

Samuel Barclay Beckett's *Waiting For Godot*: The Post-Modern Perspective**Azmi Azam**MA English Literature
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Abstract: *Samuel Barclay Beckett's Waiting for Godot is a masterpiece in English literature for encapsulating the turmoil of postmodern individuals. The work is considered to be the last of modernist literature or the first of postmodernist literature. The characters Vladimir and Estragon represent the quintessential subjective dilemmas of postmodern society. Their dialogue presentations and actions in the play highlights the features of human quandaries as a result of postmodern effects. Moreover, the subplot of Pozzo and Lucky mark some other major issues of postmodernism.*

Keywords: *despair, nothingness, absurdity, existentialism, postmodernism, identity crisis.*

Analyses:

Illustrious post-modern dramatist Samuel Beckett's *Waiting for Godot* is a splendid piece of post-modern absurd literature for its thematic and stylistic aspects. It represents the post-modern society of 21st century imbued with the stygian marks of communication gap, absurdity, existentialism, identity crisis, xenophobia, megalomania, despair, meaninglessness, nothingness, selfishness, anarchy, and humanism. Side by side, as a post-modern literary work, the play has its literary features such as fragmentation, non-traditionalism, self-reflexive and alimentary writing at its disposal.

Vladimir and Estragon has no family ties nor have their future plans been illustrated in the play. They avoid helping each other, sharing their views and suffer from sheer claustrophobia. They try to change the place of waiting but do not materialize any of their resolutions. These activities denote decentralization, absurdity, identity crisis, frustration, and confusion. They feel afraid of Pozzo and Lucky indicating their sense of uncertainty, insecurity and xenophobia.

Megalomaniac Pozzo's treatment towards social pariah Lucky indicates Marxism, industrialization, imperialism, and racism. Pozzo, representing the bourgeoisie commune, wants Lucky, representing the proletariat commune, to be sold because he is bored of him though Lucky proved to be very helpful to him. The rejected bone is given to well-subjugated Lucky by Pozzo marking neo-imperialism, Estragon's competitive suppression marking ultra-imperialism, and combined subjugation of Pozzo, Vladimir and Estragon suggest super-imperialism. Lucky's silence can be marked as "Oriental Silence", coined by Post-modernist Edward Said, and his kick towards Estragon can be marked as his antipathy as a subjugated entity of racial hegemony.

Pozzo's statement "The tears of the world are a constant/quantity. For each one who begins to weep, somewhere else another stop. The /same is true of the laugh" (1:837-840) indicates ambiguity, existentialism and depression that is akin to the morbidity of stark realism as says Thomas Carlyle: "Life is no idle dream but a solemn reality".

Estragon statement "All my life I've compared myself to him" (1:1539) echoes atheism in the play. Though there is the mention of Adam, Cain, Abel, *The Bible, Gospel*, Christ, and Saint but the characters look for a rope to commit suicide, considering life as a burden and time as a torture, and devalue the existence of God, believing Him unsympathetic and vindictive. It seems as if they believed- "weeping is cold comfort and does little good. We men are wretched things and the gods who have no cares themselves, have woven sorrow into the very pattern of our lives" (Homer, *The Iliad*, Book-24). Vladimir's statement "I remain in the dark" marks the spiritual bareness for deviation from transcendental and religious realm. It seems that the post-modern world is too dark where men can easily lost his inner vision as Portia says "how far that little candle throws his beams, / So shines a good deed in a naughty world" (*The Merchant of Venice*, 5.1).

In the present post-modern society, we find chaotic situations with gradual degradation of kinship, disobedience of children towards parents and teachers, fornication of married couples, drug addiction of the youth and suicide attempts by dismantling ideologies. The technological advancement has turned men into machines, devoid of feeling and emotions, as if men are living in a waste land, "he who was living is now dead- / We who were living are now dying/ With a little patience"(Eliot, Thomas Sterns, *The Waste Land*, 328-330). Vladimir and Estragon, representing all the above features, do not share their dreams nor exchange views randomly, feel alone and unsecured, mistrust each other, avoid to help, and are waiting for Godot whose coming is as uncertain as W. B. Yeats's "The Second Coming". They do not know exactly how beneficial or devastating Godot could be for them but they still wait for him as if they have nothing to do instead of waiting as A. E. Housman says to show the travesty of human life -

*Yonder see the morning blink:
The sun is up, and up must I
To wash and dress and eat and drink,
And look at things, and talk and think
And work, and god knows why.*

Waiting for Godot is a play which follows no traditional conventions but is unique in itself as an absurd play. We find the use of stichomythia, very short exchange of dialogues-

*Boy: I don't know sir.
Vladimir: You don't know me?
Boy: No, sir.
Vladimir: It wasn't you came yesterday?*

Boy: No, sir.

Vladimir: This is your first time?

Boy: Yes, sir. (1:1468-1493)

We find leitmotif which means the repetition of the same statement to unify a single phenomenon such as “Nothing to be done” marking the theme of nothingness. We also find the use of clipped dialogues such as-

Vladimir: Consult his family

Estragon: His friends

... ..

Estragon: His bank account (1:393-398)

Pozzo’s speech “Let/us not then speak ill of our generation, it is/ not any unhappier than its predecessors...It is true the/population has increased” (1:840-846) indicates the post-modern literary feature- fragmentation, abrupt linking of different ideas, and alietory writing, presenting random thoughts. The play itself speaks of its short-comings such as “Nothing” which indicates that there is no story, no unity in the setting of time and place and no action.

In spite of featuring post-modern perspectives, *Waiting for Godot* is a mirror of contrast between the western and eastern post-modern contexts. The western context, under which the play is formed, is deprived of religious idealism which led the characters to the stygian part of life. But the eastern context, rooted into the realms of idealism, is in much better position compared to that of western world which is a dystopia in itself. To harp on the same tune, we find Oscar Wilde saying “A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing.”

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THE CONCERNS OF AFRICAN POETRY: A SYNOPSIS

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Abstract: *this survey navigates the African poetic landscape. It interrogates the major concerns of African poets, analyses thematic trends and quizzes the sensibilities of these artistic works. It came out that African poetry is founded on the appreciation of black power and culture as portrayed in Negritude poetry. It was then established that the most outstanding voice in African poetry is one of protest; that was mainly necessitated by European imperialism, so it came as a tool for mass mobilisation and conscientisation. Later on, the analysis inevitably moved to the battle front where protest poetry 'degenerated' into open struggle verses, characterised by heavy imagery and graphical war symbolism. Unfortunately, instead of celebrating independence, African poets got disillusioned by their new political systems, so they wrote expressing this sentiment. It sounds like going back to the trenches as a result of the climatic scenario brought about by independence. However, the survey has found a ray of hope in love poetry whose subject is resilient, and thrives throughout different historical moments of oppression, struggle and disillusionment. African poetry is not prophecy of doom, after all!*

Key Words: *conscientisation, negritude, colonialist bourgeois, indictment, romantic atmosphere*

Introduction

African poetry is about protest and struggle against injustice. Most poets focus on the colonial period where the blacks were oppressed, exploited and discriminated against by the white settlers. They discuss the deplorable working and housing conditions as a way of protesting. This moves further to the actual struggle, the very physical confrontation the African is fighting to liberate himself. Among this poetry is Negritude which has its emphasis on black consciousness, black beauty and the 'Africanness' of the black man, rooted in his culture. Later, African poets move on to comment on the post-independence situation, describing their frustrations and disillusionments since nothing really changed, if anything, getting worse. The unending woes of Africa are lightened by love poems, an area which Africa is naturally good at.

Negritude Poetry

First, we look at Negritude, best typified by Leopold Sedar Senghor. In Kesteloot (1974:102) Senghor explains that "Negritude is the cultural patrimony, the values, and above all the spirit of Negro African civilisation." It was formed against the tabula rasa theory which misguidedly

deemed that the African had “invented nothing, created nothing, written, sculpted, painted and sung nothing.” So the advocates of Negritude write poetry to disprove the haughty coloniser who is wallowing in his ignorance about the rich culture, creativity and general wisdom of the ‘undefiled’ African. For this purpose we shall analyse Senghor’s poem ‘TOTEM’ at length.

I MUST hide in the intimate depths of my veins
The Ancestor storm-dark skinned, shot with lightning and thunder
And my guardian animal, I must hide him
Lest I smash through the boom of scandal
He is my faithful blood and demands fidelity
Protecting my naked pride against
Myself and all the insolence of lucky races (Senghor in Kesteloot, 1974:105)

In this poem, the poet’s desire to prove to the coloniser that the Negro is not rootless has reached its zenith. He wants to portray, under the latter’s very nose, a concept he is unfamiliar with. Whereas the Westerners are cultured in the nucleus family, they have only ‘read’ about the African’s extended family. Not as simplistic as the white oppressors might imagine, there are deeper ties through their totems. Therefore, unlike the Europeans who are linked by nationality, Africans are cemented together through totems, across the entire continent. This realisation is expected to leave the coloniser perplexed and his urgent realisation why Africans unite to overthrow the settler regimes throughout Africa - they are in fact related through their totems.

Immediately, the persona introduces the most ‘African’ belief of hiding one’s totem from strangers. Yes, for it is none of the stranger’s business. In this case, the stranger is the European imperialist. In the African culture, going about telling strangers one’s totem can only lead to bewitchment. He is hiding this ‘in the intimate depths of [his] veins.’ So he is appealing to the concept of blood, a personal secret which a foreigner of a ‘different’ blood will never know. Therefore, this totem is something to be proud of, a secret known only to those of his blood, close to his heart. So the foreigner is likely to turn green with envy as he wallows in his ignorance of my totem.

Next, the persona talks about how he comes to belong to his totem that was introduced by his “Ancestor storm-dark skinned.” He capitalises Ancestor as if it is a proper noun. This shows much respect to his ‘departed’ forefathers of whom he is proud. His description of the Ancestor as “storm-dark skinned” further stresses his pride in his culture. Unlike the white man’s view of the Negro’s ancestors as pitchy-black, he, in actual fact, is ‘storm-dark’ a sign of prowess, bravado and valour. Not only is a storm dangerous, it can conversely give life through rain. So the persona’s ancestor is presented as a life-giver and a warrior, capable of protecting his young ones from danger (especially in form of foreigners).

The prowess of the Ancestor is further buttressed by the image of lightning and thunder. Only an African can understand the cultural significance of lightning. A European is ignorant of how lightning can be used not only to intimidate enemies but to destroy them when need arises. Lightning can easily be “sent” to the enemy’s homestead to cause havoc there. All these are enigmas to the white settlers.

Then in the third line, the persona calls the totem his guardian animal. This is in sharp contrast with the “Boer’s” religion Christianity premised on the belief that each person goes around with his guardian angel who protects him by his sword of fire. The white man is totally bamboozled that the same concept is there in the African culture, but only that ours is through “my” totem, an animal. Senghor here is not only proving that African religion matches the coloniser’s, but he actually shows that it outshines the latter because the ancestor (whom we really know) sends the guardian animal, just like an animal known to all, against the white man’s imaginary ‘angel’ whom he claims was once seen in dreams. So the African’s beliefs which are a reality transcend the white man’s hallucinations which he calls faith.

Again, the persona brings in the sacredness of his totem. He believes it should be hidden “[L]est [he] smash[es] through the boom of scandal.” The colonisers might not know the sacraments, may even look down upon them as superstition, but the persona’s business is not to convince the coloniser but simply to show him that he has his own culture, sacred as any other, if not more. Finally, he makes it clear that his guardian animal protects him from none other than the coloniser himself who assumes his victim to be cultureless and, hence, desires to impose his own on him. So this poem is a direct indictment of the coloniser at the same time cautioning him to keep clear of the native’s religious matters, for this is a dangerous adventure indeed.

In a nutshell, Negritude is a clear protest against the coloniser’s view of an African as miserable, rootless, cultureless and uncivilised. As has been demonstrated in the above analysis of Senghor’s poem, Negritude is a way of “showing off” what Africans really are. Everything African is a pride, anything black is beautiful. Negritude is taken further to a higher level in protest poetry.

Protest Poetry

The African poets in their protest poetry are not slow to spell out their cause in no uncertain terms. Horn (1994:49) describes protest poetry as that poetry directing itself “to the oppressor, to those in power, and to those who were seen to be able to influence those in power.” These are such conditions like miserable housing, general want of food and outright nakedness. According to Karl Marx, these are the basic elements, the principal needs to survive. In his poem ‘Farewell at the Moment of Parting,’ Augustinho Neto portrays the hopelessness of the blacks who “burn [their] lives in coffee fields.” He goes on to describe the ‘children of the native quarters/which

the electricity never reaches' where they feed on hunger and thirst. The working man's condition is the same throughout the world. Engels (1892) discovered the same in 18th Century as he describes it thus:

The poor man, no man has the slightest concern. Cast into the whirlpool, he must struggle through as well as he can. If he is so happy as to find work, i.e., if the bourgeois does him the favour to enrich itself by means of him, wages await him which scarcely suffice to keep body and soul together (61).

The idea is to conscientise those who are being maligned to realise their predicament so that they can organise and rise against the oppressor.

The same blood-sapping, back breaking labour in the work places is also described by the Sierra Leonean poet Syl Cheney-Coker in his poem 'The Hunger of the Suffering Man.' In this poem there is a deliberate repetition of the verb 'sweating' at the beginning of each line

Sweating between his fingers, the agricultural man
Sweating in his thorax the musician
Sweating in his lungs the runner
Sweating in the nausea the existential man (Cheney-Cooker in Moore and Beier, 1984:251).

This repetition is not only for emphasis of hard labour in everything the black man pursues, but also to create a rhythm, an orderly pattern. By implication, the poet is condemning the colonial regime for its well-orchestrated exploitation of the black man. Engels is worried by this inhuman treatment of the oppressed when he describes the lot of the working man as follows:

The lucky to work are deprived of all enjoyments except that of sexual indulgence and drunkenness, are worked every day to the point of complete exhaustion of their mental and physical energies, and are thus constantly spurred on the maddest excess in the only two enjoyments at their command (Engels, 1892:122).

In the same poem cited above, the poet alludes to sexual indulgence of the black man in a desperate search for any kind of relief, purgation of bottled emotion in the form of entertainment: 'sweating the woman whose urgent sex/brings me my brief joy/sweating the poor man whose house starves between the thighs.' When man is so dehumanised, he is reduced to the level of a beast of the wilderness, only looking forward to food and sex. When Africans protest, nay, shout themselves hoarse, they are left with no option but to be combative, to wage an armed struggle against the exploiter.

Struggle Poetry

From there, protest poetry assumes a higher dimension of struggle. Horn (1994) correctly observes this shift when he notes that “[p]rotest poetry turned into struggle poetry, the poetry of those participating in one way or another in the fight against apartheid” (52). He quotes Gwala’s poem ‘The ABC Jig’ that rhythmically asserts:

By detaining us
 They had sent us on a Black Holiday:
 By assaulting us
 They were teaching us hate;
 By insulting us
 They were telling us never
 To turn the other cheek
 We have no more tears to shed (Gwala in Horn, 1994:53).

In other words, Gwala is saying that the oppressor has stretched our patience to breaking point. This poem marks the beginning of physical confrontation. The time for complains and rhetoric is gone and now is the time for action. The reader cannot help but smell violence in the air. It is such a moment that Fanon (1963) calls a “moment he [the black man] realises his humanity that he begins to sharpen the weapons with which he will secure his victory” (33). So protest is rapidly moving into violent struggle which is inevitable.

From here we go straight into poems of the actual struggle. Horn (1994) correctly advances that “[t]hese poems - written by blacks and whites – are not really speaking to those who watch the class-struggle from the hill” (55). Such a stance is shared by Engels in reality where he says,

Then there is another who has the courage and passion – enow openly to resist society, to reply with declared war upon the bourgeois, to the disguised war which the bourgeoisie wages upon him, goes forth to rob, plunder, murder, and burn! (Engels, 1892:114).

The Mozambican poet Jorge Pebelo provides a typical example of this scenario in his poem ‘Poem for a Militant.’ He says “Mother/I have an iron rifle/your son/the one you saw chained/one day.” The struggle has now reached its climax with poems directly advocating armed struggle. The Africans have no option and they find their salvation only in the gun. In the same poem, the persona says, “My rifle/will break the chains/open the prisons/will kill the tyrants/will win back our land/Mother, /Beauty is the fight for freedom.” (Pebelo in Moore and Beier, 1984:167). It is under such conditions that, as Giovanni (in Horn, 1994:57) advocates,

“there is no difference between the warrior, the poet and the people,” while the black poet functions as a “guerrilla fighter who can talk black English and ignore accepted aesthetics.” Thus, the militant poet wages war with his pen.

In this ‘battle’ poetry lies the pathopoeic verses which draw our pathos. The destructive nature of war, the eerie and horrific results of these inevitable battles is thus being indicted. The Namibian poet Sole gives us this touching poem “In the War Zone:”

The bodies pile in the morning
found in neat rows
next to the homestead palisades
In front of sights -
a six-month child, its face
blown away by the careless
gesture of a finger
a cast-off doll
that was his mother,
her chest tattooed with bayonet thrusts (Sole in Horn, 1994:59)

This tragic incident where even infants are innocently butchered is one among many. This makes us not only realise the cruel inhumanity of the colonisers but also makes us loathe these satanic beasts whose lot should be fate and mass destruction. In this sense African poetry serves as a tool of mass mobilisation.

From there we have a political honey-moon poetry celebrating African independence, pregnant with hope. However, in this analysis we have not bothered ourselves with this short-lived joy, hence the need to move straight into disillusionment poetry following African independence.

Disillusionment Poetry

Then follows the poetry of disillusionment coming with independence; these poems are themed against betrayal as the new leaders follow the footsteps of the colonisers with even more venom than their predecessors. Fanon (1963) critically analyses this scenario:

Before independence, the leader generally embodies the aspirations of the people for independence, political liberty and natural dignity. But as soon as independence is declared, far from embodying in concrete form the needs of the people in what touches bread, land and restoration of the country to the sacred hands of the people, the leader will reveal his inner purpose: to become the

general president of that company of profiteers impatient for their returns which constitutes the national bourgeoisie (134).

This disillusionment is typified by Tope Omoniyi, the Nigerian poet, in his anthology Farting Presidents and Other Poems. In the poem of the same title, the poet complains about the abuses and mockeries of the post-independence African leaders. The title itself, obscene as it looks, is symbolic of the obscenity with which these dictators misgovern their countries. The poem is constipated with onomatopoeia, especially when words are purposefully pulled: ‘gooooooooof,’ ‘pooooooooop’ and ‘crrrraaaaaap,’ all mocking words but dramatizing the act of ‘farting.’ The persona here is mesmerised by the governed who ‘gulp.’ In fact, this leader is the type who boasts of ‘degrees in violence,’ for the whole atmosphere is characterised by fear. But the persona advises his audience that ‘farting presidents test the waters/before they shit on the head of all.’ So the audience are being alerted of the tactic used by a dictator of intimidating first before abusing them. He ends up by giving a wake-up call to his audience informing them that ‘silence sends signals of consent/spare the rod and spoil the president.’ Definitely this has a taste of *deja`vu* since this call to an uprising was the same call during the colonial era, which means that nothing at all has changed with the coming of independence, hence, this disillusionment.

In the same anthology, the poet presents the Rwandan 1994 genocide. One wonders at the cause of this fight between fellow black men. The persona bemoans ‘the world which turned its back/on Kigali/making way for a carnage’ This is in reference to the massacre of the Tutsis by the ‘hooting’ Hutus. These wild ‘birds’ become so witchy that they shed so much blood yet left to themselves by the world. So for the world to go to Rwanda today with humanitarian aid and conciliatory messages is what boggles the mind. In other words, waiting until a crime is committed and then try the perpetrator is as good (or bad?) as sanctioning the crime itself. Therefore, ‘there are no heroes/only actors and accomplices,/them and us.’ In this poem the persona is accusing the world of maintaining silence during the atrocities, behaviour tantamount to conniving with the Hutu criminals.

Another equally disillusioned poet is fellow Nigerian poet Tayo Olafioye. He is disturbed by the dictators feigning democracy as well as lambasting outright tyrants. He lists them frankly as: Mobutu, Bokassa, Idi Amin, Abacha, Moi and Mugabe. He observes that these leaders, *inter alia*, ‘appeared naturally black outside, but they became unnaturally dark inside; pitchy night would become lost in the depth of their chambers’ (Olafioye, 2002:89). In his anthology The Parliament of Idiots: Tryst of the Sinators, Olafioye explores the theme of governance in his poem ‘A tail of discomforts’ where he describes a ‘nationalist’ president who has a ‘heart of a viper/a bee that stings the dead.’ All this points to the naked cruelty of a leader, perpetrating atrocities on his own people. The splendour and excessive wealth in the midst of greatest penury is out rightly being condemned. His motorcade is described thus: ‘12 cars, police escorts/10 vans, body guards /12 riders, with status honus/20 cars, for area boys, cooks and laundry man/a

mansion, the people's sweat/6 doctors for emergencies.' Such lavish living in a land of insufficiency is the greatest betrayal of the people. The persona ends with what, to the dictator, is a warning, and to us, a ray of hope: 'He who over stays at the graveyard, /Must surely see a ghost/Death: their last official performance.' Therefore, we feel encouraged that after all they shall die, after all this debauchery and corruption will come to pass, but not before a prize is paid, a prize of one's blood against this self-styled, self-proclaimed liberator - turned tyrant!

Love Poetry

However, the African poet is not a politician through and through. He/she is also a lover. He/she can appreciate his/her lover. Olafioye, for instance in his poem 'George's love,' he describes George's lover yearning for him. 'Demobilised by his absence.' Likewise George, from where he is, 'too remains sleepless in his daze.' Such reciprocity in love is very encouraging. The two lovers love each other so much that '[t]hey seem an item/The meeting point of two circles.' They are inseparable.

Likewise, Christopher Okigbo in his poem 'Water Maid' describes his courageous woman as his '... lioness/crowned with moonlight.' This romantic atmosphere does not only present love as beautifully natural but also as a reciprocal emotion, not based on conquest but on interdependency. In the same spirit, Mzwakhe Mbuli (2004) in his latest album among protest music is a love song 'Wedding Day.' Here he discusses the marriage vows, describes love as a God-given gift and warns about deception in love. We feel relieved to remember the other social aspects of life such as love, which are universal to all - the oppressors and the oppressed alike.

Conclusion

Consequently, this brings us to the dimension that African poetry is about the desire to express the beauty in blackness, about protest against colonialism, the struggle and overthrow of the colonialist bourgeois regimes and, regrettably, the post-colonial disillusionment caused by neo-colonialism and betrayal by fellow black leaders. So what is devastating the African poets is the lot of the African proletariat who is short-changed by oppressors of different colours. It seems the black African proletariat is destined to die poor, doomed to drown in the mire of eternal penury. However, the poets are not hopeless of their situation since they continue writing to conscientise, to mobilise and even to incite. Poets like Olafioye and Omoniyi advise their audience that the dictators capitalise on fear. To lighten this heavy tragic atmosphere of the African's socio-economic-political life, the all-embracing poetry of love is also common. It serves as tragic relief, a consoling element that promises that at least there is something good to be found in Africa. Therefore, the continent is not doomed, after all!

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EXPLORING FICTIONALITY OF REALITY THROUGH TABISH KHAIR'S 'MUSLIM MODERNITIES'**Ms. Shruti Jain¹****Mr. Anuj Kushwaha²**

ABSTRACT: *If the novels catch the fictionality of reality then nonfictions also at times help us in understanding the reality of fictionality. In this regard we would like to explore on how Tabish Khair viewed Islam in modern era and we would like to explore on how his work Muslim Modernities helps us in understanding the fictionality of reality.*

KEY WORDS: *Tabish Khair, Islam, Denmark, Fictionality*

In Muslim Modernities, Khair does not theoretically analyze Muslim identities but the points he posit in it are often ethical:

'There were other kinds of threats too such as Hindu-Muslim riots which were more threatening to secular Muslims like me and my family members than to religious Muslims living in ghetto-like colonies. There were constant attempts to bracket our identity. Are you Muslim or Indian, we were asked—as if one could be only the one or the other.'³

Here lies the desire which is the essence of Muslim Modernities, which is to be able to choose any version of Muslim identity to live with without questioning. Khair also gives the idea that technically this is not possible in the pure sense of being modern because being a minority (the minority of coloured people in Denmark, the minority of immigrants, the minority of Indians, of Muslims.⁴) it is assumed that minority would play an assumed role of being 'other' which indeed is framed reality. They are expected to live the fictional reality the Westerners expect out of them. The problem is that this obsession with image of Muslim and its confrontation in the post

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³ Khair, Tabish. *Muslim Modernities Tabish Khair's Essays on Moderation and Mayhem 2001-2007*, compiled and ed. Renu Kaul Verma. New Delhi: Vitasta, 2008. p 4

⁴ Khair, Tabish. *Muslim Modernities*. p 4

colonial literature is ‘concerned with the bridge of West-and-the –Rest.’⁵ This means in Spivakian way that postcoloniality is after all ‘a heritage of imperialism in the *rest* of the Globe’⁶. Here again it is apparent that minors like Tabish Khair are stereotyped in this technologically advanced era. The problem Khair faces is that that he, firstly, is a Muslim born in India and his understanding of Islam does not simply mean for him a religion of Muslim but a space where his religious viewpoint are confronted or rather shaped by major religion of Hindus and therefore an Indian secular element is included in his sense of religion; and then secondly, his Muslim identity is always under scrutiny in the *West* which shocks his secular idea of Islam. In ‘Muslim Modernities’ Khair makes an endeavour to find the solutions, though not in literal sense, of these problems and makes an endeavour to look for appropriate image of Islam. In one of the essays, ‘9/11: Conscience and Coffee’⁷, Khair tries to bring out the universal pain through his personal experiences. It seems as if Islam and Muslim are baptized⁸ to be atrocious and hence to be handled with un-indemnified attention. Anything wrong done by a group of Muslims is equivalent to wrong intended by whole Muslim community to the entire world: ‘There are moments that cleave Time into two. Everything that happens afterwards seems to happen in a different world. World war II and the Holocaust was one such moment for Europe. The Vietnam War was another for America and Vietnam. The suicide-hijack-crashing of four passenger planes and the destruction of the World Trade Center on the morning of 11 September 2001 was such a moment for the entire world.’⁹

It becomes so easy for the West and through West for the Rest-of-the-World to view the fictional depiction of Islam and Muslim as real. Media, needless to say, plays important role in it, that is, it creates multiple representations of Islamic identity and ultimately makes the audiences believe of the stereotypical image. For Khair, conscience is important as it is relational to be ethical. The question that comes into reader’s mind is whether Humanity is meant only for the West? (‘For example, the first Danish person who brought me news of the tragedy—a person I respect in many ways—said that he was against violence of any kind and added that he would understand if Americans decided to hit back’¹⁰) Khair somehow objects to this mode of thinking and probes into the matter explaining that these kinds of justified violence (in the sense that both means and ends of violence can be emphatically justified) are often personal and do not carry any universal

⁵ Khair, Tabish. *Muslim Modernities*. p 4

⁶ This view is, however, argued by Aijaz Ahmad where he has examined the definition of postcoloniality given by Spivak : ‘Those of us from formerly colonized countries are able to communicate with each other and with the metropolis, to exchange and to establish sociality and transnationality, because we have had access to the culture of imperialism.’, Ahmad, Aijaz. *A Politics of Literary Postcoloniality in Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia. New Delhi: Oxford University Press, 2013. p 277

⁷ Khair, Tabish. *Muslim Modernities*. p 7

⁸ Primal baptism: The anti-descriptivist answer, in contrast, is that a word is connected to a object or to a set of objects, through an act of ‘primal baptism’, and this link maintains itself even if the cluster of descriptive features which initially determined the meaning of the word changes completely.

Zizek, Slavoj. *The Sublime Object of Ideology*. London: Verso, 2002. P 90

⁹ Khair, Tabish. *Muslim Modernities* p 7

¹⁰ Khair, Tabish. *Muslim Modernities* p 8

humanism motive. This makes Khair to write: 'Isn't that why there were shocking pictures of embittered Palestinian youths celebrating the tragedy in the occupied areas—youths who have become so used to the idea of missiles being launched at their own buildings by Israeli security forces and the notion of reciprocal violence that they could not feel the inhumanity of their inane celebration?'¹¹

Khair emphasizes on the fact that politicization of pain as universal feeling is often destructive and therefore, he says that 'We need to go beyond it. We owe it to the victim of the tragedy to go beyond it.'¹²

But then why and how this fictional image is considered as reality? According to Khair, media plays an important role in it. For example the expert panels who are representatives of the intellectual and culture determine the reality of fictional image. Edward Said in 'Representations of the Intellectual' depicts the importance of intellectual: 'The central fact for me is, I think, that the intellectual is a n individual endowed with a faculty for representing, embodying, articulating a message, a view, an attitude, philosophy or opinion to, as well as for, a public. And this role has an edge to it, and cannot be played without a sense of being someone whose place it is publicly to raise embarrassing questions, to confront orthodoxy and dogma (rather than to produce them), to be someone who cannot easily be co-opted by governments or corporations, and whose *raison d'être* is to represent all those people and issues that are routinely forgotten or swept under the rug.'¹³

First (male) panelist: It proves that he (a Somali man who attacked the cartoonist Herr Hansen) had intended to murder Herr Hansen. Why else should he sharpen the weapons? Second (male) panelist: it definitely indicates the degree of premeditation. Third (male) panelist: But does one need to sharpen a knife or an axe in order to kill a man? I mean, it is not as if flesh is that resistant or... Hostess (interrupting): Brrr, that's gory... (and turning to the 'expert on terrorism'): What would you say, colonel? Expert (male) on terrorism: There is a chance that the accused was specifically influenced by the Taliban brand of Islamism. In all known cases of Islamist assault, axes as well as ceremonial beheadings have been employed by Taliban-influenced militants four times more often than by other jihadist groups.'¹⁴

The idea of attack 'widely discussed in the media' indicates the intensity of caricaturing of usual practice of experts. In this sense they interpret the attack or just fill in the gaps and this filling of the gaps is never 'apolitical or value free'¹⁵. The point worth noting in the novel is that the

¹¹ Khair, Tabish. *Muslim Modernities*. p 8

¹² Khair, Tabish. *Muslim Modernities*. p 9

¹³ Said, Edward. *Representations of the Intellectual, THE 1993 REITH LECTURES*. New York: Vintage, 1996. p 11

¹⁴ Khair, Tabish. *How to Fight Islamist Terror from the Missionary Position*. New Delhi: Harper Collins, 2012. p 167

¹⁵ Said, Edward. *COVERING ISLAM: HOW THE MEDIA AND THE EXPERTS DETERMINE HOW WE SEE THE REST OF THE WORLD*. London: Vintage, 1997. p 164

narrator who himself is a Muslim could not help saying that 'I am not saying was uninfluenced by the atmosphere: the 'Islamist Axe Plot', as it was being called, was at its height then, with adjectives being flexed and postures struck on all sides... I had reasons to be suspicious, cause for caution. If you have a Muslim name, you have to be wary in some contexts.'¹⁶ It is when a person is surrounded by news every time, he/she cannot afford to let it go and make no judgment. It is precisely this attribute of media that is a curse of twenty first century. For example the narrator is a secular Muslim, but it is so difficult for him listening to the news that it seems as if the idea of being a secular Muslim itself is engrossed of being sceptic of Muslim entity throughout. For Khair, whole idea of this sort of interpretation is absurd. For example, the act of Somali man made the narrator to think of Karim bhai's (narrator's flat owner and his flat mate) sudden disappearances as one of the cause of terrorist act: 'But they did not know of his (Karim bhai) sudden disappearances, his years in Cairo, his need for cash, the mystery caller.'¹⁷ In fact, the true understanding of Islamic fundamentalism (in its pure sense) is understood through Karim bhai's sense of religion. In the novel the narrator gives adequate space to the particularities of Karim's religious practices like keeping the room open if a female is there in his room, non-acceptance of homosexuality of Great Claus and Little Claus, never talking openly about his desires, discussing Islam, etc and undoubtedly, all of these practices can be sceptically approached. But Cairo incident brings both the readers and the narrator back to the reality, as if they were living the reality of fiction so far. In Cairo, Karim married a Danish woman quite older than him and because wife's continuing ill-health, she decided to part the ways; to divorce. But Karim did not give up his duty and never deserted her and kept on helping his ex-wife. This was his fundamentalism that to work as human being for humanity without hypocrisy. Evidently, his non-hypocritical attitude was considered sceptical. In this way, Khair not only mocks the interpretive attitude of experts and representatives but also brings under scrutiny the values of secular Muslim narrator.

Why it is that secular Muslim attitude of narrator was more of a cosmopolitan citizen than of having a secular understanding of Islam as such? But Khair tries to look into the concept of secularism in the chapter 'Why I Cannot be a 'Secular Muslim''¹⁸. It is often been contested that colonial English education brought about a secular outlook among the colonized and that it were the colonial expeditions only that made the cultural dialogue at international front. But Khair defies the idea saying that 'On one hand, teaching English literature was used by so-called secularists to counter greater demands for evangelical activities. On the other hand, English literature was itself seen as permeated with not only Christian values but with Christianity... As James Thomason... puts it: "We want books written in a Christian spirit than Christian books."¹⁹ So the literature and literary understanding of secularism was never pure and always had religious (Christian) aura surrounding it. On why cannot a Muslim be a 'Secular Muslim' is

¹⁶ Khair, Tabish. How to Fight Islamist Terror from the Missionary Position. p 173

¹⁷ Khair, Tabish. How to Fight Islamist Terror from the Missionary Position. p 175

¹⁸ Khair, Tabish. *Muslim Modernities* p 163

¹⁹ Khair, Tabish. *Muslim Modernities* p 165

more related to historical sedimentation of the term secular which is, more or less, Euro-centric. Then being a cosmopolitan as a post colonial gift itself is considered as a 'by-product of colonization.'²⁰ Does it not indicate that a 'secular Muslim' is an oxymoron, in a sense that secular was never secular in its true meaning and that if Muslim in post-colonial times read dominant literature in universities, isn't he/she reading text with Christian essence? It appears to be 'Christian Muslim' seeming more befitting than 'secular Muslim'. So whenever a Muslim carries a secular outlook he/she is always burdened with this sedimentation of historical problematics. This is why Khair is compelled to write that 'I, like many others, would argue that the world can only become possible for other peoples outside the legacies of colonization once such myths of European centrality are questioned and displaced. This displacement cannot be a simple overturning; it has to be a complex and difficult act of restoration and revision.'²¹

Khair's experiences bring about the contemporary problems of Muslims on how difficult it is for 'other' to keep hold of his/her own ideologies in post colonial times: 'The myth of European centrality are so powerful that they inform the very structures of our understanding of the contemporary world, defining the responses of not only secular and 'modern' citizens/thinkers but also, more perniciously perhaps, the reactionary adherents to Islam and Hindu fundamentalisms.'²²

So far these myths are not de-mystified the problematics of such communities and religion, as Islam or other communities in minorities, getting caught in certain images will keep continuing; the reality of fictionality will get strengthen day by day. Khair's reflections project that if the world has to move on like this then, at least, the people should have choice to choose their own sense of reality.

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²⁰ Khair, Tabish. *Muslim Modernities* p 174

²¹ Khair, Tabish. *Muslim Modernities* p 174

²² Khair, Tabish. *Muslim Modernities*. p 174

Use of the Animal Imagery in Adiga's The White Tiger**Dr. Zia Ahmed¹****Ms Rabia Rafique²**

Abstract: *This article attempts to explore the use of animal imagery Adiga's novel "The White Tiger" in the context of Post modernism. English literature is replete with the images of animals which have been used by the writers as symbols in order to represent nature and human life. These images are both vicious as well as benevolent which help the writer convey their point of implicitly as well as explicitly. Adiga's novel portrays images to convey the carnivorous side of human psyche which attempt to destroy every obstruction of the way to gain what is hankered after, especially as a postmodern man. These images range from tiger to black crows and buffalos and Boars to describe the devouring nature of postmodern man. These images change their shape and kind as soon as the action of the novel proceeds or the psyche of the hero changes. The images of in the novel are analysed and interpreted to deconstruct their use.*

Human beings are the rational beings, superior to the other species on this very planet. Animals in comparison to man are subservient to man and in certain ways inferior to man. The basic difference that makes human beings superior is their power to become learned, cultured and well-mannered by virtue of their faculty of being rational. They possess moral values which are necessary for a civilized and progressive society. They work constructively to develop their culture and society. On the other hand, animals do not have any set of moralities to follow; they do not give explanations for their actions to justify themselves. They kill each other randomly for food or other minor reasons; they do not obey any rules of morality and if they ever do they have their own rules and their own prices.

Considering the Darwinian view point, human beings are the evolved off-springs from apes. (Darwin 185). Today the developed living style of human beings makes it difficult to discover any social relation between them and animals, however human beings share their animal instincts with other their other companions on the planet. The animalistic personas are deep rooted in them. These instincts are expressed through their animalistic actions of killing, fighting, stealing, unethical desires, selfishness and finally their race for the capital. All these incidents happen because they want more than they have. To fulfil the desire of more and more they steal from others, thinking nothing about morality and good deeds. Just like animals, they kill each other for money to fill their hungry bellies. It takes us to the view that the human beings are the tamed animals; tamed through the religion, ethical rules, social norms, and their cultures.

However, when they catch a chance to get wild, they do not miss it and express their inert instincts which are the animal instincts.

Literature is a mirror that shows the reflection of human life. Literary work consists of figurative language that is full of images and symbols. Imagery is built up through the repeated use of the same images in a literary work. According to Earl J. Wilcox “imagery, in its basic sense, is a product of literary language. Simply defined, imagery is the impression or impressions, we receive when one or more of our senses are stimulated by language” (Wilcox 186). Usually, the authors repeat an image continuously to make the readers aware of the subject matter of their writings. Imagery obtains the readers’ attention and guides them towards the view point of the authors.

The use of animal imagery in the literature is in practice among the writers from the primeval times, as it can be witnessed in the writing of Egyptian Pharaohs that is considered as the most ancient literature found today. The writers use the recurring images of different animals to present the inert traits of their characters. They symbolically associate certain animalistic personas with the human beings to indicate the real human nature. Typically, the writers use unswervingly the animal titles for the characters, which are supposed to be alike, as seen in Shakespeare’s *The Tragedy of King Lear* (Shakespeare 53). At times, the writers inscribe the allegory in which the human beings behave like animals and both are related to each other symbolically, as in BanoQudsia’s *Raja Gidh* (Bano 34). Some authors have used the animal imagery in their work by simply mentioning different animal trickster that are doing better or worse than human beings, as witnessed in the ancient African folklores of Anansi (Haase). In few writings, authors show their characters obtaining the physical form of animals or insects by some reason, as described in Kafka’s *Metamorphosis* (Kafka 1).

Frye, a literary critic, discussed the use of animal imagery in literature with the biblical references in his renowned work *Anatomy of Criticism* (Frye 131). He wrote four essays related to four theories respectively.

In his third essay, Frye offered the theory of myths that is related to the animal imagery with the Biblical references. In this essay Frye has discussed the archetypal criticism, which means to interpret a literary work by noticing the frequently occurred myth. Frye noticed a return to myth in literary work of his contemporary writers, so he focused on the deformed myths presented in today’s literature. The folklore of *Snow White and the Seven Dwarfs* carries the example of Biblical myth by describing a poisonous apple (Ryken and Wilhoit). Frye presented the higher form of his theory here as he combined diverse aspects into an organic whole that is organized around a metaphor of chain of beings as divine, human, animal, vegetable, and mineral. At one side, he put the apocalyptic imagery that prophesying the complete destruction of the world (Ryken and Wilhoit), but it can be saved by a saviour like Christ. The fulfilment of human desire can be achieved through innocence that is shown by the animal lamb. Lamb is a

sacred and innocent animal mentioned in Bible. At the opposite side, Frye described the demonic imagery that is directly contradictory to the apocalyptic imagery. Here, the unfulfillment of human desire is described and the world is destroyed by an anti-Christ, tyranny is practised everywhere. The animal is a marauder e.g. a lion that is a beast identified in Bible. At the third side, we have the combination of the both above mentioned the apocalyptic and the demonic imageries. Frye suggested that the third state consisted of the analogical imagery; he offered two analogies here e.g. analogy of innocence and analogy of experience. In the innocence analogy we have the apocalyptic images as the saviour Christ and the figure of innocent animal lamb. While, in the analogy of experience is consisted on the demonic imagery as the destroyer anti-christ and the predator lion. Though Frye has given the biblical references for this use of animal imagery his examples are purely religious in nature, yet we can have animal imagery in the secular writings as well. Many writers have used this imagery in their literary works to create certain environment. Later discussion in this essay is related to the four seasons consisted on four genres of comedy, romance, tragedy, and irony or satire.

With the help of Frye's classification of myths and imagery we can analyze any literary work. He offered the structure of analysis for the animal imagery used in literature, as it can be apocalyptic, demonic, or the analogical.

The use of symbolic images is a common practice among the artists and authors. Through symbols they can communicate more than direct description. "Symbol is an object, animate or inanimate, which represents or stands for something else" (Cuddon). A dove, for example, symbolizes peace; the tiger, power and courage; the rose, beauty; the owl, intellect; the moon, purity and beauty, white colour, peace. A symbol contains many layers of meanings; it can refer to many things at the same instant. These layers of meanings are identified with the three basic associations a symbol possesses; which can be personal, cultural and universal. Dog, for instance, presents all the three symbolic associations: as its personal association shows it is an animal; dog is a symbol of impurity in Islamic culture but Chinese consider it as a symbol of devotion and courage, this is the cultural association; the universal association applies the symbol of dog to human beings as the traits of a dog are transferred to humans (Cirlot).

Symbolists tend to agree with Arthur Symons when he says "Without symbolism there can be no literature; indeed, not even language. What are words themselves but symbols" (Symons 1). The symbolist movement in literature started in the late nineteenth century in France, poets like Mallarme, Valery, Verlaine, Rimbaud are considered as the pioneers of this movement. Arthur Symons talks about the symbolist writers and painters in his work *The Symbolist Movement in Literature* published in 1899. This movement mainly suggests that the symbols are the essential part of human life so literature must contain the symbolic figures in it. The symbolists believe that the reality of this world should be presented with the help of words and images to imply and signify. The basic precept of symbolist movement is to preserve the

mystery of human life by creating the indirect references to the reality instead of giving the descriptions.

Aristotle also advocates the use of symbols in a literary work. In *Organon*, his essay named *Posterior Analytics* shows his views about symbolic logic. Aristotle initiated the idea of logic; he introduced the symbolic logic as its branch. He divides the symbolic logic into two categories: first is the propositional logic, concerned with the mathematical theorems and equations; second is the predicate logic, related to the formal features of logical inference. Predicate logic is associated with the formal system of First-order logic. First-order logic is a formal system used in Mathematics, linguistics and philosophy; it studies the discourse, syntax and semantics of a language. Aristotle was well aware of the inferential use of language (Hamilton 124).

In literature the examples of symbolic language are enormous, particularly W. B. Yeats and T. S. Eliot show more tendency towards the discussed subject. T. S. Eliot uses the symbol of fire in his poem *The Waste Land*, it is the symbol of purification as well as of damnation at the same time (Eliot 132). In *Hamlet* the nights are the symbol of ignorance and evil (Shakespeare 1). *King Lear* contains the storm scene as the symbol of chaotic world around us (Shakespeare 122). Killing of Albatross in *Rime of the Ancient Mariner*, written by S.T. Coleridge, is a symbol of all sin and disrespect for Nature (Coleridge 16). In Kafka's *Metamorphosis* the transformation of a human being into an insect is the symbol of deformation of human values (Kafka 1). *Moth Smoke* by Mohsin Hamid employs the symbolic patterns as the very novel starts with a prologue that was in vogue during the sixteenth century literature. Moreover, Hamid demonstrates the symbolic characters here which are identical to the ancient Muslims kings, not only the names but the nature and the fate of both are resembled as well (Hamid 1).

Aravind Adiga, in his novel *The White Tiger* has used a vast imagery of animals. Animal imagery is used in literature to present the hidden associations of human beings and the animals. Adiga has portrayed the inner souls of his characters by giving them animal titles, which can show their animalistic instincts. *The White Tiger* is the story of an Indian slave, who fulfils his desire of a rich living by slitting the throat of his master and stealing his capital. Though he knows his family will be treated ruthlessly by his masters afterwards, yet he goes for the rich living by hook or by crook. This is the major trait of his character turning him into a real white tiger.

Adiga has presented his protagonist, Balram, as a White Tiger in the novel; even the very title of the novel is suggesting this relation between the both. The White Tiger is famous for its lonely bloody hunts. It cannot run as fast as the other tigers but it is a very good swimmer and climber. It usually hunts at night, remains alone and quiet, does not make friends and likes to stay alone.

If we closely take a look on the whole life story of Balram, told by his own self; as a child, he was seen as an intelligent child, the son of an honest rickshaw-puller. However, growing up, he was exposed into a lot of corruption and immoral behavior, such as the time when his mother was being burnt and it looked as though her foot was resisting the fire. His childhood molded the person he was going to become in the future. Balram ends up doing anything to get himself into a higher caste and into the light. Balram becomes very selfish; many of his actions were ambiguous in nature. Surprisingly, it is not just Balram who has indulged himself in this immoral path to get money but almost all the characters of the novel present this very phenomenon of the current postmodern culture. At least animals cannot be blamed for not trying to overcome their animal instinct that is the reason of a human's behaving like an animal.

The images used for Balram are of weak and meek animals when he is poor. But as he is a different person from his lot and becomes a capitalist afterwards that is why the title of a white tiger is attached to his character. Throughout the novel, there are references to how Balram is very different from those back in his home environment. A white tiger symbolizes power and in East Asian cultures, such as in Vietnam, it is also a symbol of freedom and individuality (Warness). Balram is seen as different from those he grew up with. He is the one who got out of the Darkness and found his way into the Light.

As Balram says

“The journey from Darkness to the Light is not smooth...only a White Tiger can do this” (Adiga250).

He also says

“A White Tiger keeps no friends” (Adiga302).

White tiger never hunts in groups because it cannot share its prey with the others. The description of the white tigers continues throughout the narrative side by side. At the end of the novel, Balram decides to open a school for the poor children and they will be given the education to become white tigers as well to destroy the rich of the country.

Different animals carry different meanings related to their titles. These meanings are usually associated with the social norms and interpretations of a specific paradigm. Various readers from the diverse societies conceive assorted meanings from the titles of the animals e.g. an owl is a symbol of wisdom in the West but in Eastern milieu it does not carry the akin meaning indeed a converse one.

To show the selfishness and ruthlessness of his characters, Adiga has used the animal imagery very explicitly in the narrative. The actual and true nature of all the characters is

introduced through a direct or indirect reference to certain animalistic traits. Different characters are been called by the animal titles, or certain situations have been portrayed with the presence of animals to express the concealed meanings. The distinction between the social classes does exist in India. Adiga portrays this class difference explicitly in the novel by associating different animal images to different social classes. His focus indeed is on the killing aspects of the uncultivated and dangerous animals. He has associated the destructive and brutal traits of the wild animals with the high class, whereas the low class is shown as the imprudent, meek and foolish animals. The cunning natures of the rich characters express that they are more wild and destructive in nature than the poor ones. However, the novel presents the postmodern aspect of the late capitalism in the present era by conveying the message that if a poor wants to become the rich, s/he must has to adopt the malice and cruelty of the elite to get the goal.

Capital is the biggest power now and a person can do anything to get more and more powerful. The traditional morality no longer exists in this scenario. This is a kind of predator-prey relationship developed by the author among the characters. The most benevolent predator-prey relationship was between Balram and his master Mr. Ashok, as both tries to control the life of the other in a savage and beastly manner.

In Indian social distinctive classes people are divided crudely into the high and low castes. Adiga has used diverse imagery for the distinctive social classes to present the inner nature of the rich and the poor. He basically emphasizes the wild emotions of the postmodern human beings who crave for the capital. They are ready to do whatever things to snatch it from others, so that they would be capable of controlling the lives of the poor.

Adiga has used certain wild animals' titles for the characters of his novel; following is a list of such images used by him.

The Landlords

There is the description of the four landlords from Balram's local village, who are rich enough to control the lives of the poor habitants with the help of money.

“All four of the animals lived in high-walled mansions...” (Adiga25).

The animal names of these landlords are:

Buffalo

Wild bear

The stork

The raven

All the four rich landlords are savage and wild animals. The true nature of them is same as well, they all destructive and bestial.

“The Buffalo was greediest of the lot. He had eaten up the rickshaws and the roads. So, if you ran a rikshaw, or used the road, you had to pay him feed_ one-third of whatever you earned, no loss” (Adiga24).

The images used for “the Buffalo” clearly relate to the animal buffalo, which is greedy and hungry in nature; we have to “feed” it continuously.

“If you wanted to work on his (Wild Bear) lands, you had to bow down to his feet, and touch the dust under his feet...” (Adiga25).

“The Stork was a fat man with a fat moustache, thick and curved and pointy as the tips...he took a cut of every catch of fish caught by every fisherman in the river...” (Adiga24).

“(The Raven) took a cut from the goatherds who went up there to graze with their folks. If they didn’t have their money, he liked to dip his beak into their backsides, so they called him the Raven” (Adiga25).

All the traits of above mentioned landlords are resembled to the worst wild animals, which are killing in their nature.

Animal title of Mukesh

Besides this, Adiga gives the title of “Mongoose” and “Lamb” to Mukesh, who is the son of Stork.

The Socialist

The rich politician of LaxamanGharh, The Socialist, is a corrupt person, who takes bribes. Adiga has described him as a person with “Bull neck” (Adiga 65). Again, bull is a dangerous animal.

When Balram took his dying father to the hospital where the doctors were absent because the Socilaist took bribe from them and made them free from their attendance at the hospital. There is a symbolic description of a “cat who has tasted blood” and has become a great danger for the patients. This cat represents the Socialist,who has a lust for capital and power now and is harmful for the common people.

The Lizard in the School

Balram is so scared of lizards, especially in the childhood he does not go to the school because of a big poisonous lizard. As the lizard keeps him away from his studies, same as the landlords do not want him to study or to make any type of progress. So, here the “lizard” represents the rich landlords.

“Only flicking its red tongue in and out of its mouth- the lizard came closer and closer to my face” (Adiga28).

The image of bulls

When Balram finalizes his plan of killing his master Mr. Ashok, he sees a dream of a bull that is very dangerous and terrifying. This “bull” represents the rich people who continuously terrifying the poor people throughout their lives.

Balram’s animalistic instinct

Throughout the novel Balram is called by different animal titles. When he is poor his friends call him “the dog” who is a loyal animal. His grandma said

“He is as greedy as a pig” (Adiga56).

Balram himself calls him a donkey when he is working as a driver. The other drivers call him Country Mouse. All these titles show that he is a referred to the weak animals time and again. He himself says about him

“I was grinning like a donkey” (Adiga228).

The poor people

Balram calls the poor people dogs and donkeys repeatedly in the novel. He calls the other drivers donkeys many times. He also says

“The Poor live like weak animals in a forest” (Adiga169).

“They (the poor drivers) were crouching and jabbering like monkeys”(Adiga200).

“They’re (the poor prostitutes) like parrots in a cage” (Adiga251).

“One of the human spiders dropped a wet rag on the floor...” (Adiga265).

The rooster coop

Adiga frequently mentions the rooster coop while describing the situation or characteristics of the servant class in India and Balram also defends himself for murdering his master through the concept of rooster coop. The author first describes how the rooster coop looks like in the market in Old Delhi, in order to give the visualization to the readers.

However, he noticed that the chickens are not trying to escape from the poor-constructed cage. Hence, the author compares those chickens living in a miserable condition with the poor class in India.

“The very same thing is done with human beings in this country” (Adiga174).

According to his philosophy, individual action is the key to break out of the rooster coop and the servants are self-trapping. He validates his evil actions to his master by saying

“I think the Rooster Coop needs people like me to break out of it. It needs masters like Mr. Ashok – who, for all his numerous virtues, was not much of a master – to be weeded out, and exceptional servants like me to replace them” (Adiga177).

Character of Balram’s father

Balram’s father is a rickshaw puller in India, poor but an honest man. As Balram says about him

“He was a man of honour and courage” (Adiga23).

But still his father dies with trouble and has no respect in the society. Though he is honest yet no honour is given to the poor as a norm of the society. His father says

“My whole life, I have been treated like a donkey. All I want is that one son of mine at least one-should live like a man” (Adiga30).

Cockroaches in Balram’s room

There is an image of cockroaches presented by Adiga here, while working as a driver Balram’s room remains full of cockroaches and he kills these cockroaches ruthlessly. This killing signifies the change in his character. He decides to kill his rich master and wants to become so powerful like rich, as he kills the small cockroaches he wishes to control the other people’s lives as well.

Interpretation of the novel in the light of Frye's theory of myths

Frye's theory of myths consists of the archetypal criticism as discussed earlier in this paper. He has classified the myths into different categories. According to him the myths are presented in the literary works in the form of certain imageries. He presented three types of imageries, which are apocalyptic, demonic and analogical imageries. The analogical imagery further has two main classes analogy of innocence and the analogy of experience. Analogy of innocence consists of the apocalyptic imagery in which everything goes very well and the tyranny is vanished through a noble protagonist at the end. The spirituality and chastity spread in the society through good deeds. The animals represent this analogy is gentle and pet animals like lamb. According to Frye the mode of comedy also comes under the Analogy of innocence as comedy has happy ending (Frye 157). On the other hand, the analogy of experience consists of the demonic imagery in which the nobility, spirituality and morality fade away from the society. The tyranny prevails everywhere by the brutal human beings. Moral values befall useless and selfishness turns out to be the base of the society. As Frye says "Divine and spiritual beings have little functional place in low mimetic fiction" (Frye 154). The mode of low mimetic comes under this analogy of experience. The animal imagery used here is predators and dangerous animals like tigers and apes (Frye 154).

If we closely notice the categories of myth imageries, we can observe that the novel *The White Tiger* falls under the analogy of experience. The demonic imagery is used here and the mode of this novel is low mimetic. It tells us the story of a person, Balram, who wants to fulfil his desires at any rate. Spirituality and morality have no value in this scenario. The brutal acts of Balram are been justified by him in his narrative. Instead of realizing his sin and imperfection he considers himself a triumphant who is unbeaten by the false virtues and religious limits. He kills his master hitherto he feels no sorry for this vicious act. His lethal thoughts move around the profits and gains. As Frye says about the analogy of experience "To this extent it is a moral and plausible displacement of the bitter resentments that humanity feels against all obstacles to its desires (Frye 157).

The animals images used in the novels are mostly the predator animals. Balram is called the white tiger here, image of bulls, monkeys, bloody cat all are related to the analogy of experience.

Symbolic images in the novel:

The novel contains many symbolic images, especially that of animals. For instance, the symbol of white tiger is repeatedly occurred here, which tells us about the true soul of the protagonist Balram. The mere image of a tiger declares that he is a vicious character with a little kindness. The darkness of India is described in the novel; the darkness itself is the symbol of ignorance and brutality. Balram comes from the darkness of his country so indirectly the writer

ensures us that brutality is expected from him. Aristotle and Arthur Symons have advocated this sort of inference and symbols to enhance the effects of the literary writings.

Conclusion

Balram says in the novel

“Sometimes the most animal in a man may be the best thing in him” (Adiga251).

Human beings are called social animals, means they are animals indeed but social and tamed. The animalistic persona is found in their nature but to survive in a social set up they try to control this animal instinct. However, these animal traits can dug out themselves from the inner tombs of the human mannerism any time depends upon the chances and instances. As the readers, animal imagery can help us to recognize things in our behaviours. We are so much indulge in our daily routine lives that we hardly think about this tamed inner nature of ourselves. When the time comes and we get the chance to expose this wild instinct we become aliens for our own selves. Through the literary writings contained these animal images, the writers want us to recognize our inner selves. In the characters of the novel we can find out our own animal instinct. This makes us realize the true inner human being lies in the depth of our soul. We become conscious of our unconscious deeds.

There is a big gap between the rich and the poor classes of India, it is not just a socially created gap but the religion also divided the society into high and low castes. The race for the capital between the both classes continues and no one knows where it will be ended.

We will agree with Adiga when he says

"A rich man's body is like a premium cotton pillow, white and soft and blank.... The story of a poor man's life is written on his body, in a sharp pen," replete with "cuts and nicks and scars, like little whip marks in his flesh" (Adiga 22).

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**RUPUTURING THE SILENCE: TRACING THE GROWTH OF JAYA IN
DESHPANDE'S *THAT LONG SILENCE***

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ABSTRACT: *Silence anticipates the storm and Jaya's 'long silence' in Shashi Deshpande's *That Long Silence* (1989) makes the approaching storm all the more audible. Shashi Deshpande in *Creative Theory: Writers on Writing* says: "[...] and then I wrote *That Long Silence* almost entirely a woman's novel nevertheless, a book about the silencing of one-half of humanity" (210). The novel traces the growth of Jaya, an educated Indian wife as an individual. The novel opens with Jaya pondering over her life; life that has confined her to the prescribed roles of wife and mother and made great demands on her to live up to the model of *pativrata*, ideal womanhood. Jaya does everything her husband wishes. She initially has no choice but to be nice to him, however much she has a mind of her own. But when Mohan reveals his involvement in a financial malpractice and takes her to the old Daddar flat in order to hide from the enquiring authorities, Jaya begins to question the prison of the home she had been put into since her marriage. She tries to erase a woman's long silence: "To achieve anything, to become anything, you've got to be hard and ruthless" (1). Throughout her life she has helped her husband in building his identity but now she engages in searching who she really is and what is her individual identity.*

KEY WORDS: *That Long Silence, feminism, freedom*

INTRODUCTION

In India even today when a child is born, the family first enquires about the gender and if it is a girl, preparations begin. However, the preparations are not for a bright future but to make her a perfect 'woman' by internalizing in her the notion that she is a weaker sex and has no identity separate from her father or husband. The better the understanding of this 'truth', the more are the

chances to get married in a good family. Since childhood, girls are taught to be docile and submissive so that they can naturally learn to suppress their desires and Jaya is also trained for it, right from her parent's home. This makes Jaya always deny the fulfillment of her individuality. She gives up her writing, her only possession, her only way of freedom as she was her own self in them. Jaya remembers winning a prize for one of her story, story about a couple, in which the husband could never understand his wife and reached her only through her body. Mohan had got enraged by her story. He felt as if the world has known about his theft and he was not wrong as Jaya eventually says, "[...] that I was alone. [...] We had never come together, only our bodies had done that" (98) however, at that time looking at his face, Jaya felt that she had offended him. She stopped writing after that and genuinely tried to find joy in the duty of a wife and mother: "We smiled, we laughed; I, the mother, served them with 'love and care'; Mohan, the head of the family [...]" (4). But self deception is a temporary refuge, so even after many years of routine and dedication, when Mohan holds her responsible for the crisis in their life and takes her for granted; she starts wrenching herself free from the traditional code of conduct and evaluates her own truth. In playing out the role of a good "house proud woman" (14), she suppresses her self. She dresses and behaves the way her husband likes. Her father named her Jaya, "[...] Jaya for victory" (15) but she accepts the defeat without protesting when her name is changed from Jaya to Suhasini. Now Jaya is back: "[...] I had often found family life unendurable" (4). She is not the one who made the first reconciliatory move after their first fight. "I had learnt to control my anger after that, to hold it on a leash" (83), Mohan's adamant silence made Jaya lapse into a seventeen years long silence.

STUDY

For seventeen long years of her marriage, Jaya constantly betrays her emotions of anger and frustration but under the present circumstances, her repressed anger against the person responsible for the meaninglessness of her life starts erupting: "I should have thrown his own words back at him, paid him back for years of submission- the trodden worm turning" (6). Time has come to become 'unwomanly': "I realized that anger made a woman 'unwomanly'" (83), she is getting rid of the all the conditioning Mohan has given to her.

Jaya always knew that her relationship with Mohan was a delicately balanced one, "[...] so much so that we have even snipped off bits of ourselves to keep the scales on an even keel" (7). She describes her married life as "a pair of bullocks yoked together" (7). They do not share understanding but just the burden of duties. Mohan makes her feel that he has no realization of her psychological and emotional feelings. For Jaya love is more important than mere physical union. She used to believe that love comes before sex but after living with Mohan she realizes that it could be other way round. Time when rational thinking simply stops, Mohan's repetitive Question "Did I hurt you?" (95) and his wordless silence makes the consummation of their love mechanical; and yet Jaya confesses that "[...] it is more comfortable for them to move in the

same direction. To go in different direction would be painful; and what animal would voluntary choose pain” (12). Probably, this fear of pain is one of the reasons that have kept Jaya dull and drab up till now. She meditates as to why women are more committed to their family than anything else in this world and says:

I have feeling that even if little boys can forget this story, little girls never will. They will store this story in their subconscious, their unconscious or whatever, and eventually they will become that damnably, insufferably piggish sparrow looking after their homes, their babies...and to hell with the rest of the world. Stay at home, look after your babies, keep out of the rest of the world, and you're safe. The poor idiotic woman Suhasini believed in this. I know better now. I know safety is always unattainable. You're never safe. (82)

In the Indian society women are as unsafe at home as they are in the outside world. The only difference is that the fear at home is not of the assault on the body but on the mind. The commitment of 'just' looking after family needs acts as a biggest constraint for women and Jaya struggles to break away from the confinement of the domestic world. She is ready to shed the garb of the 'piggish sparrow' and then her drift of thoughts reminds her of Kusum, her mad cousin who gave birth to three daughters and no son. She was rejected by her husband. Kusum made Jaya glimpse a true image of herself, one that got blurred while 'scrubbing and cleaning the toilet'. This was the image of her free self. When Kusum was breathing Jaya considered herself to be sane. She was happy that "I was not-Kusum. Now, with Kusum dead...?" (24), Jaya wants to be her, she wants to seek her own space. Kusum's suicide is not an escape but a protest, a violent one that a woman can register against patriarchy. She defeats her victimizers by denying being a victim. She wins by transcending the reaches of patriarchy by her madness and death.

Kamat once warns Jaya: "[...] beware of this "women are the victims" theory of yours. It will drag you into a soft, squishy bog of self-pity. Take yourself seriously, woman. Don't skulk behind a false name. And work- work if you want others to take you seriously. This scribbling now and then..." (148). So, Jaya with Mohan's consent begins to write humorous pieces about middle-class housewives in a weekly column entitled "Seeta". Jaya exclaims that Seeta "had been the means through which I had shut the door, firmly, on all those other women who had invaded my beings, screaming for attention; women I had known I could not write about, because they might- it was just possible- resemble Mohan's mother, or aunt, or my mother or aunt" (149). Jaya wants to shut them because they all like her are in a choking state of subjugation. Fear stares at Jaya through their eyes and stands face to face with the fear in her own. Their pain instigates her to revolt and rebellion she knows will again hurt Mohan.

Marriage has pushed Jaya into a dark despair. Throughout her life she has felt the burden of Mohan's wanting, his clinging and she herself has waited: "Yes, ever since I got married, I had

done nothing but wait. Waiting for Mohan to come home, waiting for the children to be born, for them to start school, waiting for them to come home, waiting for the milk, the servant, the lunch-carrier man..." (30). She could not raise her voice and feel her long repressed emotions until the day there is "[...] nothing to be cleaned, nothing to be arranged or rearranged, put back in its place, tidied" (25). Jaya feels free, "[...] after years, of all those monsters that had ruled my life, gadgets that had to be kept in order, the glassware that had to sparkle, the furniture and curios that had to be kept spotless and dust-free, and those clothes, god, all those never ending piles of clothes that had to be washed and iron, so that they can be worn and washed and ignored once again" (25). She experiences a 'curious sense of freedom' and reconsiders her relationship with Mohan, Rahul, and Rati and also analyzes her life.

Jaya can now sense that Mohan has reduced her to the level of an object. She was never a partner in marriage; instead through her he flaunts his status and money. When she was misunderstood by the doctor because of her 'crumpled, soiled, home wear sari', Mohan's ego was hurt and the sense of shame did not let him realize the gravity and the urgency of the situation. Jaya had started bleeding suddenly during her second pregnancy. Does the lending of a sperm free a 'man' from all the other responsibilities of gestation period? Is it only the duty of a 'mother' to protect the child from the period of conceiving to the time of delivery and then fulfill the caring and cultural role: "How often I'd done this [...] looking in on Rahul and Rati to see that they were sleep, making sure that the doors had been bolted" (181). Like a responsible and loving mother, Jaya has always been there for her children. She still is, even though they are independent now. However, at present the time in Daddar flat has made her realize that in playing the role of an ideal mother, she has restricted her self-development: "As I burrowed through the facts, what I found was the woman who had one lived here. Mohan's wife. Rahul's and Rati's mother. Not myself" (69). The last three full stops stand for the end these roles have put on her individuality. Going through 'The Diaries of a Sane Housewife', she further says: "And yet, as I looked through them, the picture of a life spent on such trivialities scared me. Reading through the entries, I could feel her dwindling, the woman who had lived this life" (70). Nevertheless the process of understanding that no bond should snatch your individuality has started. Her mind is wandering, is peeping through curtains, spying from behind the doors, scuttling on the floor, trying to invade the net that has trapped her femininity and human desires. She had fallen into the trap of traditional Indian womanhood on the first day itself she went to Mahan's place. She "[...] discovered how sharply defined a woman's role was [...]" (83) in his house. At that time she even blamed her mother for not educating her about the duties of a wife. Anyhow she soon decided to 'pattern herself' after the women of Mohan's family:

That way lay- well, if not happiness, at least the consciousness of doing right, freedom from guilt.

And so, when something was not done well, or on time, a button missing, or a meal cooked badly, or to delayed, I had cringed in guilt. And when I had been praised for

anything, I'd been so ridiculously pleased, "I almost wag my tail, like a dog that's been petted by its master,' [...]" (84)

Her love and devotion towards Mohan makes her accept whatever he does and wants:

[...] I had cut my hair, 'up to here, like Mehra's wife' (and Gupta's wife, and Yadav's wife, and Raman's wife). And Ai had cried out and said, 'Have you gone mad? All your Lovely hair!'

'Mohan wanted me to cut it.'

'Mohan!'. (96)

Jaya has not been acting; she has always been acted upon until she is awakened to her personhood by Mohan's outburst: "He accused me of not caring about the children, of isolating myself from him and his concerns [...]" (120). She wants to cry out: "Cheating, cheating [...]" (121). At last comes the awakening and she kills Suhasini: "Suhasini was dead, yes, that was it, she was the one Mohan was mourning, she'd walked into the sea at last. No, the fact was that I'd finally done it- I'd killed her" (121). Jaya has awakened to the deeper realities of life and killing Suhasini is a kind of celebration of her womanhood. Her soul evolves and helps her to consolidate a newly awakened self, the self which is more important to her than anything else in the world. She exercises her freedom of choice and opts for personal liberty: "*I must not laugh, I must not laugh...* even in the midst of my rising hysteria, a warning bell sounded loud and clear. I had to control myself, I had to croak in this laughter. But it was too late. I could not hold it in any longer. Laughter burst out of me, spilled over, and Mohan stared at me in horror as rocked helplessly" (122). The mother, the wife has completely lost control over Jaya and allows 'the devil' to take possession. This is Imtiaz Dharker's devil, the devil of "The devil's day", "[...] hungry for his grace" (69). This devil has silently waited for years so that people can understand his perspective and feelings but now as silence is misunderstood and taken for granted, he is up with his havoc. In India women have been stereotyped as goddesses and thus their privileges of being human are confiscated. But at this moment, Jaya is even ready to be called a devil; to enjoy her freedom 'to be'.

Kamat also helps in precipitating this change in Jaya. "All this anger...' Kamat had grinned at me" (147), recalls Jaya. Kamat is the first one who holds up a mirror to Jaya's real self that has crumpled. He helps Jaya to recognize that she is not satisfied with the life she is living. She is leading it just because she is scared of a change: "[...] he had twisted his magnificent voice into a feminine falsetto, doing a much better job of mimicking than I had done, "[...] "if only I had the time. But I'm a wife and mother first, my home and Children come first to me... blah blah blah." Pah! The fact is that you're scared" (148) and Jaya confesses it: "Yes, I have been scared, scared of breaking through that veneer of a happy family..." (191). Kamat not only makes her desire change: "[...] now how often I had sighed for a catastrophe, a disaster, no, not a personal one, but anything to shake us out of our dull grooves" (4) but also helps her see what

lies inside her: “Spew out your anger in your writing, woman, spew it out. Why are you holding it in?” (147).

Mohan had left the flat after the unexpected behaviour of Jaya. She waits for him to return but this waiting is different, “I stood staring at the room flooded now with light, my hand still on the switch. What did I need light for? I switched it off [...]” (124). The room is flooded with the light of self discovery. She does not need the electrical light anymore as new confidence has already sparkled her life. She found herself “[...] engulfed by the ghost of Kusum, welcoming me to the category of unwanted wives, deserted wives, claiming me joyfully at last as a companion. I could not escape her any more: there was nowhere I could go, nowhere else she could go either. Here we were together at last- Jaya and Kusum” (125). Kusum in her madness “[...] had been able to get away from the burden of pleasing others [...]” (126). Jaya also experiences the same sense of autonomy.

“I needed to be alone now” (187), the solitude which she subjects herself to when Mohan leaves is not a sign of self abnegating withdrawal from life but of independence and strength:

And now I found myself looking at the picture of a girl, a child, wearing a dress with pockets for the first time, thrusting her hands in them, feeling heady with the excitement of finding unexpected resources within herself.

That child was me. (187)

This free and bold child is clearly visible in the symbolic act of Jaya’s running out of her home in the rain. It is the moment of feminism; Jaya breaks every physical and mental shackle to assert her ‘being’:

I couldn’t stay here, no, not a moment more. I rushed out, slamming the door behind me, clattering down the stairs, even though I could hear the whine of the lift coming up.

As I got out of the building, the rain came down in the torrent. (174)

Water is linked with purification, cleansing and baptism so is a symbol of rebirth, Jaya’s rebirth. Jaya talks about rebirth, another life after death: “[...] I feel it gives you a chance to redeem the failures of this life, doesn’t it, if you have another life?” (184). But after the bath, “Hastily I released the tap and a generous flow of warm water gushed out. I poured it over myself and came out feeling light-headed and purified” (178) she feels as if she has got the chance to ‘redeem the failures’ in this life itself. She wants to start from the beginning: “*I will begin with her, with this child*” (187).

The discovery of her own strength helps her see the injustice done to other woman also. She saves a girl from molestation:

One of them, I realized now, was openly fondling the girl's small breasts. She opened her eyes and the men laughed. She laughed too- a thin, ugly laugh that went on and on. The cigarette was roughly pulled away from her lips by the man. She tried to grab it. The man moved away. She got up. Swayed, tottered and leaned against the other man. He held her and began roughly kneading at her breasts. The girl, unaware of it, still reached out for the cigarette.

I could not control myself any longer. 'Stop,' I cried out. 'Stop, what are you doing to her?' (175)

Jaya's own growing sovereignty makes her feel proud of Manda's confidence. Manda, the grand daughter of Jeeja is not like her grandmother; she goes to school, is educated and above all knows 'how to fly'.

Jaya has also 'learnt to fly' and is not afraid anymore to speak 'Sanskrit', a language which is not permitted to woman characters in drama. But she is even aware of the fact that Mohan will be back soon with his question: "[...] 'What do you say, Jaya?'" (192).

DISCUSSION

In an interview, while talking to Lakshmi Holmstrom, Shashi Deshpande observed that "[...] feminism isn't a matter of theory [...] there are much terrible misconceptions about feminism by people here. They often think that it is about burning bras and walking out on your husband, children, or about not being married, not having children etc. [...] for me feminism is translating what is used up in endurance into something positive" (24)²³. This is what Jaya also decides. Instead of using her 'feminine power' for endurance, she now resolves to use it to come out of the game of power in order to mutually construct a peaceful world of equality with Mohan. She has understood that living in a family does not mean to be restrained by it. She is ready with her answer, ready to give her life for her family, but now 'not her soul, not herself'.

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²³ "Interview: Shashi Deshpande talks to Lakshmi Holmstrom" published in *Wasafari* edition number seventeen, titled "Spring 1993"

Waiting for Godot: Time Torments the Human Beings

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Abstract: *Samuel Barclay Beckett's Waiting for Godot is a famous postmodern masterpiece of English Literature. The main dominating notion of the play is the concept of time as a tormenting tool in postmodern society. The unsuccessful utilization of it makes life hellish and drives postmodern individuals towards self-destruction. Though it is the essential quality of human beings that they evoke hope in the most pessimistic situations in order to survive. Vladimir and Estragon are the two prime victims of it in the play. The subplot of Pozzo and Lucky also highlights the issues.*

Keywords: *time, will, torment, message, survive, waiting, optimism, pessimism.*

Analysis:

The way of God is reexamined, the common traits of life are revalued, and the conventional paths of thinking, philosophical values, morality, and ethics are justified by Beckett in *Waiting for Godot*. The title itself holds the perplexing and confusing tone of post-modernity because the term 'Godot' does not signify any fixed meaning, object, value, entity or person. What Godot is-- it could be anything, as well as, it could be nothing. It may signify God, a prophet, desired object, freedom, death, time, end of universe or anything that we willfully desire or does not desire in our earthly life. Audience can never ensure the identity of Godot, can never learn who Godot is. As a proper noun, the name "Godot" may derive from any number of French verbs, and Beckett stated it might be a derivative of *godillot*, a French slang for "boot". The title, in this interpretation, could be seen as suggesting that the characters are "waiting for the boot". The name also forms a pun on the Irish phrase "go deo" meaning "eternity." Another interpretation is that Godot is simply God. The characters wait for god, receiving messages from a middle man (The church or bible), and God never comes. Whatever it is, the idea of 'Godot' is juxtaposed with the idea of waiting, that means, we must wait for this Godot, we should sit for the coming of Godot, we must not leave the place, because Godot may come, we must obey the order that we have to wait for someone or none. Godot is someone who never comes. Lucky and Pozzo could be Godot, if they did not come. Primary confusion of Estragon and Vladimir regarding the identity of Lucky and Pozzo signifies the criterion of Godot, and the latent message is Godot is someone to be waited for, not someone who comes, who is reachable and reasonable, who is familiar to us. The conspicuous feature of Godot is that Godot is desired, Whether we like it or not, whether we want it or not, whether it comes or not, whether we expect it or not, we should

wait for it, we must want it and feel a desire for it, and we must learn to wait for this Godot.

The "Theme of Waiting" juxtaposes some successive questions in *Waiting for Godot*. What is waiting, why should we wait, what for we are waiting, when the waiting will end, who is coming to end the waiting, how the waiting will come to an end, what we will do during our waiting, why we have no power to end this waiting, who asked us to wait--all these basic questions are raised in the play, and 'waiting' appears to be a central theme of the play. Beckett told the painful saga of perpetual waiting and the saddening, disheartening edge of fancy dreaming of the end of this waiting; but his play contains an untold suggestion that "no suggestion is there". *Silence motif* is repeatedly used in the play, and it suggests the lack of expression, the lack of manifestation in the way of waiting. When we know that nothing can be said, nothing to be known, and nothing to get out of this world, silence comes painfully. The monosyllabic words of the characters, their baby-like gestures, their inconsistency and their waiting --all these events indicate towards the agonized effects of perpetual waiting.

Waiting is painful. It hurts. Time is greatest tormentor, and we can not renounce the negative facets of time. In Andrew Marvell's "To His Coy Mistress", "idea of tormentor time" is presented :

"But at my back I always hear

Time's wingèd chariot hurrying near

And yonder all before us lie

Deserts of vast eternity" (Literature for Writing, 506)

Beckett deals with this tormenting, torturous time; nothingness, and this hollowness of life is illustrated with painful tell of two tramps who have nothing to do, to say, to show or to get, but to wait for an airy Godot. Beckett says there is a ditch over there, but he does not suggest that we can stay outside the ditch, wherever we live, even if we stay over the mound, it makes no difference that we have to stay in a hollow ditch that encircles us with its airy depthless. What we can do at best is to know the painful fact of life that Godot never comes, and we are perpetually and eternally entrapped here, in this ditch, to stay, to remain and to wait for someone who never feels a need to come, though there is no essential sign or prove that someone is there or we are ordered to do so.

We can break away the circle, we can get out of the ditch, and we can cease the unbearable presence of waiting. But can we really? We are trapped. We are trapped to see our own doom, our own failure, our projected downfall. Most interestingly, waiting is signified also with a stronger theme of immobility. We can not go, we can not move. Gogo and Didi never move. They always stick to the place with the dimmed hope that Godot may come. Here a suggestion

overwhelms that we are trapped in such a way that we can never go out of this hollow ditch. Knowingly or unknowingly we have to stay and to wait for creeping death. Vladimir and Estragon want to commit suicide, but they fail. Estragon's clothing goes down when he profoundly and seriously thinks about a suicidal attempt. It is ridiculous, and noteworthy. These ridiculous aspects of life, the mockery of life, the absurdity of human life are projected along with the Estragon and Vladimir's waiting. What for we are waiting, Beckett raises this question and suggests that life is a joke, a great joke, where we have nothing to but to wait for nothing. Here, to pass the time gets the ultimate priority of life rather than other significant facets of life.

ESTRAGON *Let's go.*

VLADIMIR *We can't.*

ESTRAGON *Why not?*

VLADIMIR *We're waiting for Godot.* (Waiting for Godot, ActI, 44)

We are living in a material world having some material desire along with our material body. We can not ignore the material world or the materialized immateriality. God is something immaterial, but to us, we can only understand the existence of God in the context of material. So we say God is someone who created both--material and immaterial. If Godot is considered to be an immaterial existence, Godot will never come and can never come to this material world. Lucky and Pozzo are a part of this material world, because they are touchable and reachable; but if they do not come, they would have been considered and worshipped as Godot, an immaterial and non-existent entity. In every moment of our life, we are facing our Godots, but the waiting never ends because we can never touch the locus or the periphery of immaterial. So waiting seems ridiculous, because if Godot comes, we will fail to recognize due to our preoccupations of materiality.

Why waiting is in question? Form the very beginning of the civilization, mankind has learnt to wait for golden days of future, to create Utopia for all; but in 20th century, this waiting is in question because of the wars, catastrophic destruction and downfall of human values built upon the ideologies of “European Enlightenment”. Picasso’s Guernica truthfully has been memorialized the tragedy of human civilization. The shattered human bodies, the fanatics, the screams, death and destruction of the illustration are not only a truthful account of the destroyed Spanish city (in Spanish Civil War, between 1936-39), but also of the whole mankind. The inner cruelties of human mind, the lack of human values, hypocrisy, contradictions, and evil of inside—all these issues are projected in the picture; thus it points out towards a newer truth of life that nothing is true, nothing could be true. Man evolved from a mere hairy ape and performed his success by building a civilization full of dazzling pompousness, great technological developments, better way of life, newer ways of happiness and more; but all these efforts are now in question due to the devastating fall down of human civilization in WWI and

WWII. Beckett portrays this painful account of human hope, the shattered high expectations of human civilization in his play by putting the image of waiting. Nothing happens, because it is our inward cruelties of life that we are not able to take the changes to come, we are pervert, debased and dehumanized in such a extent that the golden days can never come. Utopian vision of human mind will never end because of our failures. We have created a civilization, but we are also the demolisher of our own homeland, Frankenstein of our own will.

Sartre, an explicitly atheistic and pessimistic philosopher, also declared that human beings require a rational basis for their lives but are unable to achieve one, and thus human life is a “futile passion.” Sartre’s existentialism is a form of humanism, and he strongly emphasized human freedom, choice, and responsibility. He eventually tried to reconcile these existentialist concepts with a Marxist analysis of society and history. In the treatise *Being and Nothingness*, French writer Jean-Paul Sartre presents his existential philosophical framework. He reasons that the essential nothingness of human existence leaves individuals to take sole responsibility for their own actions. Shunning the morality and constraints of society, individuals must embrace personal responsibility to craft a world for themselves. Along with focusing on the importance of exercising individual responsibility, Sartre stresses that the understanding of freedom of choice is the only means of authenticating human existence. Beckett also deals with these ideas when he placed the concept of ‘mistaken identity, place and time’. We are living in a world that is full of hollowness, cruelty, rudeness, repetition, monotony, mistrust, misconception, misunderstanding, misleading beliefs, misjudgment, mismatched procedures of life and maladjustment. Thus, in Beckett and Sartre, life is confusing, chaotic, cripple and full of dull connotations and contradictions. For these reasons, in Beckettian writing we can trace the charismatic manifestation of waiting, every character of the play wait for something to happen, something to come, something to be gone; but nothing happens, none comes and nothing is explored. It suggests existential feeling of human life that life is nothing but a monotonous waiting for nothing. As we can see, Vladimir and Estragon are trapped in a painful, void-like existence in which suffering is commonplace and death (comparable to escape perhaps?) an impossibility:

Estragon: Why don't we hang ourselves?

Vladimir: With what?

Estragon: You haven't got a bit of rope?

Vladimir: No.

Estragon: Then we can't. (Waiting for Godot, Act II, 123)

If you live in life, then you die in life, too. And, in the same way, the pain of living is equated with the pain of dying, as we can observe it in Keats’ “Ode to a Nightingale”:

Fade far away, dissolve, and quite forget

What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan; (Literature for Writing, 598)

The inaction, naivety, death, decay, stagnant and deceased life is portrayed in these lines; and we can certainly notice the Beckettian tone of the poem that we are left to a rude, filthy, decaying world and we can move nowhere, we can go nowhere, but we have to wait and to embrace death and its consequences. We should wait, we must wait, we must learn to wait, we have to know how to wait and we cannot but wait to live the life though it is painful. Like Beckettian life, this inadequacy never ends and is interminable pain and suffering. Yet these suffering characters go on enduring the unbearable. They keep going on for two reasons: one is time, which is forever shifting them towards something that they will never achieve; the other is because they must go on, regardless. Since Time is two dimensional, it can only push its recipient on, whether wanted or not ("time devours on) The further we go in life towards death, argues Beckett, the more we are guilty of the sinful act of living a deathly and deadened existence, artificially sweetened by relative pleasures which are not really pleasures at all. Life is habitual, and "habit is a great deadener". With regards to 'going on', it is clear in Beckett's literature that his characters have no alternative but to 'go on'. They are driven forward in a torturous existence for no other reason than that they have no alternative but to do as the author decrees 'death in life, and life in death'. We all fail in life, yet despite the fact that Beckett offers no hope of release from this everlasting torture, perhaps we can look for some kind of salvation. So Beckett gives us a scenario in which people live because they cannot die. Beckett would have easily allowed them to hang and die but he did not because he knows that the quintessential feature of human beings is optimism. Even in the gross pessimistic situation, human beings find hope that triggers them to fight and survive for the future. Therefore, Estragon and Vladimir avoids suicide and keep themselves busy in waiting for Godot no matter how tormenting that waiting is.

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Azmi Azam

Mythical structure of the plays of Girish Karnad

Anuj Kushwaha

Abstract: *It is common place among the Modern Archetypal creative writers and critics to explore ancient myths and through them to create new ideas, and to critically analyse the material in the light of these myths. In this paper I am going to explore the myths in various plays of Girish Karnad.*

Keywords: *Archetypal, Karnad, myth*

Myth is a favourite term in modern “archetypal” criticism which points to an important area of meaning, shared by religion, folklore, anthropology, sociology, and psychology. It may be defined as a story or a complex yarn or a story, expressing or implicitly symbolising certain deep aspects of human experience or a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group²⁴. For example; In the Wasteland, T.S Eliot explores the ancient myth of the Grail legend on the basis of Jessie Weston’s book ‘From Ritual to Romance’. He includes in this poem another work of anthropology containing references to vegetation myths. It has been considered “a miniature epic of spiritual death or death in life”²⁵. The symbols, images and allusions used in the poem are from mythology, religions, and languages, dialects, giving it an extraordinary range of direct and suggestive meanings. The Wasteland is a twentieth century meditation on the fertility myth of a living death and hope for rebirth, by a narrator who is both a participant and a passive witness of the activity. This participant is the dual sexed, Tiresias who moves freely from the past to the present to annihilate time and space, and to confuse character and to jumble scene with scene. Out of these activities he builds up his vivid picture of the Wasteland, waiting in the dry summer for the quester to come and ask his necessary questions like the mythical Grail bearer Knight.

W.B Yeats explores in his poetry myths from the Irish and the classical sources, the myth of Leda and the Swan being most favourite with him. It is no wonder that the Indo-English writers also follow the western writers in exploring the myths. R .K Narayana, an Indian writer best known for his works set in the fictional town of Malgudi , explores the myth of Bhasmasur in the Man Eater of Malgudi and a couple of other myths.

Exactly on the lines of these Eastern and Western writers Girish Karnad (1938 to present), a well-known 20th century Indian playwright makes use of the ancient Hindu myths in his plays; Hayavadana and Naga-Mandala. In Hayavadana (1971) the play revolves around the problem of ‘incompleteness’ he explores the ancient myth of “the Exchange of Heads”²⁶ through divine,

²⁴ Abrams, M.H; Harphman, Geoffrey. *HANDBOOK OF LITERARY TERMS*. Wadsworth, 2009. p 179.

²⁵ ELIOT, T.S. *Selected Poems*, London: Faber and Faber, 2002. p 41-54

²⁶ Karnad, Girish. *Hayavadana*. New Delhi: Oxford, 1971.

human and animal figures. Karnad has borrowed this myth from Thomas Mann 's book," The Transposed Heads"²⁷, Mann uses it to ridicule the mechanical conception of life which differentiates between body and soul. This has originally been found in the 11th century Sanskrit text 'kathasaritsagara' an ancient compilation of stories in Sanskrit. When the play starts, a statue of Lord Ganesha is brought on the stage and the Bhagavata sings the following lines "May lord Vigneshwara , the destroyer of all obstacles , who removes all hurdles from our path and crowns all efforts with success, bless our performance today"²⁸. However,11 Karnath says that "for the first time I have seen a decorative song which is interpretive and functional also, we expect completeness from a god who is incomplete in himself. When the play starts Hayavadana enters with his own problem he tells Bhagavata how this curse of being horse headed has fallen upon him.

Both the main plot and the sub plot are drawn from the rich tradition of the native folk theatre Yakashagana and other traditional form that have been used with enormous skill but mask,curtains, songs, commentator- narrator dolls, horse -man the flames, the story within story are used wonderfully. B.V Karnath, a director who collaborated with Karnad in many plays, feels that in an oral tradition everything is possible – dolls can speak, flames can walk and talk with human passion. Karnad seems to be very much influenced by Epic theatre tradition of Bertolt Brecht. The play begins in style of alienation "this city of Dharampura ruled by king Dharma Sheela"²⁹.

The plot of this mock-epic play runs through the story of contrast between two persons of different natures. Devdatta is an intellectual, whereas his friend Kapila is interested in material gains and bodily achievements as told by Bhagavata, they are "one body one soul"³⁰. Devdatta marries Padmini, whereas Padmini falls in love with Kapila. On the question of Padmini, both friends turn rivals and kill each other. In a highly great scene, Padmini transposes their heads giving Devdatta, Kapila's head and vice-versa. This action results into utter confusion and reveals man's ambiguous nature. Through this plot which is not believable, Karnad wishes to convey that idealism and materialism are amalgamated. It also reveals the materialistic nature of women like Padmini who sacrifices the social institution of marriage or society.

Focussing on the next master piece of Girish Karnad 'Naga-Mandala (1988)³¹, a surrealistic or a play with a cobra, is based on a folktale told by A.K Ramanujan. In Naga-Mandala he uses the ancient myth of 'Naga', found in Brahman, Buddhist and Islamic literatures. It is a common belief among Modern writers that whatsoever is happening in the modern times it has its connection with some myth or folklore of the past. In fact it becomes easy for the modern writers

²⁷ Mann, Thomas. *The Transposed Heads: A legend of India*. London: Vintage, 1959

²⁸ Karnad. *Hayavandana*. p 7

²⁹ KARNATH, B.V. *The Plays of Girish Karnad*, ed. Manoj K. Pandey.

³⁰ Karnath, B.V. *The Plays of Girish Karnad*. p 54

³¹ Karnad, Girish. *Naga-Mandala*. New Delhi: Oxford,1988.

to handle their content and form strictly in accordance with the myth. According to B.V Karnath, Naga-Mandala, a play with a cobra is based on the ancient folklore and fertility myth to grant it a mystically romantic colour.

The audience is transported into a world which is not believable but the audience believes and listens like the 'wedding guest'³² in the ancient mariner listens like a three year old child. The audience appears to have been under the spell of magic and enters the world of fantasy. The play opens in surrealistic setting. There is dilapidated temple, having in it a broken idol which is hard to identify. It is night and moonlight seeps through the roofs and cracks the wall. In this limbo like situation is the man, the playwright suspended between life and death. He is cursed for making his spectator asleep while watching his plays. He promises: "I swear by this absent God, if I survive this night. I shall have no relations with themes, plots and stories".³³

The play is also a study of psychological transformation of man and woman from 'innocence' to 'experience' from ignorance to knowledge from the institution of marriage to consummation of love. In the midst of the play which fails to lure up Appanna, Rani finds the taste of the second root turning blood red in colour. She is afraid to administer to her husband and throws it upon the ant hill. As a result, the cobra gets propitiated and falls in love with Rani. The play contains the stark reality of inner life of man and woman as illustrated in the Bible as also through the Hindu Parana's.

It is observable that the myth of Naga-Mandala is parallel to the representation of the myth of 'Ahlaya'. In Valmiki's Ramayana, Ahalya commits suicide knowingly but the folks believe that she is a chaste woman and as such they do not allow her to commit sin deliberately. Indra perpetrates a fraud on her husband Gautam. In Naga- Mandala, Rani is innocent it is naga in the impersonation of her husband Appanna who makes love to her.

The book of Genesis opens with the serpents theme, no plot and no story. According to Northrop Fyre "a ritual is a sacred manifestation"³⁴. Similarly the play reminds us the myth of Lord Shiva, the creator, the operator and the destroyer. The cobra that Lord Shiva wears around his neck is a phallus symbol and who symbolises the desire of sex and fertility. So long, as the desire of sex remains unexpressed the family life of Rani and Appana remains unsatisfied. Just after the consummation of husband wife relationship gets satiated Appanna forgets his concubine and remains a slave to Rani. This inner reality of marital relationship has been dramatized by Girish Karnad through the tale of Naga.

Karnad is similar to Shakespeare in his universality of man- woman relationship. His concept of human completeness is a bit like that of Shakespeare as set out in *The Tempest*, for where

³² Fifteen Poets. New Delhi: Oxford, 2010. p 257-275

³³ Karnad, Girish. *Naga-Mandala*. New Delhi: Oxford, 1988. p 2

³⁴ Fyre, Northrop. *Anatomy of Criticism: Theory of Myth*. New Jersey: Princeton, 1957

“Shakespeare makes his point of ending is the Karnad’s point of beginning”³⁵. Both the plays mentioned above deal with theme of quest for completeness; however this quest has been handed over to the next generation by their heroines. Padmini in *Hayavadana* aspires for her son to be brought up in a jungle among tribal like Kapila and later on sent to the city to the family of Devdatta. In like manner Rani requested her husband to permit her son to perform the last ritual of Naga. The playwright has suggested two endings and both the endings are meaningful. Both the plays delineate human problems in the best artistic manner; Karnad has successfully exploited myths. Social problems have been projected and institutions scrutinised but Karnad’s aim appears to be greater than that he explores the nature of human relationships through these myths.

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³⁵ KARNATH, B.V. *The Plays of Girish Karnad*, ed. Manoj K. Pandey. p 6

The Theatre of the Absurd *Vis-à-Vis the Plays of Tom Stoppard*

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Abstract: *This paper is a critique of existential terror, estrangement, and meaningless social and ethical contradictions seen everywhere in the plays of Tom Stoppard. The playwright intellectually mingles history and philosophy. The sense of humour with refined wit is the essence of Stoppard. He superbly demonstrates the confusion between fact and fiction in human life. His helpless characters are always caught in the existential dilemma and misunderstanding of things. Stoppard's recurrent subject is immanent death and preordained fate of his personas. Due to this all, the absurdity, ambiguity, and chaos of human life are experienced by readers persistently. The present study tries to explore and evaluate the same.*

Introduction: Change is the law of Nature. Time is always on wings, and so is socio-cultural milieu along with its institutions, practices, and values. This change is discerned first in the field of literature as being a representation of life. Literature has to associate itself with the shifting scenario and fleeting circumstances, otherwise it may become fake and lifeless. So far as literary drama is concerned, it is one of the oldest genres. Since Greek practitioners, it has always shown flexibility, and instructed and entertained the public with novel techniques and subjects. In the second half of the twentieth century, a new type of drama came into existence known as absurd drama. It is an amalgamation of money influences and literary approaches. These include surrealism, Dadaism, symbolism, Brechtian Epic Theatre, and above all, it has hand and glove relation with existentialism. It may be said that existential philosophy is a theory, and absurd drama is its practical.

Origin and Meaning of the Theatre of the Absurd: The first vivid and elaborate description of the absurd drama is found in Martin Esslin's Book *The Theatre of the Absurd*. Esslin basically derived the concept from Albert Camus's well-known essay *The Myth of Sisyphus*. The term absurd is applied to all the literary works which focus on common idea that human existence is necessary absurd and meaningless. It is Camus who for the first time perceived this absurdity and senselessness of life during the World War II, and expressed the same in his plays as well as in fiction. He emphasizes that this absurdity is a result of man's endeavour to discover meaning and order in life which denies to possess either. The predicament

and purposelessness of mankind arise due to incompatibility between the existence and the environment. The realization and consciousness of this universe devoid of control creates a scenario of metaphysical anguish which is the nucleus of all absurdist writers. The significant figures in this absurd cycle are Samuel Beckett, Eugene Ionesco, Arthur Adamov, Jean Genet, Harold Pinter, Tom Stoppard, Edward Albee, Fernando Arrabal, and others. The French playwright Ionesco defines the Theatre of the Absurd in a short but striking manner: "Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senselessness, absurd and uselessness (Abrams 11).

Such writers view life as absurd and meaningless because man is born unmasked and dies unsought. There is always a tug-of-war between body and reason, and time is always incomprehensible for mankind. Man strives to attain destination and completeness, but always ends in a notion that his undertakings and endeavours are not effective and efficient. There is never a correspondence between the intentions and result of his performances. Although it is hard to work with efficacy, and to understand the things with accuracy, yet it is also unthinkable to hinder ourselves from action as long as we survive. It is this lack of knowledge, ignorance, and paradoxical conditions of life which permeate the maximum fabric of absurdist writers irrespective of their styles and genres they choose for the expression.

Historical Background and Roots: So far as absurd drama in contemporary literature is concerned, it is by no means an outright original in its roots. It is an assimilation of numerous age old conventions already found in literature particularly in drama. The traditional pre-figurations which made the Theatre of the Absurd feasible are: miming and clowning found in Greek and Roman dramas; the *Commedia dell'arte* of Renaissance Italy; the pantomime of the English theatre; the elements of nightmare and dreams in literature; allegorical and symbolic drama; the conventional fools and lunatic scenes in drama of which Our Shakespeare presents myriad instances; and the ancient ritualistic drama which is a fusion of religion and dramatic art.

The new drama which reached its zenith in Beckett, Ionesco, and Genet is the fruition of all these aforementioned sown seeds. Its modern precursors are Swedish dramatist August Strindberg who created dreamy and nightmarish plays like *The Ghost Sonata* and *Dream Play*, Franz Kafka's novels *The Trails* and *Metamorphosis*. Moreover, Charles Chaplin's little man and Buster Keaton's stone-faced stoic are also direct influences on Beckett and Ionesco. Dadaism equally triggered the absurdity. Alfred Jarry's French drama *Ubu roi* performed in 1896 is termed as prototype of the modern absurd theatre. The names of surrealist like Antonio Astarud, and Roger Vitrac are also of paramount significance in this context. Vitrac's drama *Victor on Les Enfants all Pauvior* (1925), predicts Ionesco and Arrabal. Astarud is the namer of the "Theatre of the Cruelty" because such plays jolt the audience into a complete consciousness of horror of human existence. Thus, it is evident that the Post-war phenomenon--the Theatre of Absurd, when

Genet's *The Maid* (1947), Ionesco's *Bald Saprano* (1949), and Beckett's *Waiting for Godot* (1952) were performed, is the offshoot of the deep historical roots.

Characteristics and Themes: In a nutshell, the Theatre of the Absurd can be characterised by the peculiarities like these: life is necessarily insignificant, and hence miserable; reality is unbearable; hope is missing and efforts are useless; alienation and estrangement; there are no traditional plots, action, and characters; nothing meaningful happens: the conclusion is ludicrous and comic; no problem is resolved; characters are allured by death; fantasies, illusions, and dreams are all pervasive; the message is conveyed through fragmented and fleeting images; irrationality of life; language is no more a means of communication, but a barrier between characters; nihilism and negativity are omnipresent.

Author: Tom Stoppard was born on 3rd July, 1937 in Czechoslovakia. His family left for Singapore when German Nazi invaded their country, but his father was killed there when Japan attacked it (Singapore). Then the family moved to India. Stoppard later on reminded this situation in like manner: "It was women and children first, and [my father] remained behind while my mother, brother, and I were evacuated in India... My father died in Enemy hands and that's it" (Hunter 1). His mother wedded again Ken Stoppard and shifted to England all. Tom Stoppard adopted his name from his step father, otherwise he was born as Thomas Straussler. Stoppard never attended collage, and started his career as a journalist in *Daily Press*. He showed his tendency towards theatre in 1960 at the age of thirty three, and quitted journalism to be a dramatist. His debut play *A Walk on the Water*, was later on renamed as *Enter a Free Man. If You are Glad I'll be Frank, Albert's Bridge, The Real Inspector Hound, Jumpers, Travesties*, and *Arcadia* are other achievements of Stoppard, but it is *Rosencrantz and Guildenstern are Dead* (1967) which won laurels for him.

Stoppard's view of drama and his Domains: He looks upon drama as a mode of discourse about life, or what Mathew Arnold says about poetry as 'criticism of life'. Instead of dramatising issues of class conflicts, racial and cultural clashes, and penury of the people, he displays a philosophical bend of mind. He has not tied himself to a singular sect or pure genre, but writes freely motivated by his own intuition. His work is a mixture of or what Salman Rushdie calls 'chutnification' of comedy, humour, parody, pastiche, irony, wit, paradox, deflation, politics, philosophy, history, and above all critique of art. He acknowledges this unity in diversity like thing of his plays in one of the interviews: "If the mixing of the ideas in farce is a source of confusion, well, God knows why I try to do it like – presumably because I am like that" (Brassell 269).

Philosophy of Life and Style of Writing: Stoppard as playwright has emerged an innovator in his treatment of subjects and style. He revives the historical events, dissolves them into bits, and ultimately reconstructs them with a fresh form and spirit. In this way, he reshapes the sensibility of his audience, and prepares them to evaluate the things from deviated angles.

The conventional plots and protagonists have been radically transformed. Hamlet, who has become a legend, an image of adulation, is not even spared by Stoppard. While evaluating *Rosencrantz and Guildenstern are Dead*, a reader shows an acrid temper for the egotist Hamlet and his creator Shakespeare. Stoppard deconstructs the established beliefs of his readers, and urges them to think that mostly the extraordinary becomes ordinary and vice-versa. Due to this shift, any dramatic persona whether big or small may assume a pivotal position. In *Travesties*, Tzara steals away words from certain poems, and reorders them into a new structure which ends in absurdity. He sifts many philosophical concepts with an impartial approach, and shows quite distinctly right and wrong. He approaches life in an idiosyncratic way, though it may bewilder others. Regarding his subjects and style, Stoppard comments:

My plays are actually constructed out of people deflating each other. I am very hedgy sort of writer. What I think of being my distinguishing mark is absolute lack of certainty about almost anything. So I tend to write about oppositions, rather than heroes, don't I? I don't feel certain enough about anything to put up a hero to say it for me. (Hunter 40)

Stoppard insists that there is no individual identity and autonomy in human life. Ros and Guil are two persons dwell single life with one identity and the same traits. He reiterates the same stock in the dramas like *Travesties* and *The Real Inspector Hound* to demonstrate that life abounds with uniform actions and consequences. Though the characters are witty and thoughtful, yet they vacillate between rational and emotional imbalances. Stoppard enacts this psychological complexity more effectively in his masterpiece *Rosencrantz and Guildenstern are Dead*. He has experienced tragic-comic life, and so his plays are blend of serious and slanderous. He teaches his lesson in a comic rather than didactic way. Through juxtaposition, the bygone and the contemporary are encountered. Anyway his style is original and personal as it is well-said by Enoch Brater: "What he has found in his theatre is not only a special way of saying something, but something, at least that needed very much to be said"(129).

Absurd and Existential Elements: Though Dietrich Schwanitz comments that Stoppard delineation of characters and concoction of episodes distinct him from the towering absurd writers like Beckett, Genet, and Pirandello, yet there is matching semblance among them all. Almost all Stoppard's plays revolve round the absurdity and existential dilemmas. *Rosencrantz and Guildenstern are Dead* is the direct offspring of absurd masterpiece *Waiting for Godot*. *Jumpers* tends to elaborate the issue of good-bad in the human existence. Stoppard's spectacular mark is his assimilation and modification of the Theatre of the Absurd. The dramas like *Travesties* and *Every Good Boy Deserves Favour* render the same perception.

The characters are contradictory to traditional ones, and no persona has a secure and established status. Their position is fleeting, and their identity may diminish any time and in no time. The lives of Ros and Guil present an existential chaos, and man's psychological trauma.

The play recurrently suggests death. The painful exertions of these characters to find out objective and self-reliant truth end in vain. It is felt that truth is dynamic and relative as player in the play speaks:

Truth has to be taken on trust; Truth is only that which is taken to be true. It's the currency of living. There may be nothing behind it, but it doesn't make any difference as long as it is honoured. (67)

The drama reflects that life is constrained and preordained. Rose and Guil play coin tossing game, and every time Ross chooses 'head'. He wins over his companion sixty times, constantly without exception. Thus, the law of probability flouts absolutely. The heads and tails on a coin represent the hierarchical strata which split people into diverse classes. The authoritative and power users like ministers, rulers, emperors, and material proprietors are on the top, and ever more prosperous. While as slaves, manual labourers, subordinates, oppressed ones are at the bottom in adversity and in abject condition. Hamlet as the head of the society is furnished with the exaggerated tragic seen at the conclusion of the play, and the execution of Ros and Guil, a pair of tails is not even least felt for by audience or readers. They are just puppets as Ros tells his friend regarding the letter handed to them by Claudius:

Or to look at it another way—we are little men, we don't know the inns and outs of the matter, there are wheels within wheels, etcetera—it would be presumptuous of us to interfere with design of fate or even of kings.(110)

The title of the play *Rosencrantz and Guildenstern are Dead* is aptly suggestive of these characters' ultimate doom. Though they are conscious, yet at times they are perplexed:

ROZ: They had it for us, didn't they? Right from the beginning. Who'd had thought that we are so important?

GUIL: But why? Was it all for us? Who are we that so much should converge on our little deaths? (122)

Their end is chalked out by their literary creators. They are existential beings whose choices are pre-planned. There is no way round, but to tread the shown path. This is obvious in Guil's dialogue: "We've caught up. Your smallest action set off by it. Keep an eye open, ear cocked. Tread wearily, follow instructions. We'll be all right (39-40).

Stoppard creates diversions in-between the action of the play by taking the characters outside the text. He makes them chat from deviated perspective. The readers get a notion that the actors enjoy intervals. Such things happen frequently. This repetition or what Frederick Nietzsche, one of the masterminds of existentialism, calls 'eternal recurrence' is the pervasive element in the Theatre of the Absurd. Ros expresses this situation as: "...We are brought round

full circle to face again the single immutable fact—that we, Rosencrantz and Guildenstern, bearing a letter from the king to another, are taking Hamlet to England” (101).

The helplessness imposed upon the characters make them existentially vulnerable. They have no liberty and self-will to escape. They die their mental death earlier than bodily one. At the end, the floating boat, a symbol of restricted setting, leads them to their inevitable trap weaved by their master heads. The boat is a sort of jail for them, and England a grave waiting for them there. This metaphorical presentation of human life like a prison, and contracted existence is dealt with differently by different writers. Beckett's *Endgame* (1958) depicts it through the image of dustbins where characters succumb. Jean-Paul Sartre's *Huis Clos* (1944) shows it by creating a scene of narrow upper floor with no windows at all.

For the absurd dramatists, the world is a goal. Sam Shepard dramatises it in *A Lie of Mind*. He shows a couple all alone having nothing to do except to humiliate and fight each other. Stoppard also suggests that his characters are the representation of the people residing in a narrow spaced world, and command no determination of their own. Therefore, life is an illusion signifying nothing. This delusion is spoken of by Shakespeare much earlier in *As You Like It* through the voice of Jacques:

All the world is a stage.
And all the men and women, merely players;
They have their exits and their entrances,
And one man in his time plays many parts.
..... (58)

Rosencrantz and Guildenstern are Dead typically demonstrates that human life is a stage with no control over it. His 'play within play' device, and on stage and off stage position of Ros and Guil bring forth the exact correspondence between the real life and reel life. It also reminds Kierkegaardian philosophy of God's position and power. The real people like characters in the play, have no power to streamline their ways. Their means and ends are already decided by some supreme agency. All their struggle and demonstrations end in nothingness. Regarding the role of characters in dramas, player tells Ros and Guil: "...We are tragedians, you see. We follow direction--there is no choice involved. The bad end unhappily, and the good unluckily. That is what tragedy means..." (80). Player's statement contradicts to what he has said before: "...Events must play themselves to aesthetic, moral and logical conclusion" (79). Through these words, the playwright suggests that there is no moral purpose and rational end either in real life or in art. Right and wrong in people and characters are the endowments of fate and author. They have to accept it. Therefore, according to Stoppard, there is scarcely any difference between the virtual presentation of artistic world and actual reality of concrete universe. He shows individuals in the hostile environment as marionettes in the reign of destiny. Ros and Guil carrying their own

order of doom in the form of letter, is a double edged symbol of absurdity and comedy. This weird irrationality can be seen in their misunderstanding and the repetition of words:

PLAYER: Why?
GUIL: Ah (to Ros) why?
ROS: Exactly.
GUIL: exactly what?
ROS: Exactly why?
GUIL: Exactly why what?
ROS: What?
GUIL: Why?
ROS: What what exactly! (68)

Absurdist and existential writers are always preoccupied with the apprehension of death. Death is inevitable, and cannot be halted. Stoppard's pair Ros and Guil, is conscious that they die at the completion of each performance and resurrect at the outset of a new one, as Guil says "And it has happened hasn't it?" (56). Again both know that the vessel is a means of their death: "We might as well be dead. Do you think death could possibly be a boat?" (108). They represent general human plight living oxymoronic 'life in death'. Stoppard seems to suggest that death is a redeemer that rids a man of all worldly angst. The absurdity of these characters is accentuated by the role of players as SPIES. Though they wear the same robes like those of Ros and Guil, but the pair does not comprehend it. The end of SPIES is a portent of pre-arranged fate of Stoppard's two anti-heroes:

What brings Ros forward is the fact under their cloaks the two SPIES are wearing coats identical to those worn by Ros and Guil whose coats are now covered by their cloaks. Ros approaches 'his' spy undoubtedly. He doesn't quite understand why the coats are familiar. Ros stands close, touches the coat, thoughtfully. (82)

The Real Inspector Hound also adheres the conventions of the Theatre of the Absurd. The dramatic personas are not logical, but eerie type of beings. Their world is ambiguous and mysterious. Lady Muldoon is in solitude without any connectivity with others. Her husband is missing, and does not return. They are 'cut off from the world', as Mrs Drudge expresses it in her telephonic chat: "... I hope nothing is amiss for we, that's Lady Muldoon and her house guests, are here cut off from the world, including Magnus, the chair-ridden half brother of her ladyship's husband Lord Albert Muldoon who ten years ago went out for a walk on the cliffs and was never seen again—and all alone, for they had no children " (15). Magnus is totally overburdened by the existential dilemma. He is bodily wreck and crippled. The situation is such that nobody takes care of anybody in the house.

In *Jumpers*, Stoppard creates absurdly estranged couple George More and Dotty. The husband-wife indifference is reminiscent of Edward Albee's George-Martha in *Who's Afraid of Virginia Woolf*. Being a professor, George More is expected to preach and practise moral virtues. He is absorbed in preparing a seminar paper: "Man, good, bad or indifferent"? The title bears a profound ethical essence, but is ironical and bewildering so far George's personal life is concerned. He is alien in his own home. He is estranged fellow within as well as without. There is a lack of communication between wife-husband. He is absurd figure, and is not certain either about the present or the future. Apparently a strong academician, but factually he is an emaciated person. Like Albee's George-Martha who simmer in marital distance and infidelity, the philosophy professor is cuckolded in his own house by a guest. This is a result of non-communication and misunderstanding. In *Enter a Free Man*, Stoppard creates the same situation. The man also named George is badly busy in his work, and has no concern of his family. His wife Persephone feels senselessness of her life due to this chasm. Like a general trend of the Theatre of the Absurd, the scene shifts between the wife's sitting room and the husband's pub. Stoppard seems to suggest that sharing and caring one another is an identity of mankind, and without it, life becomes absurd, and man's angelic quality turns into beastly one.

Stoppard's concern of the absurdity of human existence is eloquently conveyed in *Jumpers*. George Moore tries his utmost to persuade his wife that life is unfailingly irrational, and Logical Positivism has no strong ground:

The National Gallery is a monument to irrationality! Every concert hall is a monument to irrationality!—so is a nicely kept Garden, or a lover's flower, or a home for stray dogs! You stupid woman; if irrationality were the criterion for things being allowed to exist, the world would be one gigantic field of Soya beans! ...the irrational, the emotional, the whimsical...these are the stamps of humanity which makes reason a civilizing force. In a wholly rationalistic society, the moralist will be a variety of crank, haranguing the bus queue with the demented certitude of one blessed with privileged information 'good and evil are metaphysical absolutes!'... (30-31)

The history play *Travesties* is a big achievement in Stoppard's dramatic career. The drama creates a dichotomy between the literary art and a totalitarian state or history. It revives the past with such luminaries as Vladimir Lenin, Tristan Tzara, and James Joyce. These figures are made to meet in Zurich during the World War I, though there is no solid evidence behind it in real history. Stoppard does not attempt at the authenticity of history, and presents the plot through an old man whose memory is faulty and wavering. Although these influential personages converge in Zurich, yet their destination and realities are individual. They conform Kierkegaard and Nietzschean philosophy that truth is subjective and personal. The personal truth for Lenin is to realize his dream of revolution in Russia; for Tzara to propagate the Dada; for Joyce to accomplish his mega literary masterpiece *Ulysses*; and for Stoppard's Carr to carry out his

assignment. There is a question of appearance and reality. What is thought real is fictitious, and factual is substituted by illusionary. This is the phenomenon in which almost all absurd writers are caught. Stoppard's play becomes doubly absurd because of its senile narrator. This lack of reliability and incompatibility between history and art give rise to the meaninglessness and misunderstanding.

The absurd atmosphere is also felt in *Every Good Boy Deserves Favour*. The tyrannical and senseless laws are parodied in a bizarre manner. The state officials impose absurdities as realities on the people without any consideration. The characters Alexander and Ivanovo are measured with one rod on the basis of sharing the same cell. In this way, the playwright laughs at the principle of equality prevalent there in a comic, but absurd manner.

Conclusion: Thus, the absurdity and meaninglessness of life has been given different dimensions by Tom Stoppard. As the causes of the Theatre of the Absurd are several, so the effect cannot be a single. It has behind it numerous philosophies and influences, and the writers have tried to deal with its various aspects in their own distinctive modes and styles. Stoppard mostly focuses on misunderstanding, estrangement, weakness, helplessness, non-communication, fear, overshadowing feeling of death, dichotomies, cruelty and so on. These are the different facets of the umbrella coinage the Theatre of the Absurd. Though Stoppard shows a resemblance to other absurd writers in his subject matter, yet his style and techniques are his own. In short, whatever he touches with his miraculous pen and imagination has become eternal, and it is sufficient to maintain his individual space unchallenged in the Theatre of the Absurd in particular and in the world of drama in general.

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Chandalika: An Aesthetic Exploration of Marginalised Experience

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Abstract: *Rabindranath Tagore, a major voice of awakening in the Indian Renaissance, has transformed an ancient Buddhist legend into a dance drama, Chandalika, which depicts the contemporary issue of class consciousness and the prevalent spiritual crisis in the society. The dance drama powerfully presents the intense desire of a marginalized woman who desperately wants to possess the man from the mainstream who happens to treat her as a social equal. The paper proposes to appreciate Tagore's aesthetic exploration into the psyche of a socially ostracized woman who has experienced a strange sense of fulfilment on being treated as a normal human being. An attention is drawn towards the integration of ethical values into the response pattern of the marginalized experience. However, the universal appeal of Chandalika substantiates the greatness of Tagore's artistic acumen which has raised it above a polemic of protest.*

Key Words: *Dance-drama, Aesthetic, Marginalized, Ethical, Buddhist Legend.*

Rabindranath Tagore (1861-1941) is a major voice of awakening in the Indian Renaissance. As a poet, playwright, philosopher, educationist, thinker and social reformer, Tagore crosses the constraints of time and space. Appreciating Tagore's relevance today, Kenneth R. Stunkel opines, "Tagore was and still isa major presence in world literature.....He remains a literary force". (Stunkel: 237-259) The volume, variety and nature of subject matters that Tagore has dealt with establish him as a voice that will never cease to have relevance across decades and physical boundaries. In the contemporary *dalit* discourse in the Indian English literature *Chandalika* has a special relevance because of its spiritual perspective. In fact, this dance drama has been performed and staged in many languages with multiple interpretations across the country and overseas which proves the universal appeal of the aesthetically rich literary work with a socio-cultural stance. It is in this sense that the present article proposes to consider *Chandalika*, as an aesthetic expression of the issues of caste consciousness and spiritual conflict prevalent in our society.

Tagore has transformed an ancient Buddhist legend for this dance drama in order to deal with the contemporary issue of class consciousness and the prevalent spiritual crisis in the society. In the Buddhist legend, Ananda, the famous disciple of the Buddha, approaches a well to ask for water from a chandalini, a young untouchable girl. The young chandalini serves him water from her pitcher and falls in love with him at the first sight. Her passion to possess Ananda tempts her to compel her mother to cast a magic spell on Ananda and to drag him to her house. Under the spell Ananda is dragged to the couch spread for him by the chandalini. Ananda, terrified with his

carnal desires, prays to the Buddha to save him from shame and remorse. Consequently, Buddha breaks the magic spell and frees Ananda, who walks away from the chandalini, as pure as he came. In *Chandalika*, Tagore has treated the legend in a highly imaginative way with a modernist interpretation. The Buddhist legend is about the lust of the marginalised woman for the bhikshu – Ananda and the conflicts it generated for him. The fact of social discrimination was just incidental to the legend and the climax lay in the transformation of the woman into a bhikshuni by the Buddha.

In Tagore's dance drama, Prakriti emerges as the central protagonist – a marginalised figure of Hindu society discriminated against or ostracized for her social background in a caste-segregated world view. By addressing the theme of untouchability through this dance drama Tagore made an extremely bold socio-political statement against the discrimination of untouchables in 1933 which is still relevant in the socio-politico-cultural scenario of modern India. Tagore's deep concern with the notion of untouchability, an evil curse on the Indian society, is also evident in his *Gitanjali*. His concern against social discrimination becomes even more pronounced in the novel *Gora*. In his essay "Mahatmaji and the Oppressed Humanity", Tagore has eloquently drawn attention to this evil practice inflicting a despicable blot in the social fabric of India.

A dungeon does not solely consist of brick and mortar, and setting narrow limits to man's self respect is a moral prison more cruel for victims than the physical one... inequalities between individuals and races cannot be ignored, and to accept these as absolute and utilise these to deprive man of their human rights and comradeship is a social crime that multiplies fast in its heinousness. (Tagore, 1932: 323-340)

The dialogue between Prakriti and her mother sums up the past and the present history of untouchability and the complexities of the deep scars left by such exclusion:

Mother: Be warned, Prakriti, these men's words are meant only to be heard, not to be practised. The filth into which an evil fate has cast you is a wall of mud that no spade in the world can break through. You are unclean; beware of tainting the whole outside world with your unclean presence. See that you keep to your own place, narrow as it is. To stay anywhere beyond its limits, is to trespass.

Prakriti: A religion that insults is a false religion. Everyone united to make me conform to a creed that blinds and gags. But since that day something forbids me to conform any longer. I am afraid of nothing now. (150)

In *Chandalika*, Prakriti's obsession with Ananda is not borne out of a physical lust, but the intense desire of a marginalised woman to fervently possess a man from the mainstream who treats her as an equal. For her, Ananda embodies liberation, a person who has shown a way out of the stultifying darkness of self relegation. Prakriti now desperately wants to possess the man who

has given her the taste of freedom from the chains of social degradation that bound her soul. She has a sense of strange fulfilment.

My mind is saying it over and over again – fulfilled! It was for this that I heard those wonderful words, “Give me water”. Today I know that even I can give. Everyone also had hidden the truth from me. I sit and watch for his coming today to give, to give, to give everything I have. (153-154)

The trance that Prakriti experiences when treated as an equal has been powerfully presented through intense language:

I may truly call it my new birth! ... My heart has been dancing ever since, and night and day I hear those solemn tones ... “Give me water, give me water.” (149)

As a refrain ‘water’ emerges as a symbol, a force that washes out social dogma and stigmatization in the cultural tradition of India. Thus Prakriti celebrates:

Only once did he cup his hands to take the water from mine. Such a little water, yet that water grew to a fathomless, boundless sea. In it flowed all the seven seas in one, and my caste was drowned, and my birth washed clean. (148-149)

By giving water to the thirsty monk, it is as if Prakriti has satisfied her own thirst for self-respect. Ananda has given her the power to serve others, the power to give life (water), nourishment to thirsty travellers. It is in her eyes that Prakriti has seen herself as an equal to all the other human beings. She now gains an understanding of her selfhood; an awareness of her identity as a woman, a human being and an acknowledgement of her self-worth. This realization of Prakriti’s selfhood is intermingled with the conscious negation of her socially imposed caste and class as well as an acknowledgement of herself as a woman proud of her self-worth. This realization makes her question the very concept of the ‘Brahmin’ and the ‘Chandal’:

Plenty of slaves are born of royal blood, but I am no slave; plenty of chandals are born of Brahmin families, but I am no chandal. (152)

The text of the drama poetically engages in a powerful polemic against self-abnegation and a fervent plea for social regeneration:

Mother: Did you tell him that you are a chandalini?

Prakriti: I told him, yes. He said it wasn’t true. If the black clouds of Sravana are dubbed chandal, he said, what of it? It doesn’t change their nature, or destroy the virtue of their water. Don’t humiliate yourself, he said; self-humiliation is a sin, worse than self-murder.” (197-198)

The reformative zeal of the artist gets an aesthetic expression in the analogy of caste and the 'black clouds of sravana'. The poet-philosopher questions the irrational matrix of caste-system which is still a scar in the face of humanity.

Sunder Sarukkai argues that untouchability denigrates the dalit as a 'supplement' to the society, defined in terms of incompleteness and a lack of selfhood. (Sarukkai: 39-48) Thus, expressing in terms of Sarukkai, Ananda effectively removes Prakriti's status as a 'supplement' asserting her 'complete' existence in the society. Obviously, Tagore's Prakriti never seeks Ananda out as a possession guided by lust. For her, Ananda is the only agent that testifies her equality:

You call me daring? Think of the might of his daring! How simply he spoke the words which no one had ever dared to say to me before! "Give me water". Such little words, yet as mighty as flame." (155)

This fact has been further emphasized by an effective differentiation between her desire for Ananda from the desire that the King's son displayed for her as an object of lust and her rejection of that desire. Prakriti has made a conscious decision. She clarifies her mother's doubt who is unable to understand her daughter's adamant behaviour because Prakriti had once refused the 'chance' to be a queen:

Prakriti: Yes, he had forgotten everything – forgotten that I was a human being. He had gone out hunting beasts; he saw nothing but the beast, whom he wanted to bind in chains of gold. (151)

Undeterred by mother's warning Prakriti dares to brave the world. Tagore's heroine declares:" Let everyone marvel at my daring" (151-152). Her passion for Ananda is more than a woman's physical desire. She revolts against her ostracized existence:

Prakriti: I fear nothing any longer, except to sink back again, to enter again the hour of darkness. *That* could be worse than death."

Amidst the articulation of the indomitable passion of Prakriti for the ascetic, her inner conflict is also revealed through her dialogues neatly crafted with metaphors and symbols. Prakriti's argument for the union with Ananda, "Will he not mingle his longings with mine, as the Ganges mingles with the black waters of Jumna?"(152) Tagore empowers his heroine to challenge the repressive caste-ridden world where her identity and desire are downplayed. The dramatist makes her challenge both her desire and destiny - the desire for her ideal man and the destiny of being a chandalini:

Mother: Why do you get so excited, child? You were born slave. It's the writ of Destiny, who can undo it?

Prakriti: Fie, fie, Mother, I tell you again, don't delude yourself with this self-humiliation- it is false, and a sin. Plenty of slaves are born of royal blood, but *I am no* Chandal. (152)

The crucial moment in the play where Ananda, immersed in chanting religious hymns, passes by without recognising her, she is stung by the memories of rejection and ostracization:

This is dust, this dust is your place. O wretched woman, who raised you to bloom for a moment in the light? Fallen in the end into this same dust,... He showed no pity to me, I shall show none to him....His dry meditations will scatter like withered leaves; his lamp will go out, his path will be lost in darkness ...the thunder throbs in my heart, my mind is filled with the lightening flash...make him come right to my bosom. After that, I will blot out all his suffering, emptying my whole world at his feet. (159)

Amrit Sen convincingly points out that possessing Ananda becomes a desperate validation of her new birth, her awareness of her dignity and equality (Sen: 27). The legendary Buddhist monk, Ananda, opens the blind and subjugated mind of Prakriti with a divine preaching of equality and makes her aware of her 'self'. Prakriti then becomes a symbol of revolt against this age-old malady of the Indian society. But in her obsession to possess Ananda, Prakriti makes an erroneous choice. She oversteps the religious and ethical boundaries of the established social norms and desires to copulate with the very monk to prove her awakened worldly existence. Her mother, still under the darkness of caste-discrimination, fears the worst, but eventually yields to the entreaties of her daughter. She tries to support her cause by using her sorcery skills ultimately sacrificing her own life.

There is an aesthetic exploration of the conflict between Prakriti's desire for Ananda and his attempt to cling to his religious vow. In the process, the inner lives of these three characters become a battlefield of a conflict between the ethics of morality and worldly desires. The second part of the drama further extenuates this conflict. Prakriti's mother works her magical spell upon the meditating Ananda who is content in his spiritual bliss. The magical power of Maya, Prakriti's mother, plays havoc with the pure heart of the holy man. He tries unsuccessfully to shake off this "desire for woman". The spiritual illumination which adorned his divinely beautiful face is now tarnished by the intense sexual urge. This yearning for woman by Ananda is entirely against the concept of Buddhism which forbids its bhikshus to indulge in such worldly pleasures. However, the 'magical pull' exercised by Prakriti's mother upon Ananda is so strong that the Buddha's 'ascetic practice' is at stake. The enormous power of Maya's 'magic chants' overpowers Ananda's struggles to exercise control upon his moral self. Helplessly, he trudges to Prakriti's residence to quench his newly awakened sensual desires. It appears that this moment is the victory of Prakriti's worldly desires against the rigid spiritual-moral values of the monk. But true to the spirit of a great work of art, Tagore does not make Ananda and Prakriti meet, making

the chasm to exist as it does even today. Several critics have complained against *Chandalika* as an unfinished project on the theme of caste-discrimination. In fact there is no simplistic solution to the age-old problems of caste-system in the Indian society. Instead, the play effectively sensitises the social issue endemic to our society.

The victory of the marginalized girl is short-lived. When Ananda is at the threshold of her home, she is horrified at the change in him resulting from the magic spell:

Prakriti: Where is the light and radiance, the shining purity, the heavenly glow?
How worn, how faded, has he come to my door! (165)

He appeared like an animal twisted in sexual desire and under intense suffering due to the agony of spiritual pain which she did not anticipate. The shocking, ugly face makes Prakriti realize her mistake and the sin she had committed in her blind rage. The repentant Prakriti and her mother beg forgiveness from Ananda and fall at his feet. The broken magic spell claims the mother's life and liberates the tormented soul of the monk. Ananda returns, chanting the name of the Buddha, to his usual self with untainted spirituality. At last Prakriti also gets her spiritual comfort.

The action of the play clearly suggests that Prakriti's tragedy is one of an intense lack of security that blinds her to the consequences of her action on Ananda. It was Tagore's literary genius that introduced dance drama as a potential tool for defying the regressive yet accepted norms of the society. The indigenous form of theatrical representation makes the play a far more evocative representation of and protest against untouchability. The 'dancing body' becomes a symbol of mobility, resistance and autonomy. Through her dance movements the chandalika i.e. Prakriti articulates her anguish, anger and love. Anger, against the social status imposed upon her making her feel shackled for life; and love, for a monk who respects and acknowledges her as a human being. In a battle of magical chants and spiritual power, Prakriti comes to a conclusion that love can never be forced or possessed. The intensity of music and extensive lyricism in the drama capture the subtler nuances of the crisis of identity and conflict within Prakriti. The evocation of the Buddhist hymn subtly underlines the suffering that untouchability has wrought on the victims of irrational social divisions as Buddhism holds equality of human beings as a basic tenet of faith.

Amrit Sen rightly points out that the dance drama "transformed a moment of protest into a haunting dissection of the crisis of identity and personality that a social curse can inflict upon an individual." (Sen: 99) It is the triumph of art that *Chandalika* rises above a plain rhetoric of protest and emerges as an aesthetic exploration into the psyche of the ostracized, thereby sensitising the society towards the curse of this evil. Prakriti's intense desire to possess him and thereby relive her new birth is a moment of desperation that effectively communicates the depth of despair in such a situation. S.R.Sharma writes: "Against the abomination of untouchability he, of course, wrote his moving play *Chandalika*. Since that abomination continues with us, in fact assuming formidable proportions not so infrequently, the play acquires new relevance". (Sharma:

51) No doubt, the inhumanity of caste-discrimination should be replaced with a more humane social order, but some moral and ethical restraints should also be exercised by the newly awakened human beings. In the words of K.R.Kripalani: “.....a new consciousness after ages of suppression is overpowering and one learns restraint only after suffering”. (Kripalani: 243-146). At the end of her tragic experience, Prakriti realises the necessity of ethical values in her new birth. Eventually, she corrects the mistake of overhauling the human ethics she had committed earlier and turns a better and spiritually conscious woman in the end. The suggestion is quite relevant in the society suffering from cultural and spiritual crisis in the face of the challenged traditional social order and the consequent reactionary caste-strife fuelled by selfish political ambitions. With an unparalleled genius, the artist has effectively amalgamated the theme of spiritual conflict and spiritual liberation with the theme of emancipation from the scourge of untouchability.

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The Search for Self - identity in *The Bluest Eye***Noorul Hasan.V**, M.A.(English), M.Phil., Ph.D., (Pursuing)

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Abstract: *Blacks in America suffered in all means since the beginning of the British colonization and that paved a way for African American Literature to explore the very issues of freedom and equality which were long denied to Negroes in America. Throughout American history, African Americans have been discriminated against and subject to racist attitudes. Particularly black women were exploited and became scapegoat and this experience inspired Morrison to portray the perception of black women who condemn themselves for their blackness and her fiction seemingly depicts the struggles and joys of the journey to self-awareness, blending the real and surreal to explore the magical elements of everyday life of the black community in America. Morrison's works have apparently illuminated the multifaceted experience, identity and psyche of communal black life.*

Key Words: *Self hatred, Depression, Self-awareness, Self-identity, Double Consciousness*

Toni Morrison, a versatile American writer won Nobel Prize for literature in 1993. Her works deal with the black experience and celebrate the black community. She tries to recapture the black American folk heritage by combining realism with myth and symbolism. Her novels explore the relationship between the individual and the community, revealing how public attitudes can shape private conceptions. Morrison's work features sharp observation and compassion for her characters. She is greatly admired for her precise language, often colloquial yet always lyrical. Morrison's works have apparently illuminated the multifaceted experience, identity and psyche of communal black life. They powerfully portray the social, economical and political conditions of the African Americans who have been degraded and distorted for centuries in America. She has been celebrated internationally as a writer who brought out renewed perspectives on the role of race in American society.

In recent times a number of writers, many of them women writers, have published books on the various facets of the blacks in America, bringing to focus the different stages of racial aggression that the blacks have been exposed to over the years. These writers include Alice Walker, Maya Angelou, Zorro Neale Hurston, Ntozak Shange, Mildred Taylor, Lorraine Hansberry, to name a few. As a novelist, Morrison has the unique distinction of portraying the black identity from the vantage point of the identitarian issues faced by the black community in general. She problematised the extent to which the myth of the racial supremacy of the whites over the blacks got imbibed into the minds especially of the younger generations of black people in contemporary America. The African-American quest for identity has been one of the major

points of departure in the works especially of the southern black writers. Morrison's new set of description is devoted to elevating the most important and cherished aspects of the African American and criticizing those who stand as obstacle in the progress of the blacks.

Approached from a broader perspective, African American literature can be defined as writings by people of African descent living in the United States of America. African American literature has generally focused on themes of particular interest to Blacks in the United States, such as the role of African Americans within the larger American society and what it means to be an American. African American literature constitutes a vital branch of the literature of the African Diaspora, with African American literature both being influenced by the great African diasporic heritage and in turn influencing African diasporic writings in many countries. In addition, African American literature exists within the larger realm of post-colonial literature, even though scholars draw a distinctive line between the two by stating that "African American literature differs from most post-colonial literature in that it is written by members of a minority community who reside within a nation of vast wealth and economic power."(Bell 29)

However, while these characteristics and themes exist on many levels of African American literature, they are not the exclusive definition of the genre and don't exist within all works within the genre. In addition, there is resistance to using Western literary theory to analyze African American literature. As Henry Louis Gates, one of the most important African American literary scholars, once said, "My desire has been to allow the black tradition to speak for itself about its nature and various functions, rather than to read it, or analyze it, in terms of literary theories borrowed whole from other traditions, appropriated from without."(Gates XIX)

The Americans of African descent could identify themselves neither with Africans nor with the Americans. Blacks had a culture and humanity of their own but historically devalued and marginalized by the Americans who were of European descent. Blacks could not find any kind of positive relationship with the white community as they were brought only as slaves to South America. Their physical and cultural differences also contributed to the demarcating line drawn between the two communities.

Generally black woman are the victims of perverted logic, that the black woman survives is a testimony to her unyielding 'tar' spirit that has bound the black community together, be it during slavery or after slavery. Morrison has taken the difficult task of depicting the black American female experience in a style of her own. In her essay, "Rootedness" Morrison writes:

I don't regard black literature as simply booms written about black people of simply literature that uses a certain mode of language in which you just sort of drop g's. There is something very special and identified about it and it is my struggle to find that elusive but identifiable style in the books. (341)

The message in Morrison's novels is a racial tolerance and her deepest concern is about an individual attempt to achieve identity. She sees male gender as a morally strong agent faces up to forces and impulses that he cannot control. Morrison's presentation of contemporary race is typical. She alleges that deep within the word "American" is its association with race. She also condemns the popular culture, shaped by films, theatre, advertising, the press, television and literature heavily engaged in race talk, having no purpose other than pressing African Americans to the lowest levels of racial hierarchy. When we go through the whole of literature, we are amazed to see the fiction has a remarkable place in literature. The fiction, which is also known as novel, is the most significant form of twentieth century. In her novels Morrison allows experiences to intersect with one another whether it is gender, race and self-identity, imagination and reality; or history and myth. She has taken seriously a role of writing a new narrative for the nation. One of the fascinated technique the novelist used in her novels is the way she carries the characters for expressing ideas of the prosperity, the adversity, love, hatred, failure, success, separation and, reunion. The novelist personal life is reflected through the characters she portrays. Morrison particularises the concept of the African American Literature that reveals two facts: first, that African American experiences have varied widely from the point that the Africans were forcibly brought to America; second, their African American experiences were bound by the external desire to continue their relic and thrift in America. Almost all her novels depict the inferiority complex of the blacks in America, and their alienation and humiliation that have occurred since the beginning of the British colonization. They are mostly associated with slavery and the blacks' social and economical background, particularly women are degraded as inferior human race. Beginnings with their enslavement in America, not only women but also their children were defined as slaves as well, regardless of their paternity.

In the present study, an attempt is made to closely read her first novel viz., *The Bluest Eye* to unravel the ways in which Morrison endeavours to redefine the black identity in America, as she seemed to have felt the need to liberate her community from the clutches of stereotypes and prejudices. This novel narrates the story of a victimized adolescent black girl, Pecola, obsessed with the white standards of beauty, who longs to have blue eyes, a symbol of white beauty. She puts herself behind the bar because of her ardent desire to get rid off black identity. Morrison, however, portrays the perception of black women who condemn themselves for their blackness by labelling it ugly. The novel presents the way such attributes of American concept of beauty as blue eyes, blonde hair, and white skin predominate among blacks. Du Bois says in his the double consciousness of the African American

"a black person living in a white country has to learn to think with two minds, his own and the white man's, if he has any interest in survival." (75).

The novel reveals that the concept of self-hatred comes from the dissatisfaction of appearance that can ruin one's own personality. She further addresses the conflict between the black identity and the white cultural values. *The Bluest Eye* is split into an untitled prelude and

four large units, each named after a season. The four larger units begin with "Autumn" and end in "Summer," with each unit being split into smaller sections. The first section of each season is narrated by Claudia MacTeer, a woman whose memories frame the events of the novel. At the time that the main events of the plot take place; Claudia is a nine-year-old girl. This device allows Morrison to employ a reflective adult narrator without losing the innocent perspective of a child. Claudia MacTeer lives with her parents and her sister in the humble MacTeer family house in Lorrain, Ohio in 1939.

The novel's focus, however, is on a girl named Pecola Breedlove. Pecola will be raped by her father by novel's end. The prelude frames the story so that the reader knows from the beginning that Pecola's story ends tragically. The Breedloves are poor, unhappy, and troubled. Their story seems in many ways to be deterministic, as they are often the victims of forces over which they have no control.

The title of the novel provides some interesting insights about standards of beauty. Morrison is interested in showing the illusory nature of the social construction of beauty, which is created in part by the imaginary world of advertising billboards and movie stars. The title uses the superlative of blue because at the end of the novel, when Pecola has gone mad, she is obsessed with having the bluest eyes of anyone living. But the title also has "eye" in the singular. By disembodiment of the eye Morrison subverts the idea of beauty or standards of beauty, tearing the idealized part away from the whole, creating a beauty icon that is not even human. Reinforcing this non-human aspect of the ideal eye, Pecola's new blue eyes at the novel's end are not described with colors in the human range, her eyes are blue like streaks of cobalt, or more blue than the sky itself.

At key points in the novel, important plot information is revealed through gossip. Morrison writes long stretches of beautiful and uninterrupted dialogue, with great sensitivity to oral language. Pauline Breedlove gets a chance to speak in the first person near the middle of the novel; in a section divided between third-person narrator and Pauline, she gets to address the reader directly and in dialect. Morrison's interest in carving a place for oral language in literary art is readily apparent in this novel.

Morrison, by employing multiple narrators, is trying to make sure that no single voice becomes authoritative. The gossiping women become narrators in their own right, relaying critical information and advancing the story at key points. Claudia's perspective is balanced by the third person narrator, and Pauline Breedlove narrates for parts of one of the middle sections of the novel. This method of multiplying narrative perspectives also demands more active participation on the part of the reader, who must reassemble the parts in order to see the whole.

Pecola's negativity rests initially with her family's failure to provide the socialization, identity, love, and security that are essential to healthy growth and development. The emptiness of her parents' lives and their own negative self-images are particularly hurtful. Not only does their socioeconomic status as poor blacks set them on the periphery of society, but their

perception of themselves as ugly isolates them further, offering evidence of self-hatred. Pauline describes Pecola after her birth as “Eyes all soft and wet, a cross, a puppy and a dying man, I know, she is ugly, head full of pretty hairs but lord she was ugly” (BE 100). Pauline understands it as the usual way of the black community that despises her own child calling ‘Ugly’. This self-hatred is the most destructive element in their lives; the central element they lack is self-love. Pecola experiences the most damaging form of intraracial prejudice, however even at the hands of her abusive negligent parentes. On the contrary, Claudia reacts more fiercely towards oppressive society. She refuses to accept the norms of white society and does not succumb to it. “I was physically revolted by and secretly frightened of those round moronic eyes, the pan cake face and orange worm hair” (BE 20).

I can't go to school no more.

And I thought may be you could help me

Help you how? Tell me. Don't be frightened

My eyes

What about your eyes?

I want them blue (BE 137)

Being degraded by her own folk and the white people, Pecola is fascinated by Sherly Temple, a handsome young white who has blue eyes which attract attention. Pecola is driven to the perception that if she has the same blue eyes, the world would view her from a positive dimension. So she went to seek help from Soaphead Church, a guest preacher, is proud of his academic accomplishment. “A little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes” (BE 137)

Equally significant is the physical violence done to the black child by parents who are themselves confused about their identity, as is the case with the Breedloves. In the end, when cholly rapes his daughter, it is a physical manifestation of the social, psychological, and personal violence that, together with his wife, he has put upon Pecola. Significantly, Cholly rapes Pecola in the section of the novel titled “Spring”; he above all remains incapable of providing the fertile, parental soil a child needs to grow and develop a positive sence of self. “having no idea of how to raise children, having never watched any parent raise himself, he could not even comprehend what such a relationship should be” (BE 126) . Pecola is considered as the central scapegoat. She is not only made a scapegoat by her parents but also by the narrator, Claudia, a once caring friend who shuns her in the end. Pecola's failure to define and accept her own perceptions denies her inherent freedom and responsibility but does not negate their existence. She fails to realize the responsibility ,and She remains dishonest with herself. This is the crucial point that Morrison's text reveals about Pecola.

In spite of fragility in the characters Morrison's quest to inscribe the black figure on the white page. The novel is associated with the struggles of the blacks that are incessantly trying to achieve their self-identity and individuality, without being socially marginalized as the minor community demands humanity on its own accord.

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**PRESENTING FORM AND FUNCTIONS OF ABORIGINALITY IN THE
WRITINGS OF AUSTRALIAN WRITERS MUDROOROO'S *Wild Cat Screaming*
and JACK DAVIS *No Sugar***

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Colonized Australia presents a very grim picture of Aboriginal people in general. They are in a minority in their own land and many Aboriginal tribes and languages in fact, became extinct. Land, sacred to Aboriginals, has been lost to the colonizers. It is only the Aboriginal consciousness that keeps them united in this predicament in spite of their differences in language, culture, colour, region and religion. It is also this unity that makes them fight, at times with a martial spirit, against discrimination and motivates them to assert their Aboriginal identity. In the past few decades Australia has produced a considerable amount of Aboriginal Literature reflecting Aboriginal struggle economic freedom, legal recognition and reforms for basic living conditions. Mudrooroo, Jack Davis, Alexis Wright, Kim Scott, and other Aboriginal Writers represent these issues through different literary genres of poetry, fiction and drama. In this paper I try to explain how Aboriginal form can be identified and how functions of Aboriginality can be recognized in the writings of Mudrooroo and Jack Davis writings that belong to the early phase of Aboriginal period.

Mudrooroo, in his attempt to reconstruct history and visualize the future, he comes across to us committed Aboriginal historians as well. It is not out of place to quote here his classification of Aboriginal past in order to contextualize the Aboriginal situation as the Aboriginal people may see it. This classification of Aboriginal history throws better light for understanding Aboriginal literature in better perspectives.(Mudrooroo 1997:5):

1. The Time of the Dreaming: From the Beginning to 1788; Prehistory. Before the coming of the Europeans.
2. The Time of the Invasion(s): A convenient cutoff date for this period might be 1901 and the coming into being of the federation of the Australian colonies.
3. Punitive Expeditions and Protection: The utter conquering and control of Indigenous people with the framing of restrictive legislation.
4. The Colonial Period: Paternalism, then Assimilation: A convenient cutoff date is 1967 when a referendum was conducted which made Indigenous people Australian citizens.
5. The Period of Self-determination and Self-management; The official policy from 1967 to 1988.
6. The Period of Reconciliation: Sharing cultures.

Based on this classification, Australian literature, and even all the social sciences, seems to participate at times in the attempt to prove Australia a “terra nullius”. Early Australian literature which describes Australia as a new and uninhabited land is an example of this. Even when Aboriginal presence was acknowledged, it was either exorcised or condemned. The portrayal of indigenous people ranged from omission to overstatement. For instance, the concept “terra nullius,” tells that Australia was uninhabited and unowned before Captain Cook stepped on its coast in 1770 (Horton1994). A part of white Australia considers only this two hundred year old history. Yet many loopholes, pitfalls, absences and degradations arise from or are condoned by this view. But for Aboriginal people, who had to prove in the court of law that Australia was inhabited if not owned by Aboriginal people before the advent of whites, the past is glorious Aboriginal past. This glorious past, according to Aboriginal writers, relates to a life of rich culture and heritage, stemming from close association with land, nature and liberty. Such literature as existed during this period was, of course, purely oral. Several factors played a crucial role, thereafter, in partial elimination and distortion of Aboriginal oral literature.

In *Writing From the Fringe*, Narogin upholds the tradition of “Activist literature” –“a literature of Aboriginality based on traditional forms”. Narogin’s political rationale perhaps can best be described with reference to Michel de Certeau’s conception of the tactics of the relatively powerless that enable them to make “space” in the “place” of the powerful. De Certeau touches on this in reference to Spanish colonization of the indigenous Indian cultures. Taken into the consideration of Mudrooroo’s commitment towards Aboriginal people I also tried to make clear in this paper how he interrogates the themes of ‘Identity, Representation and Belonging’ in his novel *Wild Cat Screaming* with a difference. This novel breaks away from traditional method of storytelling. It seems scrappy, fragmented and disjointed here and there, conjoining thereby the entire narrative by a method of interior monologue. This helps the author to arrive at a point of self definition in terms of the repressed existence of the aboriginal race. He says “Aboriginal writers write from experience. If you don’t have the experience you can’t write. There is a whole ideology based on the fact. White people can’t write about Aborigines, because they don’t have the experience” (Susanne Bau, 1994,p-120-121). He takes over the Foucaultian concept of Panopticon in a revised form. He reinterprets the Foucaultian agency of incarnation where Foucault presents physical as well as concrete agency of carcerality, Mudrooroo presents a virtual reality of carcerality. This is done through imagining the ‘mind’ as a distinct space which can also be incarcerated. Much part of Mudrooroo’s novels explores the area of psychology of Aboriginal youths which is his chief concern. When we concentrate on the problems of identity of a writer and show how he was incarcerated within his society from the beginning of his childhood. Every page of Mudrooroos biographical; details show us how an Aboriginal youth faces the tension between the appropriated culture and the indigenous culture every time and everywhere. This tension is also largely located in the psyche of the Aboriginal teenagers of Mudrooroo’s novels. Mudrooroo hails from the black of Western Australia, where the sun bakes the earth red and the flooding rains recede to the wildflowers bloom briefly. His father died when

he was unborn and even the identity of his mother is doubtful. Asked by his publisher Mary Durack for details of his family background to go with 'Wild Cat Screaming', he had written: "Date and place of birth, Narrogin, 21st August 1938. Lived in Beverley until nine. Orphanage until 16 years of age (neglected child). My mother, I think came from Narrogin, and is, I think, still alive in Perth. My father is a blank- a cipher ('Identity Parade', Bulletin, 27 August 1996)". Mudrooroo was born in 1938 as Colin Johnson in Narrogin in Western Australia and changed his name to Mudrooroo in 1988. He was taken from his mother at the age of 9 then brought up in a Catholic orphanage. At 17 he was jailed, and then he moved to Melbourne and worked briefly in the civil service. He is always haunted by a sense of belonging nowhere- a feeling of loss and abandonment. He spent most of his nine years of his life in a small town Beverley with his mother and other brothers and sisters, where he first feels the pangs of racism and identifies himself as a non-white or the 'other'. In 1947 he and his father from his mother who represented him as a hard working, if racially discriminated against, man and it may be gleaned from his poem "Me Daddy".

In an interview in 1990 Mudrooroo describes his childhood to Liz Thomson in the following manner: "I've always been aware of my black heritage. This awareness came from my mother: the Bibbulmun people are matrilineal so the female line is very, very important to us. It was from my mother that I got most of my culture and also most of my complexes-one of the later was not being white... if you're an Aboriginal then you're discriminated against since the time you were born. This discrimination becomes part of the psyche because the politics at the time, you lived in terrors of being taken away from your parents. This is exactly what happened to my brothers and sisters and eventually what happened to me. It's what we call the 'Stolen Generation'."

Though Mudrooroo was not a product of this 'Stolen Generation', everywhere he had to feel the traumatic experience for the double burden of culture and identity as an Aboriginal boy. Demonstrating his anti-authoritarian disposition, Mudrooroo spent twelve months in Fremantle prison for robbery and assault. In 1957, when he was discharged from jail he lived for a time in the home of late Mary Durack, who was also a poet and novelist and editor of his first novel *Wild Cat Falling*.

Mudrooroo's own experience in Welfare Institution or Missionary school tells us the story of the 'half-caste' generation. The history of maltreatment did not end only in bloodshed. After the establishment of the Australian Federation in 1901, the Govt decided to civilize the mixed Aboriginal-European heritage and they were taken away from families and sent to missionary schools. Archie Rsoach's *Took the Children Away* describes how Aboriginal youths were uprooted from their cultural heritage. From missionary school to Fremantle prison, at every step in his life, Mudrooroo experienced a traumatic life and everywhere he is under surveillance. He knows therefore only, a specific class- the 'half-caste'. In this paper I tried to explain how Foucaultian methodology is re-interrogated by Mudrooroo in his *Wild Cat Screaming*.

Australia's second native title case *Mabo v. Queensland* – High Court overruled Mr. Justice Blackburn's 1972 ruling and held that Courts now recognize Aboriginal rights and entitlement to land in common land. First Aboriginal writer Mudrooroo's *Wild Cat Screaming* emerged. Though these two incidents may be incidental but a writer who is in the first line soldier cum activist land rights for Aborigines also writes for their mental incarceration.

This novel reaches back to the beginning. Here the character calls himself 'Wildcat' and prison has become "the land of living dead"- a place where "the dead walk". At the age of 19, Wildcat is "now an old lag, moved up into the world, became an adult and made it to main yard (prison).

In this novel, Mudrooroo captures a version of Aboriginal identity and belonging inextricably tied to the high incidence of incarceration of young Aboriginals in Australia's Welfare and penal system. He deals with effects of institutionalization of black Australian youth. It is an issue that lends coherence to the text. Mudrooroo can feel their pain and agony. During an interview in 1975 with Bruce Bennet and Laurie Lockwood, Mudrooroo acknowledges the autobiographical dimensions in his novels and points out that the story "is largely drawn from his own experience".

The novel divides into four main parts which have also some subtitled chapters. In the first part 'Back Again', the first chapter entitled 'Wounded in Action' gives a continuation of Mudrooroo's first novel of Wild Cat trilogy, *Wild Cat Falling*. 'Back Again' is not going back to his home but to the jail which was also called by the writer 'My New Home'. Here the Aboriginal young man recollects his past and says: You know, in past time, they take me away from my mum and put me in Cluny. I cry for three whole days and get over it, eventually. You know, there is the first time; they slam me in the slammer" (10). In the second part of the novel entitled 'The Panopticon', where the first chapter, titled 'The Panopticon Prison Reform Society' unfolds the inner truth regarding reformation works. It needs funds to reform the prison system and the prison society. For this the committee ruled by whites has decided to devise some rules, plans as well as disciplines. The third part of the novel tells us the story of Detective Watson Holmes Jackamara and shows how he enters into the prison through a trial. Though he was a part of the 'Institution', he is used by the 'Institution'. In the last part of the novel, entitled 'Continuance' wild act is free from jail and in a form of dream sequence he wants to fly because whites can not incarcerate his mind. Mudrooroo brilliantly explores the dreams of Aboriginal youths; "They can lock up my body; they have thrown away the key, but if I let it, my spirit can roam free..."(142). Wild Cat not only frees himself, he wants to teach this technique to the Nyoongah people. Perhaps the last sentences of the novel reflect Mudrooroo's own voice: "I won't be all alone, and, and... I'll do it. Man, I can fly, and perhaps, perhaps I can teach others to fly. I look across at old Wally and..... I smile. We'll win through, all of us"(142).

Jack DAVIS (1917- March, 17, 2000), was also an indigenous rights campaigner. Born in Western Australia, in the small town of Yarloop he lived in Fremantle towards the end of his life.

He was of the Aboriginal Nyungar people and much of his work dealt with Australian Aboriginal experience. He has been referred to as the 20th Century's Aboriginal poet Laureate, and many of his plays are on Australian school syllabuses. The Western Australian Nyungar poet and dramatist Jack Davis was the first to powerfully portray the fate of the Aboriginal Hybrid "Other" and also in his series of plays *Kullark (home)*, *The Dreamers*, *No Sugar*, *Barungin (Smell the Wind)* and *Our Town*. In these plays Davis express a highly sophisticated vision of dramatic form, focusing on various aspects of the highly and the contemporary predicament of the Black "Other" in Australia. According to Marc Maufort, it is a kind of reinvented realism fusing Western and Aboriginal aesthetic features to hybrid blend. In the *Dreamers(1982)* ' the apparently naturalistic surface of the work is constantly counterpointed by unsettling echoes of the forgotten Aboriginal culture, which erupt into the play as uncanny reminiscences of the Dreamtime. The implication is that the spirit of Aboriginal culture must be recaptured if the Nature community is to survive in today's world. It is known fact, that throughout Australian history a racist attitude towards Aboriginal has been a significant issue. Since the instant the early settlers arrived on Australian shores, the Aboriginals have been taken in and dominated to bring them in line with European society. Jack Davis stage play, *No Sugar* has been put forward by him. In *No Sugar* the story of an Aboriginal family fights for survival during the years of the Great Depression. In communicating the racist and unfriendly attitudes of the leading white ideology towards, discrimination and adjustment, Davis presents characters who are continuously under fire and in opposition to the pressing dominant white society. Admittedly Davis utilizes his characters to confront the audience and take them out of their comfort zone, showing them the reality of Aboriginal treatment.

Hence, the need to address the Great depression discrimination and racism were both major issues relating to Aboriginals. Jimmy Munday, one of the more outspoken characters in *NO Sugar* represents as an activist and Aboriginal voice constantly rebel against the prejudiced attitude towards Aboriginals. When the officials plan to relocate the Government Well Aboriginals, it reveals the racism in white authority as the town wants to be devoid of all things Aboriginal, for the sole purpose of a politician winning election. Realizing he is relatively powerless against the oppressing white authority with hatred, voicing the discrimination he feels: "You reckon backfellas are bloody mugs. Whole town knows why we're goin. 'Cuzz Wetjalas in this town don't want us 'ere, don't want our kids at the school, with their kids, and old Jimmy Mitchell's tight' coz they reckon Bert 'Awake's gonna give him a hidin' in the election".

This illustrates the hatred towards Aboriginals throughout white society, through Jimmy actively resists major white major ideas from his position. The white man's space and the Aborigine's space are constantly contesting to create an ideological balance, which gain is fractured by the intrusion of Aboriginal culture and practices through which Dreamtime is evoked. Ironically only in Dreamtime is the Whiteman marginalized and loses out to the power of an exclusive culture.

Forced Adjustment was seen as a major historical practice to attempt to destroy the Aboriginal culture. In *No Sugar*, the Aboriginals are able to challenge dominant white beliefs but ultimately they do not succeed. In *No Sugar*, the Aborigines repeatedly break out of the mission compound and refuse to represent other apartheid enclosures created by representatives of white authority. The Blacks penetrate the structures set up to confine them to the margins, clearly obviating the European ideology that attempts to classify them as a part of the landscape, more objects of the census, administered by Superintendent Neville through the Department of Fisheries, Forestry, Wildlife and Aborigines.

The removal of Aborigines from traditional homelands and their “quarantine” in hospitals and missions is shown in his plays as well in the fictional writings of other writers like Kim Scott, Heiss, and Alexis Wright who fights in a form of territorial invasion that disposes indigenous of their land. Australia a land of vast open spaces a land whose original inhabitants could smell the wind’. The Nyungars were never an agricultural community but were originally hunters and fishermen. They knew the intimately, its flora and fauna, its barren spots and the fertile. The warmth they inherited from the land infused their close-bonded community life especially when it came to resisting the white intruder. Although friendly at first and won over by gifts and wine, killings inflamed them to retaliation supported by gift resistance leader like Yagan and other legendary heroes. *No Sugar* and *Kullark* detail the effects of their dislocation quite graphically and also examine its potential to affect a loss of Aboriginal identity. The mission masquerade as places constructed for the welfare of the colonizers changes, but Davis demonstrates that they function primarily as part of an overall strategy designed to undermine tribal and family solidarity, to appropriate land for the white settlers and to achieve the effective destruction of the Aboriginal race. In *No Sugar* we find them hounded from place to place, into cramped artificial spaces created by the white settlers, the wetjals. Orders come suddenly and they have to leave Northan overnight, hoarded into trains or walking with their dogs. This traversing of terrain is not new to them but the circumstances are different. Although they are traversing the country they know so intimately, they are no longer free. Their space is encroached upon by the Wetjala, their hunting grounds taken away and they are forced into the so called order and discipline of the white man. A new space which they find it difficult to understand as for instance Kimmy does not know why he should be made to wait indefinitely outside Neville’s office and Grand does not understand why the ration of sugar should be suddenly withdrawn. The ration is the white man’s condescending gift to the black other and the other items given in measure symbolizes restricted space as opposed to the vistas traversed as they hunted freely, be it rabbit or kangaroo.

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