexities, riddles and contradictions which constitute what we call "life"

Shaheed Bhagat Singh College

SUBHASH CHANDRA

University of Delhi

R.K. Dhawan, ed. 50 Years of Indian Writing. New Delhi: Indian Association for English Studies, 160 pages. Rs. 400.

Nineteen ninety seven, the Golden Jubilee Year of India's independence, saw a number of publications on Indian literature commemorating the occasion and assessing the literary scene(s) during the last fifty years. One of the more (in)famous ones is Salman Rushdie and Elizabeth West's *The Vintage Book of Indian Writing: 1947-1997* in which Rushdie makes the controversial remarks about literatures written in Indian languages. The Indian Association for English studies, as a part of its commitment to the teaching of English language and literature(s) in English, has brought out this sleek looking commemorative golden jubilee volume 'highlighting the achievement of post-inde-

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pendence Indian writing in English and literature in translation,' ably edited by R.K. Dhawan, although one may differ with him when he claims that India's contribution to world literature 'has been chiefly through the Indian writing in English. This statement is an echo of Rushdie's aforesaid controversial remarks (first published in the special issue of *The New Yorker* in 1997 and later in the *Vintage Volume*), but mercifully, Dhawan includes essays on translations of native Indian literature in this anthology. Dhawan's introduction is full of information, although one may not agree with some of the judgmental formulations Dhawan makes about, say, historical fiction, partition, or fiction of Amitav Ghosh.

The contributions in this volume are wide ranging-from Mulk Raj Anand to Manju Kapoor. While the essay by Anand himself offers an overview, albeit sketchy, of the Indian novel, beginning with *Ramayana*, *Mahabharata* via *Brihat Katha* and *Katha Sarit Sagar* (or *Ocean of Stories*) down to Mahasweta Devi and Shashi Deshpande, the piece on Anand by Alastair Niven of the British Council, London, is a tribute to the pioneering contribution of the grand old man to Indian English literature. V.T. Girdhari explores the theme of partition in *Train to Pakistan* by invoking the Biblical myth of the Fall, while Alka Saxena examines Gulzar's 'world of pain and conflict' presented 'with gentle Gulzarian grace and note of optimism in his *Raavi Par and Other Stories* (1997).

Continuing in the section on the recent fiction, R. Radhiga Priyadarshini explores the mythical intention in Vikram Seth's gigantic novel *A Suitable Boy* (1993), comparing Seth with Joyce and Kafka. Indira Bhatt chooses to grapple with the theory of science and counter-science in Amitav Ghosh's highly unreadable novel, *The Calcutta Chromosome* (1996). Bijay Kumar Das's article on Vikram Chandra's *Love and Longing in Bombay* (1997) argues that the five disparate stories form an integrated whole and read like a full-length novel. Kannammal Srinivasan in her essay on *The God of Small Things* (1997) explores the use of memory and space in the complex narrative of the novel. Suman Bala and Subhash Chandra offer an optimistic publishing scene in India in which the role of literary awards is quite marked in

promoting Indian English literature. They examine Manju Kapur's *Difficult Daughters* (1998) to show it as a study of emergence of a modern woman.

Two essays in this section are comparative in nature. Srilata Ravi offers a comprehensive and well-documented comparative, feminist study of Githa Hariharan's *The Thousand Faces of Night* (1992) and Indrani Aikath-Gyaltsen's *Daughters of the House* (1991). She notes that feminism is as much a cerebral phenomenon as it is a bread and butter issue. S. Indira compares Shashi Deshpande's *The Binding Vine* (1992) with the Canadian writer Ethel Wilson's *Swamp Angel* (1954) as *Kunstlerroman*, 'a genre that deals with formation, development and problems of the artist.'

The section on drama begins with Nibir Ghosh's longish article on Girish Kamad's *Tughlaq* (1964) which depicts the life of 'The most idealistic, the most intelligent king ever to come on the throne of Delhi' who proved the greatest failure also. Invoking the famous historian E.H. Carr's definition of history as 'a series of accepted judgements,' Ghosh studies the useful insights into the 'inter-textual connection between history, historiography and creative mind of the artist to reveal how a historical narrative of the past can serve as a key to the understanding of the present.' A.R. Shukla examines the issues of caste and religion in Kamad's *Tale-Danda* (1993), while K. Suneetha Rani's piece on Asif Currimbhoy's *The Doldrummers* maintains that Currimbhoy 'perceives post-independence India from... the perspective of Indians with foreign blood.'

The poetry section has an article on the problems of translation of Marathi poetry into English by P.S. Kasture and the one by Prafulla K. Jagadeb on the structures of three love poems, one each by Sarojini Naidu, Shiv K. Kumar and Kamla Das.

The last section on Society and Literature has only one article by S.T. Kapadia and T.J. Purani in which the authors lament the myopic world-view of the market forces which operate at the cost of human values and moral heritage of literature, philosophy and religion.

This commemorative golden jubilee volume sets out to 'highlight the achievement(s) of post-independence' Indian literature in English. At the end of it, one feels that the anthology falls

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short of these expectations. Despite the wide range of articles included in it, one misses articles on the writings of the doyens like R.K. Narayan and Raja Rao, or more recent writers like Arundhati Roy and Alan Sealy. Having said this, the fact remains that the volume remains a useful resource book and store-house of information for anyone interested in the subject. Lastly, one needs to mention that the production of the book is neat and almost error-free.

R.L.A. (Eve.) College University of Delhi

VIJAY K. SHARMA

Krishna Bose, *Eternal Moments*. Calcutta: Writers Workshop, 41 pp. Price: Rs. 50. Harbound Rs. 80.

A refreshing new anthology, *Eternal Moments* breathes a fresh breeze in Indian poetry in English. About thirty-five poems in all, the writer Krishna Bose expresses a sensibility which is tender yet natural, forceful yet homely. If probing into marital disappointments or love failures had been the gamut of poetic literature by women, here is one who talks of everyday and commonplace events with a new feel and an original idiom. Poems like 'Pain' or 'Widow' or 'Grandmother' or 'Roadside' are vignettes of Indian life and the writer exhibits an Emily Dickinsonian skill in collocating words and in felicitous phrasing-as for

instance when she observes how 'Two little birds hopscotched in brittle bits of sun' or picturing three old men 'Backs Scythe-like they sit.'

In an attempt to free themselves of the anglo-mania of the earlier romantic poetry the women poets were often caught up in the 'victim syndrome' of the later realistic verse. The writer of this present volume has steered herself clear of these by not subscribing to any 'isms' including feminism. As slices of Indian life, the pieces are a fresh venture to study a cultural past and present the poem "My Grandmother" substantiates this-covering a wide variety of topics, each poem is a snapshot capturing moments into Eternity.

Bharathidasan University, Trichy

N. KALAMANI

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Ashok Celly, Emily Bronte, D.H. Lawrence and the Black Horse. Delhi: Pragati Publications. 1997. 114 pages. Rs. 245.

Ashok Celly's book deals with a deeply philosophical and aesthetic issue of the body versus the spirit. In this context, a detailed comparative study of the novels of D.H. Lawrence and Emily Bronte, as part of a European stream of protest against an idealist civilisation that exalts the spirit and degrades the body, has been attempted. The view propagated by the author is validated and authenticated by the views of the thinkers like Rousseau, Nietzsche, Freud, Norman O. Brown and Theodore Roszak. In this context, a detailed comparative study of the novels of D.H. Lawrence and Emily Bronte, as part of a European stream of protest against an idealist civilisation that exalts the spirit and degrades the body has been attempted. The view propagated by the author is validated and authenticated by the views of the thinkers like Rousseau, Nietzsche, Freud, Norman O. Brown and Theodore Roszak. Ashok Celly's scholarly study takes the position that Bronte is pre-eminently Lawrence's precursor. If the sense of non-human in humanity is the distinguishing feature of Lawrence's major works, Bronte seems to have anticipated him even more than Hardy. In this context, V.Y. Kantak's observation incorporated in the 'Foreword' is both apt and insightful: "What unites the philosophical writings of Rousseau, Nietzsche and Freud with the novels of D.H. Lawrence and Emily Bronte is their

strong sense of the 'self and the belief affirmed with varying degrees of emphasis that it is rooted in the body. Also, their dissatisfaction with western civilisation stems from the re-alization that it negates the self. In fact, the violence and destructiveness of western civilisation is seen by almost all of them to result from its denial of body. Also, while no one exactly ad-vocates a return to nature, not even Rousseau, they may be called primitivists in that they believe that primitive man was su-perior to 'civilized' man since he lived a richer psychic life." (p. x)

The book has almost even-sized seven chapters. The open-ing chapter takes the readers through the maze of criticism cur-rently available on Emily Bronte's Wuthering Heights and D.H.

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Lawrence's novels, particularly in the comparative framework. The author comes to the conclusion that there is hardly any full-length comparative study of the two novelists apart from some stray remarks by Mark Kinkad-Weekes and Keith Sagar which he discusses later in greater detail. Chapter two is devoted to examining the sharing of intellectual concerns between Bronte and Lawrence on the one hand, and philosophers like Rousseau, Nietzsche, Freud, Norman O. Brown and Theodore Roszak on the other. The present study thus, sees both the novelists as part of a European stream of protest against a civilisation that represses the body and thereby perpetuates the mind-body dichotomy. Chapter three contains a comprehensive study of Bronte's Wuthering Heights from the point of view of "passion and cruelty" in the novel. The analysis reveals that the novel celebrates a moral magnificence and splendour of passion-a celebration which also serves as a focus on the inadequacy of civilized Christian values like duty and humanity, the parental sentiment and above all the Christian myth of heaven. In a similar vein, chapter 4 focuses on Lawrence's rejection of Platonic-Christian idealism-a fact that is not often appreciated. Celly's analysis confines itself to *The Rainbow*, "St. Mawr," *Lady Chatterley's Lover* and *Women in Love*, dwelling largely on the last which the researcher observes, is Lawrence's most central statement on the subject: "this is the characteristic Lawrentian perspective on the culture. Civilized existence is seen as fragile and even barren when it is divorced from the passionate self." (61)

In response to the observations in chapter four, Celly now poses an incisive question in chapter five: Does Lawrence offer a way out of the Western cul de sac? And his answer is an emphatic 'yes': "Lawrence's entire life and work was a quest for a way out of the western cul de sac. His 'savage pilgrimage,' his fascination for Mexico and Etruscan places, his love of gypsies and gamekeepers, his forays into anthropology were all inspired by his desire to find clues to a new way of life to find a way out of claustrophobia and ennui of the Western consciousness." (64) This proposition is examined here with particular reference to *Women in Love*, *Lady Chatterley's Lover*, "St. Mawr" and a short story called "Sun." Chapter six titled "Bronte, Lawrence

and the 'Carbon'" explores and highlights various dimensions of the metaphor of 'the black horse' which is closely associated with that of 'the carbon. In order to emphasize the point, Emily Bronte is the precursor of D.H. Lawrence and that there is central affinity between the two, the author has rightly quoted from Lawrence's famous letter to Edward Garnett wherein he writes: "I don't so much care about what the woman feels-in the ordinary usage of the word. That presumes an ego to feel with. I only care about what the woman is what she is inhumanly, physiologically, materially-according to the use of the word: but for me she is a phenomenon (or as representing greater inhuman will), instead of what she feels according to the human conception, "You must not look in my novel for the old stable ego of the character. There is ego according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states which it needs a deeper sense than any we have been used to discover are states of same single radically unchanged element. (Like as diamond and coal are the same pure single elements of carbon. The ordinary novel would trace the history of the diamond-but I say, "Diamond, what! And my diamond might be coal or soot, and my theme is carbon.") (79)

In the concluding chapter of the book, Celly presents, with great precision, the validity of his earlier propositions by drawing our attention to the emergence of 'a counter-culture' in the West.

Discussing briefly the views of three major ideologues of the counter-culture Herbert Marcuse, Norman O. Brown and Theodore Roszak, the author proves

that their central concerns are basically the same as that of Lawrence and Bronte, namely, indictment of Western culture for its anthropocentric-rationalistic bias, discovery of the 'wisdom of the body, concern for environment, and even the desire to create a living community as an alternative to the unfeeling Leviathan known as the industrial society. Celly, however, takes care to caution the reader that "This is not necessarily to suggest that Lawrence influenced them (the proponents of the counter-culture) directly, only that he is a kindred spirit-an avant-garde who had the clairvoyance to see that there is a world beyond the cul de sac of secular humanism." (96) The book has, thus, broken new grounds in literary criticism re-

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lating to Lawrentian scholarship. Besides that, the special merit of the study lies in the fact that this is the first detailed comparative study which conclusively proves that Emily Bronte is the precursor of D.H. Lawrence and the carbon metaphor that Lawrence employs to describe his fiction applies equally to Wuthering Heights. Moreover, a brief but very scholarly and insightful 'foreword' by V.Y. Kantak enhances the real value of the book by relating the present study to the Indian world-view also. Otherwise too, Celly's well-researched study does bring a lot of fresh air as it is not derivative in character. The students of Emily Bronte and D.H. Lawrence will definitely find the reading of this book an illuminating and enriching experience.

R.L.A. College University of Delhi

D.K. PABBY

Remembering Gandhi

Dalit Brothers

Brothers in distress, dalits among dalits never harbour ill-will to the one who was your back-bone, all his life. If Baba Saheb gave you jobs and status Bapu had his way of retrieving your self-respect in a blind and harsh world for a lasting harmony welded to remorse and expiation

Gift always belittles the receiver-the right to justice is innate to human nature-but you do not cut the tree to pluck the mango. Justice done, though delayed, is good. Nevertheless, be fair to the old father who dreamt your innermost dreams and who wanted to be your inner voice in life after life.

University of Mysore

C.N. SRINATH

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In a Dark Room

I sat enclosed in tragic darkness with eyes wide as cotton balls.

Time had stuck in the puddles where naughty drop-outs wet their feet.

A whiff of stolid, rain-soaked air jetted up a pack of night dreams.

The growing of the worn-out fan saw-milled sombre images slithering on the street.

Suddenly, a lonely, minor tune free-floated casting its virile net on my skin white, motionless.

A Road Accident

Suddenly a violent, solemn stir broke the rushing air plunged the sky so miraculously down to the dripping wood.

All the household were out confused, lost in the tragic sight: a gruesome run over of a life.

All time thriving over bayonet's edge unable to utter even a monosyllable against those ruddy-faced images always blowing like the kicked-up dust.

Never ever cared to see him through the years he stumbled tottering down the strife-torn streets at all hours of the day lispng a jungle language: splitting, dispersing like a hypocrite falling in the seas momentous darkness.

F.M. College, Balasore

KRISHNA BOSE

Golden Jubilee Volume

(1940-1990) of The Indian Association for English Studies

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Ed. K. Ayyappa Paniker

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