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Drama in Indian Writing in English Tradition and Modernity

Dr. (Mrs.) N. Velmani
velmanichandrasekhar@gmail.com

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Dr. (Mrs.) N. Velmani

Drama in Indian Writing in English - Tradition and Modernity

Foreword

Drama in Indian Writing in English - Tradition and Modernity by Dr. Velmani is an excellent and insightful analysis of the trends in modern Indian drama. Indian drama is an ancient art and has its roots in folk drama performed and enjoyed in all Indian languages and dialects. Classical and Traditional Indian Drama is truly an epic theatre with dialogues, songs, dance and music interspersed throughout the play. Characters came from a variety of classes of people and the story content was also of various kinds: mythological, social, ethical, absorbing human stories and all-embracing rituals and traditions, etc. Likewise, Indian drama entertained all sections of the society.

Plays in Indian Writing in English have adopted the influential trends and innovations of the European and British epic theatre adumbrated in the plays of Brecht and others. Plays in Indian Writing in English reveal a meaningful and enjoyable merger of the themes, strategies and stories of traditional Indian Drama with the modern trends in the plays of Brecht. A blend of tradition and modernity has enriched the literary content and mode of presentation. The audience relishes the innovation and gains insights into the present social values, themes and issues even as the external form and the story narrated may be in traditional clothing! Signs and symbols abound in such plays and the dialogues are crisp and reveal the inner thoughts and life of the characters vis-à-vis the society in which they live.

Dr. Velmani presents the analysis of plays of some of the leading playwrights whose plays have been translated/recreated in Indian Writing English – Girish Karnard, Mahesh Dattani, et al. The analysis presented in every chapter of this significant book brings out the trends noticed in the Epic Theatre of Indian Writing in English. In addition, Dr. Velmani also gives us excellent insights into Brecht's theory and practice as well as an excellent analysis of a British playwright, Howard Brenton. There is comparison and contrast between the British/European Epic Theatre and Modern Indian Epic Theatre.

Students and scholars who focus on Modern Indian Drama will learn a lot from the analysis presented by Dr. Velmani. Students of Indian Writing in English, in particular, will be encouraged to create innovations and to experiment with various forms of Drama, making a blend of tradition and modernity without losing the central focus of any serious Drama – Entertainment as well as Instruction.

Congratulations to Dr. Velmani. I look forward to reading more such works from her and her students.

Dr. G. Baskaran
Faculty of English & Foreign Languages
Gandhigram Rural Institute-Deemed University
Gandhigram – 624 302
Tamilnadu
India
rgbaskaran@gmail.com

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Dr. (Mrs.) N. Velmani

Drama in Indian Writing in English - Tradition and Modernity

Preface

This book *Drama in Indian Writing in English - Tradition and Modernity* is part of my ongoing reading and research focusing on the plays presented through Indian Writing in English.

Theatre has proved to be a creative and effective instrument of protest and social change all over the world. In India too, drama has been effectively used during the Freedom Struggle to reach out to the masses with the message of *satyagraha* – non-violent struggle for freedom from the British yoke and also for social and economic changes.

After independence, drama focuses on many issues that confront us as a nation. Among these, search for identity in a modern world occupies an important place in Indian Writing in English. Plays communicated through the medium of Indian Writing in English, thus, find Indian tradition as a strong foundation to launch and spread modernity and modern values. In this pursuit, the native form of Indian Epic Theatre finds a very valuable companion in the modern Epic Theatre of the Western nations, especially in the plays of Brecht and others.

In this book, I attempt to present a study of the engagement between tradition and modernity in terms of form, function and meaning of the modern plays of Indian Epic Theatre vis-à-vis the works of the Western Epic Theatre, especially focusing on the impact of Brecht's Epic Theatre on the works of leading Indian playwrights, namely, Girish Karnad, Mahesh Dattani, Badal Sarcar and others.

The Brechtian Epic form has several parallels in native Indian theatrical modes. The modern Indian Epic form is 'Western' but the content is 'Indian,' critiquing the social and cultural values of the society. Tradition and Modernity find cohesion and together such innovations attract large audience and receive wide acclaim both in India and abroad. Future is, indeed, bright for the Indian Epic Theatre.

Dr. (Mrs.) N. Velmani, M.A., M.Phil., Ph.D.
Associate Professor of English
V.V. Vanniaperumal College for Women
Virudhunagar 626001
Tamilnadu
India
velmanichandrasedkar@gmail.com

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INDIAN THEATRICAL TRADITION



Courtesy: www.demotix.com

Drama in Indian Languages

Drama in Indian languages has a very long history. Tamil literature was seen as constituting three major parts or divisions: Prose and Poetry, Music and Drama. *Tolkappiyam*, written in pre-Christian era, provides guidelines for writing and acting out plays. Character delineation was presented along with the setting of the seasons and the land closely associated with the social conventions of the day.

Natya Sastra in Sanskrit is perhaps the most elaborate treatise on ancient plays in the world. As Thirumalai (2001) points out, “this work is of great significance for Indian poetics, drama, and fine arts. Generations of Indians have been influenced by the thoughts adumbrated in this treatise. Even our movies follow the same aesthetics suggested as appropriate to the Indian nation in this excellent treatise! Certain stereotype notions that an average Indian now has about his and other ethnolinguistic communities are found discussed and used in this interesting work on drama. The work is a mine of sociolinguistic information of the past and the present”

(<http://www.languageinindia.com/oct2001/natyasastra1.html>)

Folk Theatre in All Communities

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In every Indian language community we have folk-theatre practiced, which transmits, often through mythology, social values. If fiction is called ‘dramatic poem’, the true theatre is the ‘Theatre of the Mind’ and the stage is an aid to mental performance. While the Greek drama had its genesis in the ritual workshop of Dionysus, Indian drama is kept alive in Therukkuuthu, Yakshagana, Bhajans, Krishnattam, Jatra, Tirugata, Harikatha, Koodiyattam, and recitations from our epics which are all an eloquent testimony to the undying culture of the Indian masses.

Impact of British Contact

Following the British legacy, theatre as a modern form of storytelling and entertainment was well established in major cities like Calcutta (East), Madras (South), Bombay (West), Varanasi (North) and this paved the way for modern Indian drama. During the second half of the 19th century theatre companies from England visited India to entertain the white Sahibs and they made an impression on the brown elite here. The Parsi community saw the potential of this profitable industry and thus they created local troupes producing plays similar to the visiting English companies. Meanwhile Yakshagana performances with folk elements like the clown, the sutradhar, the songs and dances were taking form in Maharashtra and it later developed into the famous ‘Sangeet Natak’. In the South, many “drama companies” flourished in the major South Indian languages. These newly born companies must have influenced each other in turn, and they all had one basic trait Sangeet Natak adopted from classical works already referred to. They also absorbed the Parsi scenery and the Parsi theatre making use of the songs of Sangeet Natak.

Changes in Indian Theatre

In his Introduction to Three Plays: *The Plays of Girish Karnad*, Girish Karnad reports his childhood experience which have been shared by masses all over in India:

In my childhood in a small town in Karnataka, I was exposed to irreconcilably different worlds. Father took the entire family to see plays staged by troops of professional actors called Natak companies which toured the countryside throughout the year. The plays were staged in semi-permanent structures on proscenium stages, with wings

and drop curtains and were illuminated by petromax lamps. I found the stage, a platform with a black curtain, erected in the open air and lit by torches. (21)

The Indian theatre changed its mode in some respects in due course. One was the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which expected no direct participation by the audience in it. The other was the idea of pure entertainment in terms of immediate financial returns and the run of the play.

Until the nineteenth century, the audience had never been expected to pay to see a show. The success of a performance depended on how the actors improvised with the given narrative material, and they had no rehearsal for particular kinds of roles. With the new theatre and the company's investment policy, the audience's payment for the show, the Muslim writers were employed by the Parsi theatre and they wrote largely for the Hindu audience. Despite its enormous success over nearly seventy years, the Parsi theatre produced no drama of any consequence. Anyhow, the Parsi theatre had absorbed several features of traditional or folk performing arts such as music, dance, mime and comic interludes. When law, education, healthcare, communication and all such systems came to be based upon western models, Indian drama had finally embarked on a well-defined modern role.

Popular Theatre

As already pointed out, the Indian Folk theatre, distinct from the elite theatre, has been popular in India; performances such as Therukkuthu plays in Tamil, 'Dasarata', 'Parijatha' and 'Yakshagana' of Karnataka, 'Lokanatya', or 'Thamasha' of Maharashtra, 'Jathra' of Bengal, different forms of 'Chhau' of the eastern belt of India. The folk plays are structured loosely in the sense that their plots are episodic – each episode not necessarily following or leading to the earlier or later episode. The frame of the folk plays consists of two or three members of the chorus and their leader, drawn from everyday life and the inset play, depending on the occasion, depicts the exploits of mythological and legendary heroes. Consequently, folk plays always create two worlds, the world of dramatic illusion and the inner play. The Folk

Theatre is a 'total theatre' in the sense that, in it, the components of music and dance signify community – oriented rather than an individual – oriented consciousness.

Raymond Williams, in his *Politics of Modernism*, argues in a different context, “exaggerated make – up to emphasise theatricality, break down of barriers between audience and actors, open – air performance – all can be viewed as symbolic gestures of protest, of rejection of authority”(78).

Forms and Themes of Folk Theatre in India



Courtesy: www.zeably.com

There are many forms of folk theatre in India. Each region had developed its folk theatre and tradition in their vernacular languages, the major language theatres are those of Bengali, Hindi, Marathi, Kannada and Malayalam. In the theatre experimentation movement in Kerala, there is the Brechtian theatre of G. Sankara Pillai, and the Theatre of Transformation of Kavalam Narayana Panicker using folk forms such as Teyyam, Mutiyethu classical forms such as Kutiyattam and Kathakali. These dramas have a deep ritualistic base with religious significance and have a strong hold over people's minds. Apart from using Brechtian or Sanskrit drama techniques, they have integrated the ethos of local folk elements and breathed in new life to the old form of theatre. They turned to their roots in traditional, classical, ritual and folk performance for the creation of modern Indian Theatre.

Free Narrative Styles

During the 70's, the exploration in Kannada theatre has been in the direction of folklore especially Yakshagana and the free narrative form of 'Bayalata', a stylized form of folk theatre complete with songs, dances, stylized gestures, stock characters and some vestiges of fertility cult like the worship of Ganesha. They are centred

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around the myths/legends and explore the problems of the contemporary world in terms of world views that inform the myths themselves. The modes of perception are relevant today because they are primal.



Courtesy: www.shutterpoint.com

Both in Bayalata and Yakshagana Bhagavatas (narrator – singers) are external to the action of the play in that they initiate and introduce occasionally, interrupt the play, and most often, they are found singing for the characters. The transformation of narrator – singers themselves is an innovative aspect. Another element is the use of masks – full mask for Ganesha, half mask for the monks. The play introduces a series of the miracles which are not literally true but they are beautiful metaphors and therefore not altogether false. The use of openly non – realistic forms which make no pretence of theatrical illusion enable the director to present on stage that inter-space between fact and fiction.

Classical and Folk Relationship

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The growth of modern Punjabi drama owes little to the classical Indian drama or folk forms. The essential temper of Punjabi drama was from the beginning, realistic rather than romantic, because the playwrights dealt with contemporary social problems. They responded to the reformist movements launched by various socio – religious organizations. As Sanskrit drama was too commercial to deal with the burning social questions, western realistic drama provided models for treating social problems. Hence Punjabi playwrights came to be exposed to major trends in modern western drama. They looked towards Ibsen and Shaw for a critical treatment of social questions, towards Chekhov and Galsworthy for a naturalistic portrayal of life, towards Gorky and Odets for a socialistic representation of social conflicts, towards Lorca and Eliot for a symbolic and poetic expression of the inner world, towards **Stindber** and O’Neill for a psychological insight into characters, and towards Brecht and Beckett for a theatrical presentation of complex modern reality. The dominant concern of Punjabi playwrights has always been real life – the life of man confronted with socio-economic, socio-cultural, socio-political and psychological problems. The influence of modern western dramatic movements – realism, naturalism, symbolism, expressionism, theatre of the absurd, theatre of cruelty, the epic theatre – is visible in a number of plays in Punjabi. The modern Punjabi playwrights like Ishwar Chander Nanda Harcharan Singh, Sant Singh Sekhon, Balwant Gargim, Ajmer Singh Aulakh, C.D.Sidhu, Gurcharan Singh Sethim absorbed all the major trends of modern western drama. They try to present their perceptions of reality through expressionistic techniques, elaborate stage effects, symbolic action and psychological realism.

Artistic and Ritualistic Elements in Regional Theatre

The artistic and ritualistic elements in Malayalam Theatre can be traced back to three sources – to the Sanskrit Theatre, to the Sangeetha Nataka of Tamil Tradition and to the western influence. In setting the sequence of the play, in rendering the dramatic gestures, dialogue, make-up, costume, ritualistic ceremonies, the influence of the ancient ritual arts like that of ‘Koothu’, ‘Koodiyattom’ and ‘Kathakali’ are clearly perceivable. In the later development of the Malayalam theatre, there is a total invasion of the new western ideas in tradition of the theatre of cruelty.

C.N. Sreekantan Nair and G.Sankara Pillai wrote their plays based on the ritual arts of Kerala. Kavalam Narayana Panicker, Narendra Prasad, Vayala Vasudevanpillai and P.Balachandran wrap their mythological plays with the elements of traditional art forms.

The Bengali Theatre owed its birth entirely to the British in India. In the 19th century Bengal, only a few notable efforts were made by Michael Madhusudan Dutt who translated his three Bengali plays –*Ratnavali* (1858), *Semista* (1859) and *Is this called civilization?* (1871) into English and by Ram Kinoo Dutt who wrote *Manipur Tragedy* in 1893. Tagore made a substantial contribution to the growth of Indian English drama. Through Tagore kept himself alienated from the professional theatre of Bengal and had hardly any association with the Calcutta stage, he assimilated in his plays several features of Bengali folk drama and Sanskrit drama along with the Western theatrical devices. Through deeply rooted in Indian ethos, he deviated from the classical Indian tradition and moved towards the Western models. His plays are basically expressions of the soul's quest for beauty and truth.

The Maharashtra Theatre developed against the backdrop of Karnataka in the early stages and was later influenced by the Parsi companies. The Marathi Theatre came into existence in 1850 by Vishupant Bhave of Sangli **court**. After the death of Bhave, the troupe, called itself 'Sanglikar Sangeetha Nataka Mandali'. They became professional and they started touring Karnataka and Maharashtra after 1851. When they went to Bombay, they were thrilled by the Parsi and English shows and copied many of their techniques and showmanship and introduced them in their productions. The Marathi plays attracted the Kannada audience. The Kannada audience drew from Yakshagana, though they did not follow Marathi tradition. Shathakavi produced a play 'Ushanarana' under the banner of Karnataka Nataka Company. This was called Kruthhapura Nataka Mandali in Kannada and it marks the birth of the Kannada theatre in 1874. In 1903 Shiraharty Venkoba Rao formed the Sree Mahalakshmi Prasadika Nataka Mandali and in 1914, Vamana Rao Master started a company 'Vishwagundarsha Nataka Mandali and proved that kannadigas did not lag behind the Maharastrians in stagecraft.

Recent development in Kannada theatre shows that theatre has definite advantage over cinema and television; that it is a live show in which performers and spectators come in direct contact with each other at a particular time and place. As it is a direct two-way communication, it is a team effort, the total experience due to the combined efforts of the author, the director, artists, technician and even the audience. Hence the audience have to finish in their heads what the playwrights began writing. They actively participate in the process of producing their plays on stage, rewrite lines during rehearsals and publish only after they have gone on stage. The discussions with the audience after the show have led to modifications in the script.

Response to Television

Another important development in recent theatre is reaction to television, a movement away from realism. Theatre has broken away from realism and begun to explore non-realistic modes of communication. Since realism in Kannada theatre has largely been a western influence, this has meant a rejection of colonial modes and a journey back to the native roots of theatre. Extensive use of myths, miracles, magic and non-human characters – which may be animals, gods, spirits or lights – marks many a major production in recent days. Theatre is no longer concerned with mere surface realism, it has become more symbolic and ritualistic. Ancient myths and rituals and being explored and reinterpreted to communicate deeper truths about man's personal, social, political and economic relations. Exuberant colours, stylized acting and makeup, masks, music, dance, mime and such other elements have come back to the theatre. Instead of the recorded music there is live music in the foreground and it becomes an integral part of the drama.

Alienating the Audience from the Illusion of Reality

Through Bertolt Brecht's concept of the 'epic theatre' with its emphasis on the need to alienate the audience from any illusion of reality has been an important influence on contemporary Indian playwrights, most of the alienation techniques employed in their plays have their origin in the native folk forms and have provided the modes of theatrical representation themes and plots for major plays by eminent Kannada playwrights like Chandrashekhara Kambara, H.S.Shivaprakash and Girish Karnad. Their plays use a chorus of singer-narrators who keep moving in and out of

the drama, playing a role or directing the course of action, or commenting on it, constantly breaking the illusion of the audience and reminding them that they are watching a performance. Even stage directions in some plays emphasize the non-realistic approach.

Preoccupation with Ordered Sequence

Both in life and in literature ritual suggests a certain preoccupation with an ordered sequence of significant actions. It is commonly believed the drama has its origins in the ritualistic practices of primitive communities. Drama remains both in its thematic preoccupations and its theatrical representations a basic ritualistic mode in characterization, stage movement and use of language. Drama in modern times resorts to the exploration of ritual as a mode of apprehension of the meaning of life. If in the West ritual has come to the stage, it is most often identified with a quest for the self or a search for roots on the part of the playwrights. In the post-colonial phase of Indian theatre, playwrights like Girish Karnad and Badal Sircar who are bilinguals, turn to typically Indian situations, myths and legends for dramatic recreation. They make bold experiments with our ancient folklore and legends on the stage theatrically visualizing the idea of the total theatre.

Translations of Indian Plays in Indian Writing English

Plays written in various Indian languages are being translated into English and other languages. Thus regional drama in India is slowly paving a way for a 'national theatre into which all streams of theatrical art seem to converge, the major language theatres being Hindi, Bengali, Marathi and Kannada. By translating the plays being performed in languages other than their own, the dramatists are marching towards the possibility of building a national theater movement. One aspect common among these playwrights is that they accept the traditional set up and project the influence of Western ideas in a new challenging manner. As myth and legend have greater hold on the Indian imagination, within the framework of Indian myths and folk takes, the modern dramatists have deftly assimilated various western dramatic techniques.

Application of the Strategies of Brechtian Epic Theatre

During the later part of the 70's, an attempt was made by injecting the strategies of Brechtian Epic theatre into Kannada theatre. The plays of Karnad and Kambara like *Nagamandala* or *Sirisampige* betray a very strong influence of Western ideologies like existentialism and Freudianism. The modern playwrights could take a lead out of that tradition, and develop forms in their own individual cultural set-ups that may bear the impress of all their new perceptions of sociology, politics and philosophy. Their dramatic experience is not confined to those perceptual patterns. Brecht's concept of the 'epic theatre' with the emphasis on the need to alienate the audience from any illusion of reality has been an important influence on eminent Kannada playwrights like Chandrashekhara Kambara, H.S.Shivaprakash and Girish Karnad.

Though dramatic art is absorbed into folk forms in several Indian languages coming closer to the common man and his life-the folk forms like jatra and Nautarki in Bengal, Lalita, Khele, Tamash and Dashautar in Maharashtra, Rasadhari plays in Mathura, Mohiniattam and Kathakali dance dramas in Kerala, Bhanal Jasim in Kashmir, Ramila in northern India, Bhavai in Gujarat, Yakshagna Attadate, Sonnata, Bayalate in Karnataka etc., the Indian dramatists surprisingly were influenced by English dramatists like Shakespeare, G.B.Shaw, Sartre, O'Neill than the Indian folk forms. Several Indian playwrights show their indebtedness to western thinkers like Sartre, Camus, Pinter, Beckett and recently Brecht.

Rabindranath Tagore, whose plays are compared to the plays of famous Irish playwright, W.B.Yeats introduced suggestive and meaningful symbolic techniques in his plays. Sri Aurobindo modelled his plays exclusively on late Victorian pastiches of Shakespearean drama and his characters look like Elizabethan personages in Indian garb. T.P.Kailasam, who can be compared to Ibsen or Shaw, wrote his play *Karna* on similar tradition with Sophocles' powerful tragedy *Oedipus, the King*.

In late sixties and early seventies, Indian English playwrights like Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhoy, Girish Karnad and Mahesh Dattani tried to establish their relationship in the modern context by fusing the western norms and the Indian tradition. They were influenced by modern European playwrights like Shaw, Sartre, Camus, Giradoux and Brecht. They mixed

western ideas with myth or history in order to give a message to the contemporary society. In his *Author's Introduction' to Three Plays* (1994), Girish Karnad clearly stated:

To my generation a hundred crowded years of urban theatre seemed to have left almost nothing to hang on to, or take off from. And where was one to begin again? Perhaps by looking at our audience again, by trying to understand what experience the audience expected to receive from the theatre. (1)

The Indian playwrights had no established theatrical traction to begin with. They had to face a situation in which tensions between the 'cultural past of the country and its colonial past', between 'the attractions of western modes of thought and our own traditions' had to be resolved. It is at this point that the famous German playwright and drama theorist Bertolt Brecht came to their help. Like Brecht, the playwrights create a kind of distance between the audience and the happenings on the stage, so that instead of being lost in the action, the audience see it in a double light with critical minds.

Bold Innovations

At this time the contemporary Indian drama has made bold innovations and experimentations. Calcutta led the way in the quest for newer forms of theatre. In the midst of political unrest and social upheaval, disillusionment with the British conventional theatre and its elitism of the proscenium stage, some radical groups started staging plays, at street corners. The Third theatre or street theatre helped to create political awareness among the common people. As a theatre of protest, this experimental form involved a minimum use of dialogue (to avoid the disturbance of street and traffic sounds) and to emphasis on dramatic, stylized movements that communicated more effectively than words, Badal Sircar, the Bengali dramatist, under the influence of Grotowski's concept of the need to renounce all outward technique, attempted to break down barriers in theatrical time and space by emphasizing the simultaneous action of the play and its non –sequential mode of narration. In his people's theatre, the spectator assumes a protagonist's role, making the theatrical incident experimental, and open-ended.

In the choreographic movement of the text, Badal Sircar makes the society feel guilty for being indifferent towards man and his problems. At the same time, Vijay Tendulkar, the avant-grade Marathi playwright, under the influence of Artaud's theme of violence and cruelty, makes a different innovation of style in presenting a large variety of themes expressive of modern man's anguish. There is a wide spectrum of life dealing with the theme of isolation of the individual and his confrontation with the hostile surroundings; his themes are taken mainly from real incidents. He says, "Every play is fit for everybody. A play is a work of art when it reveals its theme and essence exclusively through its mode attendant detailing rather than through statement and speech" ().

Modernity and Indian Drama

When a society is moving towards modernity, there are more theatrical techniques in the experimental plays of contemporary Indian English playwrights. Mahesh Dattani, 'a playwright of world stature', India's first playwright in English to be awarded the Sahitya Akademi Award for his contribution to world drama, comments on the relevance of Indian theatre.

I think there is going to be a good positive development, because as we get into the internet age which isolates human beings, the act of communication will be premium. Theatre is our cultural activity directly related to human beings' communication with each other... ()

Dattani's plays expose the violence of our private thoughts and the hypocrisy of our public morals. They expose the dark secrets of the human consciousness that torment in the present. They reveal the physical and spatial awareness of Indian theatre on the one hand and the textual rigour of Ibsen and Tennessee Williams on the other.

Apart from the substantial contributions by the noted dramatists like Badal Sircar, Vijay Tendulkar, Mahesh Dattani and Girish Karnad, some women playwrights like Mahasweta Devi, Uma Parameshwaran and Manjula Padmanabhan

shot into prominence quite recently by their new technical and thematic exploration, a new experience of the internal world of psyche.

Mahasweta Devi, basically a Bengali Writer, centers her themes on the untouchables' fight for their basic human rights. In her writings, we find the portrayal of the anguish and agony of the downtrodden, societal and legal violations of human rights towards Dalits, Tribals, women and children. Uma Parameswaran, a professor of English at the University of Winnipeg, has done commendable service to Indian drama and cultural tradition by popularizing Indian mythology through dance and music traditions among the Western countries. As an expatriate writer having settled in Canada, she draws her cultural and aesthetic sustenance and substance from her Indian past. Most of her one-act plays and her important plays like *Meera* and *Sita's Promise* celebrate the Indian past, its mythology, legend and the gods and goddesses. Manjula Padmanbhan, an artist, illustrator, cartoonist, playwright and novelist in Delhi portrays the themes of alienation and marginalization by showing a mean and moribund world where mothers sell their children for the 'price of rice'. The women playwrights offer something distinct to the audience, a new dimension by infusing new life into this genre.

Remarkable Growth

Contemporary Indian English drama has come a long way, opening new vistas, both technically and thematically. The dramas written in regional Indian languages and their English translations have gained a remarkable growth in the recent decades. At present, this audio visual medium of expression has become relevant to the modern conditions of India.

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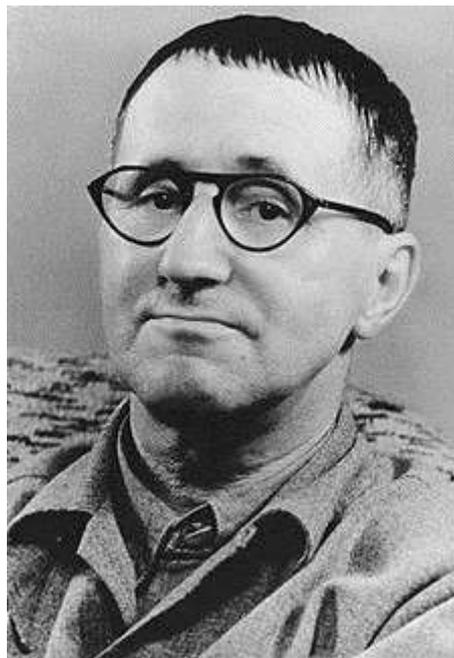
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2

BRECHTIAN EPIC THEATRE

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Essence of Brecht's Theory and Practice



Brecht

Courtesy: www.en.wikipedia.org

Eugene Berthold Friedrich Brecht, the German poet and playwright, was the greatest theatrical reformer. His epic theatre departed from the conventions of

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Dr. (Mrs.) N. Velmani

Drama in Indian Writing in English - Tradition and Modernity

theatrical illusion. He developed the drama as a social and ideological forum for leftist causes. As a Marxist dramatic theoretician, as an exile expelled from the German communist party, he developed his theory of 'epic' theatre. The essence of his theory of drama is revealed in his theoretical essay *A Little Organum for the Theatre* (1949) and his best plays (a nucleus of perhaps six) are acknowledged to be theatrical successful masterpieces.

1. *Mother Courage and her children* (1941), a chronicle play of the Thirty years war.
2. *The Life of Galileo* (1943), a play about a unheroic act of Galileo.
3. *The Good woman of Setzuan* (1943), a parable play of Hitler's rise to power set in pre-war China.
4. *The Resistible Rise of Arturo Vi*, (1957) a parable play of Hitler's rise to power set in pre-war Chicago,
5. *Herr Puntila and his Man Matti* (1943)
6. *The Caucasian Chalk Circle* (1948), the story of a struggle for possessions of a child between it highborn mother, who deserts it, and the servant girl who looks after it.

The essence of his theory of drama is the idea that a truly Marxist drama must avoid the Aristotelian premise that the audience should be made to believe that what they are witnessing is happening here and now. According to the Marxist idea, human nature is not constant but a result of changing historical conditions. Brecht therefore argued that the theatre should not seek to make is audience believe in the presence of the characters on the stage, should not make it identify with them, but should rather follow the method of the epic poet's art which is no make the audience realize that what it sees on the stage is merely an account of past events that should be watched with critical detachment.

Marxist Orientation

Brecht, as a Marxist, repeatedly emphasized Marx's observation: "Philosophers have only interpreted the word in various ways; the point, however is to change it" (). Brecht insisted that entertainment in theatre would not compromise its intention to impact popular ideologies. Brecht attacked the naturalism of European

drama after Ibsen. He was critical of the naturalist thesis of the 'illusion of reality' in which presentation of an action is life-like. Brecht was opposed to an Aristotelian theatre where emotions of pity and fear are aroused and then purged off, making the spectator emotionally involved. Let us suppose that the dramatic event is a traffic accident. In 'normal Aristotelian theatre', the dramatist would encourage the audience to 'identify' with the driver who would be the 'hero' of the play. But this, according to Brecht, was far too personal an approach. It laid emphasis on one man's role in a situation which might involve many others.

'Catharsis' for Brecht, was a dirty word. Why should we wish to purge our emotions through drama? They were required for action in daily life. His type of 'epic' theatre was like the reconstruction of the accident within a court. Various witnesses would be called who would act out their versions of what has happened. Their action illustrates their views and experiences within an atmosphere of detached concern.

Two Levels of Audience

'Modern theatre is epic theatre' proclaimed Brecht when he adapted the new dramatic form in German Epic theatre is practical in its concern, the drama made in the 'open air', with its swift movement, loose episodic structure, sudden cuts, compression and economy. The play plays on audience's two levels of awareness, their acceptance of the play for real and their rational consciousness that it is make-believe pretence. In 1952, Brecht wrote: "Two arts need to be developed: the art of acting and the art of watching. Only a mature audience-response makes epic theatre, in Brecht's sense, possible, the audience being the co-author". (16:710).

The Notion of Epic Theatre

In speaking of an 'epic' theatre Brecht meant to imply a theatre which would not be exciting, 'dramatic', full of tensions and conflicts, but slower-paced, reflective, giving time to reflect and compare. Hence, the epic (narrative, non-dramatic) theatre is based on detachment, on the *verfremdung* effect (alienation effect) achieved through a number of devices that remind the spectator that he is being presented with

a demonstration of human behaviour in scientific spirit rather than with an illusion of reality, that the theatre is only a theatre and not the world itself.

The epic, as a genre, emphasizes the process of production rather than the finished product. The reader participates along with the author in the process of production. All epic works have to do with becoming and acting. The ancient epic poet is not single handedly responsible for his work; his public has an equal share in it. In as much as the poet is in direct contact with the public, the work is oriented towards its hearers and the poet is only the individual spokesman for a collective voice. Gray's comment on the term 'Epic Theatre' is worthy of note:

The word 'epic' here translating the German 'episch', is 'unfortunate', 'Episch' has, in this context, none of the associations with heroism and greatness that 'epic' often has, as in an 'epic tale'. It is merely a literary category and in German this category includes not only narrative poetry but also novels, and is often used to distinguish these from the lyric and the drama.

Against Invitation to Spectators to Identify with Characters

Brecht criticized classical non-epic theatre for inviting spectators to identify with characters. The spectator has to remain a lucid master of his critical faculties and must not succumb to the temptation of identification. The playwright of the epic theatre practices a form of representation of the world that consists not in reproducing things but in making them strange and unfamiliar so as to disorient the audience. Brecht refers this device with the word 'Entfremdung' distancing, but also alienation, he shifts to another term 'verfremdung, apparently under the influence of the Russian Formalists and the notion of 'ostranenia' -estrangement. Under the influence of the Russian formalists, (Brecht adopted one of Tretjakov's plays into German), Brecht could use an exact translation of the Russian word. The famous verfremdung, estrangement, alienation or the 'A' effect. It means:

The A – effect consists in turning the object of which one is to be made aware, to which one's attention is to be drawn, from something ordinary, familiar, immediately accessible, into something peculiar, striking and

unexpected. (*Brecht on Theatre* 355)

Alienation and Other Strategies

The alienation – effect is a social device, the purpose of the effect is to enable the spectator to exercise fruitful criticism from a social point of view. The estrangement from illusion of reality is achieved by meta-theatrical elements such as stage devices like induction, the play-within-the play, direct speech and aside addressed to the audience. Everything that occupies the stage materially is addressed first of all to the senses such as music, dance, plastic art, pantomime, gesticulation, mimicry, intonation, lighting and scenery. Brecht employed “literarization” of the theatre with the help of subtitles and projection to achieve the documentary effect.

Historicizing

‘Historicizing’ is another Brechtian concept, closely related to ‘distancing’. Brecht declared that the historical relativity of the events in the play had to be made comprehensible to the audience, as the means of making the present look strange and thereby suggesting the need for social change. This could be done by constructing the play, setting the dramatic incidents in the past with some significance relevant to the modern context.

Interest in the Elaborate Depiction of Histrionics

Theatric action takes place through gestures supported by histrionic and mimetic action. The interest of the audience watching a play is more on the elaborate depiction of histrionic skill and not so much in the unfolding of the story which being based mostly on epics are often already familiar. The actor steps out of role to assume another role or series of roles, at the same time, has a meta-function. Indirectly, acting establishes the non-illusory nature of the play, drama is a pretense, to see it is to accept and recognize its pretensions. Music, songs, dances should function as interruptive devices so that spectators might interpose their judgment on the episodes presented dramatically.

Reformation Sought and Applied – The Role and Function of the Actor

Brecht called for a major transformation in the role and function of the actor. The actor must help destroy stage illusion by putting himself at a distance, both from

the character he portrayed and the situation in which he was involved. He must try to 'play from memory' and 'demonstrate' what happened, making clear to the audience his own particular social attitude towards the events and characters. Brecht wanted to show man not as a consistent or integrated whole but as contradictory and changing as someone whose coherence was achieved through 'contradictions' and 'jumps'.

The individual character is in the process of losing his dominant role. In the place of the individual, we find environmental elements, interpersonal situations and collective interests playing the primary role; that is why the individual characters in epic theatre must be transformed into exemplary beings:

It is not the outstanding passionate individual who is the initiator and questioner in epic theatre. The questions are always raised by the situations and the individuals respond through the characteristic behaviour they adopt. (93)

In addition to modifying his relationship with the character he is playing, the actor may also relate differently to the spectator by addressing him directly in a gesture that parallels the reading of stage directions, this reminds us that the character's dialogue is embedded in the dialogue between the author and the spectator. The actor shows the non-coincidence between himself and the character and causes two voices to be heard simultaneously, this prevents the spectator in turn from identifying with the character. The actor has to keep on being a portrayer; he has to show the character he is portraying as a different person and not eradicate from his representation all traces of 'he did that, he says this'.

He must not end up wholly transforming himself into the character portrayed. He never forgets and never lets the spectators forget that he is not the person he is portraying as the portrayer. Each actor should estrange himself from himself (553)

Interested in acting out a character's words, the actor quotes them thereby, achieving the A-effect. This theatricality keeps the viewer constantly aware that he is in a theatre watching a play; the characters can be compared to orchestral instruments.

They have their own tonal colourings, their melodic lines, their own 'voices' which ought to contribute to a rich overall effect. Brecht wanted to make the spectator turn to an action which would complete the unfinished play.

A Theatre for the Scientific Age

The epic theatre is fit for a scientific age, the theatre as place of entertainment and of the critical attitude both socially productive and aesthetically pleasurable. Brecht demanded a theatre which would change the social consciousness of the audience and encourage the transformation of the particular field of human relation in which the action was taking place by active intervention in social processes. Brecht wanted the theatre to make use of 'dialectical materialism' making dialects into a source of enjoyment so as to heighten both our capacity for life and our pleasure in it. When applying dialectics to drama, Brecht wanted to accentuate the 'contradictions', or the 'tussle and tension' of opposite forces in every sphere of life – the individual, family and society. The dialectical approach is the key to proper understanding and appreciation of the ambiguities, ironies and paradoxes of the plays. Characters are constructed in dialectical terms as living contradictions or as split figures, sharpening anti thesis. The course of the narrative or story is set out carefully as a chain of contradictions and pressure, so that conflicting attitudes are held together in tension, often explosively and sometimes even comically. By enhancing the awareness of opposites, Brecht's dialectical vision encourages 'complex seeing' on the part of the audience.

A Theatre of Heterogeneity

Brecht's ideal is not total theatre but a theatre of heterogeneity in which plurality reigns in place of unity. Brecht picks up the Schillerian idea of scenic autonomy is epic drama: the individual episodes do not contribute to a single action, do not lead to a single culmination point; their juxtaposition (the 'montage' effect) points up their heterogeneity. The dramatist chops up a play into little autonomous pieces, so that the action advances by fits and starts. He challenges the imperceptible sliding from one scene into another. Epic theatre itself, is defined by this stress on the heterogeneous and the plural.

The Concept and Application of Distancing

Historicizing is related to ‘distancing’, another Brechtian concept closely. Historical incidents are unique, transitory incidents associated with particular periods’. Brecht declared that the historical relativity of events in the play had to be made comprehensible to the audience. This could be done by setting the dramatic incidents in the past or by constructing the play in the form of a story, which has already happened, hence ‘epic’. A play must fictionally re-present its historical subject matter; history is not the subject matter but merely the set. Historicizing is thus a means of making the present look strange and thereby suggesting the need for social change.

History is fluid, something ad hoc, something ‘in the making’, a continuous present tense or more properly, a perpetual conditional mood. This is not ‘how it had to be’. This is not even ‘how it was ‘but’ how we choose it to be’. If gaps exist and they often do, we are forced to fill them in history. (556)

The Effect of Historical Material in Drama

The effect of the shaping of his historical material is to alienate the popular hero as the foreigner and to make strange and questionable his motives and behaviour. Brecht’s intention is to present a view from below, ‘the worm’s eye view’ of history wherein ‘the defeats and victories of the chaps at the top aren’t always defeats and victories for the chaps at the bottom.

It is the trend found in Shakespeare’s treatment of history. In *Henry IV*, Shakespeare includes both the court and Falstaff’s underworld, balancing the serious-heroic with the comic-anti-heroic view point. Brecht’s play consciously restores to the foreground the Falstaffian common people’s world and endorses it. In Brecht’s plays, major historical events – sieges and battles, victories and defeats – are ‘distanced’ by a mere passing mention in the synopses of scenes (displayed as placards) where the narrative voice is that of the impersonal chronicle. Against this background the repercussion of the events of the lives of the little people are fully acted out on the stage, creating a dialectical tension between reportage and dramatic action. The audience is asked to take a critical view of the way history is constructed,

inducing them to look at the present from a point of comparison located either in the past or in the future.

A Scientific Laboratory

In a modern scientific society, stage should be presented as a scientific laboratory dealing with facts through various mechanical devices like placards and signboards as well as choric commentary. Brecht was much impressed by oriental theatre particularly the Japanese Noah plays with their non-naturalistic and highly stylized conventions and the techniques of actors addressing remarks directly to the audience. They have a chorus which interrupts and comments upon the action sometimes speaking on behalf of the spectators in a simple and detached manner.

Brecht employs 'literalization of the theatre' with the help of sub-titles and projections, statistics, maps, cartoons, stills to achieve the documentary effect. Literalizing entails punctuating representation with formulation, that the audience practice 'complex seeing' structurally the thrust was for a narrative form of drama, the story following a natural sequence through loose linked episodes as against the artificial plot of the 'well-made' play. Each episode should be framed and separated almost like a play-within-a play.

Ideological World Views Combined with Innovations

From Marx, Brecht took the idea of superstructure to which art belongs but he avoided too simple explanations of ideological world views. He successfully achieved theatrical achievement by combining the different innovations with Marxist ideas and systematized them. He employed successfully some of the dramatic theories in his play. These are examples from Brecht's own plays – the distancing V-effect. In *Life of Galileo* a long and profound speech by the un-heroic protagonist is followed by the pathetic observation "Now I must eat" (LG 56). This shows the weakness of the man against the strength of the inventor. In *The Caucasian Chalk Circle* when Grusche ponders whether or not to take the abandoned baby, her dilemma is voiced by the chorus while she exacts a dumb show. In *The Good Women of Setzuan* the frequent asides to the audience achieve a V-effect.

Brecht's *Life of Galileo* is written against the background of the rise of fascism and the dropping of the atom bomb. It is a good example of Brechtian epic theatre where the dramatist points out how science for its own sake is meaningless; its point is not to open the door to infinite knowledge, but to put an end to infinite errors. It is an examination of the problems that face not only the scientist but also the spirit of inquiry when brought into conflict with the requirements of governments, ideologies or the power elites of the 21st century capitalism. It feeds the need of the sceptics and it will be doubt that would initiate and further the process of inquiry. 'Disbelief can move mountain' says Brecht and the pleasure and pain of doubt occur everywhere in the sub text of the play, the very attitude which is essential for the audience of the epic theatre. To develop critical insight, Brecht uses interruptive devices, presenting placards with a title. He encourages critical appreciation of the audience by presenting the contradictions of two forces working parallel to each other; science and religion, faith and doubt.

Impact of Brecht around the World

Brechtian dramatic theories have spread across the globe and he left behind a group of dedicated disciples known today as Brechtians who continue to propagate his teachings. Brecht's reputation fluctuated wildly in Europe. Sartre admired him as a postman because he was always delivering messages. In *Post-war British Theatre*, John Elsom acknowledged the arrival of the Berliner Ensemble at the Palace Theatre in 1956 attracting much attention and general acclaim. In *Landmarks of Modern British Drama*, Martin Esslin pointed out that two signal theatrical events imported from the continent in the mid-fifties played a crucial role in the direction taken by the British theatre: the 1955 production of Samuel Beckett's *Waiting for Godot* at the Arts Theatre in London, under the direction of Peter Hall and the 1956 visit of Brecht's Berliner Ensemble to the Palace Theatre.

Brecht's Epic drama particularly affected the social documentaries in Britain. Brecht influenced many British dramatists of the 1960s: Harold Pinter, John Arden, Peter Barnes, Howard Brenton among them. His direct influence was great, in that Epic Theatre provided a constructive alternative to the well-made play. Peter Shaffer, Robert Bolt, John Whiting, learnt from him the way to overcome the old unities of

time and place. The example of the Berliner Ensemble set standards towards which the new 'permanent' companies in Britain aspired and also changed the tone within theatre buildings and auditoriums away from the formal and ornate and towards the informal, functional and austere. This change in tone, led to an avoidance of both heavily stylized acting, highly emotional acting and a preference for plain simple statement. Howard Brenton declared, "I hit a rhythm which is apparently very Brechtian" (*Plays One. vi*). Brecht is identified as Brenton's closest theatric forebear. Edward Bond, influenced in a general way by Brecht, produced *Narrow Road to the Deep North* in 1969, a parable play owing much to Brecht's *Lehrstuck* and he followed the epic format in his play.

Popularity in India

Brecht has acquired phenomenal popularity in our country in the last few decades. It is evident from the unprecedented success of the productions of his plays in a variety of attractive styles. The production of his play *Caucasian Chalk Circle* in Marathi by Vijay Mahta in Bundelkhandi by Fritzy Benewitz, in Punjabi by M.K.Raina and Kavitha Nagpal has been very successful. His *Three Penny Opera* has been produced in Calcutta and in Bombay it has been produced under the title *Teen Pysa Tamasa* and earned a National award to the director for his admirable efforts. His *Puntilla* has been successfully staged in Hindi by Fritz Benewitz. All these plays have been successfully presented by freely and creatively using the methods and devices of our traditional theatre. This showed Brecht's relevance for our contemporary playwrights and paved the way for successful balancing of the traditional forms and western sensibility.

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**BRECHTIAN INFLUENCE ON GIRISH KARNAD
A STUDY OF BRECHT'S *THE LIFE OF GALILEO* AND
KARNAD'S *THE DREAMS OF TIPU SULTAN***



Courtesy: www.kalonkarnataka.com

Contemporary Indian Theatre Modelling After Western Development

The contemporary Indian theatre, down the ages, has modeled itself after the West, by importing Western forms of modernism, and by injecting the strategies of Brechtian Epic theatre. The Indians' theatrical experience has communicated both a direct link between the spectator and the spectacle and kind of distance between the audience and the happenings on the stage. It is true that the Brechtian form has several parallels on native Indian semi-theatrical modes.

Brecht's Influence

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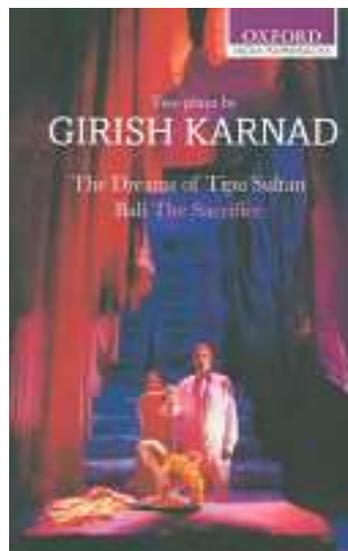
Dr. (Mrs.) N. Velmani

Drama in Indian Writing in English - Tradition and Modernity

Brecht, the major twentieth century theoretician of drama, evolved a major aesthetic theory for the modern theatre, the theory of Epic theatre, fit for a scientific age. He significantly pronounced: “If art reflects life, it does so with special mirrors” (13). These special mirrors are intended to produce *verfremdung* (alienation or estrangement effects). His emphasis is on the need to alienate the audience from any illusion of reality by meta-theatrical elements of stage devices like induction, prologue, play-within-the play, direct speech and aside addressed to the audience. Brecht believed that everything that occupies the stage materially is addressed first of all to the senses instead of being addressed primarily to the mind such as music, dance, plastic art, pantomime, mimicry, intonation, gesticulation, lighting and scenery. Brecht employed ‘literarization’ of the theatre with the help of sub-titles and projections, statistics, maps, cartoons, stills and films to achieve the documentary effect. Brecht used the narrative aids, such as narrator, chorus or commentator, the episodes on the principle of montage as direct addresses to the audience the process of showing is shown dramatically on the stage.

Brecht as dramatic theorist attracted much attention and general acclaim throughout the world. His Epic theatre affected the social documentaries in Britain and particularly influenced many British dramatists of the 1960s. Peter Shaffer, John Arden, Peter Barnes, Howard Brenton, Robert Bolt and John Whiting among them.

Situational Conflict and Adapting Brecht – Karnard’s Solution



In India, in the late sixties and the early seventies, a group of contemporary Indian English playwrights such as Pratap Sharma, Nissim Ezekiel, Gurcharaen Das, Asif Currimbhay, Girish Karnad and Mahesh Dattani faced a situational conflict between the cultural past of the country and its colonial past and between attractions of Western modes of thought and their own tradition. In his *Author's Introduction to Three Plays*, Girish Karnad clearly stated:

To my generation a hundred crowded years of urban theatre seemed to have left almost nothing to hang on to, take off from. And where was one to begin again? Perhaps by looking at our audience again by trying to understand what experience the audience expected to believe from the theatre. (11)

Karnad felt that in “the naturalistic form”, the play would never achieve the ‘universalization’ of the theme. It is at this point Bertolt Brecht, with his innovative and experimental theories, influenced Karnad. Admitting Brecht’s influence on his dramatic works, Karnad remarks that.

Brecht’s influence received mainly through his writings and without the benefit of his theatrical production went some way in making us realize what could be done with the design of traditional theatre. (14)

Merging Myth and Reality

Like Brecht, Karnad employed non-naturalistic form the merging of myth and reality, the past and the present, legendary and historical figures. Brechtian theatrical aspects such as ‘alienation effect’, ‘interruptive devices’, ‘complex seeing’, ‘Anti-cathartic effect’ and ‘Historicizing’ crept into the plays of Karnad. ‘Historicizing’ is Brechtian concept, closely related to ‘distancing’. Brecht declared that the historical relativity of events in the play had to be made comprehensible to the audience, as a means of making the present look strange and thereby suggesting the need for social change. This could be done by setting the dramatic incidents in the past or by constructing the play in the form of a story which has already happened, hence ‘epic’.

The Life of Galileo and The Dreams of Tipu Sultan

It is interesting to note the similarities between Brecht's *The Life of Galileo* (written in 1937 – 9 and revised in 1945 – 7) and Karnad's *The Dreams of Tipu Sultan*. Both dramatists have given an old historical tale a new meaning and significance relevant to the present context. Brecht's play is called *The Life of Galileo* and not just Galileo. The title seems to direct us to stand at some distance from Galileo as a person and to see his 'life as a unit', as a coherent autonomous sequence. In the episodic structure of the play, our attention is not

On an accurate historical rendition of the life of Galileo but on episodic exploration of possibilities open to an individual of participating in and contributing to movement and change in the large domains that surround him. (Austin E.Ounigley, 144)

Brecht has presented Galileo as an individual with two sides – the gigantic heroic figure of Galileo with his conception of a science for the people and the recanting scientist, a traitor to science and his disciples. The play insists upon the audience a 'complex seeing' whether the conception of the leading character is as a hero or a villain.



When Brecht has delineated Galileo as an under paid scientist in Venice who had to subordinate the pursuit of scientific fact to higher social purposes, Karnad depicts Tipu Sultan, known as the Tiger of Mysore, one of the few who had a sense of

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British as ‘foreigners’ as a man of vision. Colonial English historians present Tipu as a defeated native ruler vanquished by the great British Governor – General, Lord Cornwallis and as a fanatic by the right wing fundamental groups. They try to paint an 18th century man in terms of 20th century prejudices. Karnad attempts to resurrect a hero as a man with his interest in the nation – building process. One of the reasons why the British destroyed him was because he was becoming strong in terms of trade. He nationalized the sandalwood and ivory trade. He brought the silk industry from China. He looked for ports for trade. He was interested in upgrading trade, technology, agriculture and taxation on the lines of the British system. Karnad wants the audience to see in the vision of Tipu, an effort to understand what’s happening around him, to understand it, to reform it probably.

Expediency and Environment

Both plays are produced at the time of expediency, while the dramatists respond to external environment. Brecht, when he was in Denmark, wrote the first draft of *The Life of Galileo* in 1937-9, when the Second World War was imminent, when scientists like Niels Bohr set out to discover the properties of the atom. After the tragic explosion in Nagasaki and Hiroshima, the public opinion woke up to the dangers of science.

Looking back three centuries, Brecht saw Galileo’s action as turning point in the relation between men of science and the general public. Under threat of torture and excommunication, Galileo was compelled to recant that the Copernican hypothesis about planetary movement was wrong while the Ptolemaic hypothesis in accordance with the doctrine of the church was right. Brecht makes his audience agree with his reading of history, the struggle between the scientist’s passion for research and his need to live.

The Dreams of Tipu Sultan, commissioned by the BBC, was written as a radio play to celebrate 50 years of Indian Independence in 1996. In the Foreword Girish Karnad writes: “The plot obviously had to deal with some aspect of Indo-British relations and I immediately thought of Tipu Sultan, one of the most politically perceptive and the tragic figures in modern history” (*Plays. Foreword*).

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Karnad's admiration for the king blazes through the text, despite the fact that he plundered temples and forced conversions, and he was not really a model of tolerance. Karnad was fascinated by the fact that a man who practically spent 49 (1750-1799) years of his life on horseback recorded his dreams and kept them under his pillows. His last dream was on the day when he was killed in battle. In this dream, he gains a surprise victory over the British, aided by the unexpected support from the Nizams and the Marathas. Though pictured as a "Monster" by the British, deprived of half of his kingdom, he retained his patriotism and courage of conviction even in the face of adversity, particularly, the agonizing experience of sending his small sons, aged seven and nine being held as hostages by the British:

They'll not harm my children ... The danger is: they'll teach my children their language, English. The language in which it is possible to think of children as hostages. All I can try to do is to agree to their terms and conclude the treaty in a hurry – before my children have learnt that language. (43)

Going Beyond Dates and Events

Karnad makes the audience go beyond dates and historical events and explore patriotism without selfish and self-seeking motives and create awareness with the past and the present history of the country to build up a better future.

Both men of the theatre have presented their heroes with un-heroic qualities. Galileo's passion for research makes him an egoist. He enjoys life with all his senses, his love of good food and wine, of poetry and music and beauty. He says: "I Love wine.... I enjoy the consolations of the flesh. I have no patience with cowardly souls who call them little weakness. I say: enjoyment is an accomplishment". (65)

Galileo wrecks his daughter's marriage for the sake of science without showing much feeling. He is a craftsman himself, with a kind of cunning nature when he hears about the telescope, he plans to make money by palming the telescope off as his own invention. He sees in a flash both the mathematical principle of the

pendulum and the practical application of it. He is also the man who took the practical way to save himself. The play does not compel the audience either to praise or condemn Galileo but regarding the action of Galileo, the audience sees it in double light with critical minds.

Karnad juxtaposes the dreams of the visionary ruler Tipu Sultan with the reality of British domination and success over the disunited rulers of India. Though Tipu fought like ‘a man possessed’, he was ‘hunted down’ and he died of the wound on his temple. “And the first salutation he received from the hunters was to have his whiskers chopped off” (15). Because his ‘act of vandalism’ was not forgotten by the British soldiers, the defeat of Tipu was not only a personal triumph for Lord Cornwallis but also failure of a ruler trying to gain popularity and acceptance. The fate of the fallen ruler could show the Indian princes the danger of disunity.

A Non-Aristotelian Theatre

Both the dramatists support a ‘non-Aristotelian’ theatre, characterized not by cathartic emotional effect, but by protest and persuasion. Both are absorbed in the materialistic motives behind higher ideals. Both stress the concept that man’s instincts are generally healthy, compassionate, kindly and courteous but in a competitive society he must suppress these natural feelings, exercising selfish reasons for his survival. Both present the leading characters Galileo, the well known Italian astronomer and physicist and Tipu Sultan, the monarch - plausibly without falsifying the main events in their lives, revealing the human nature, so that the audience will feel “yes, that is just now these people would have thought and acted”. Both reconstruct history making it relevant to the modern context.

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**THE NEW VISIONARY HEROES:
AURANGZEB AND TIPU SULTAN**

**A Study of Girish Karnad's *The Dreams of Tipu Sultan* and
Indira Parthasarathy's *Aurangzeb***

Historical Plays as Complex Seeing

Plays concerning events from history or stories of historical personages are normally classified as historicals. A dramatist who chooses his theme from history usually does so because he sees meaning in it for his own time. The dramatist does not merely portray struggles of the contradictory dispositions of the visionary heroes or dictators in the double light, thereby enabling the 'complex seeing' (in Brecht's term) of the audience. This paper presents the parallel reading of Indira Parthasarathy's historical play *Aurangzeb* and Karnad's *The Dreams of Tipu Sultan*.

Some Common Features

Both dramatists share common features in their dramatic career and dramatic output. Indira Parthasarathy won the Sahitya Academy Award for his novel *Kurithi-p-punal* (1977) and Girish Karnad won the prestigious Gnanapeeth Award in 1999 for his contribution to the field of drama. Indira Parthasarathy, pseudonym of Ranganathan Parthasarathy, (b.1930 in Kumbakonam, Tamil Nadu), has revolutionized modern Tamil Drama and he has so far authored ten plays – the best known among these are *Aurangzeb* (1976), *Pasi* (1977) *Nandan Kathai* (1978), and *Ramanujar* 1996.

Girish Karnad has been long in the realm of electronic media. He has produced ten plays over a span of four decades. The recipient of the Padma Vibushan, Karnad regards playwriting as his home and his plays of acclaim are: *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1970), *Nagamandala* (1988), *Tale Danda* (1990), *The Fire and the Rain* (1995), *The Dreams of Tipu Sultan*, *Bali: the Sacrifice* (2004), and *The Flower* (2005). *Aurangzeb* was written in 1974 and published in 1976, a few months before the declaration of National Emergency. *The*

Dreams of Tipu Sultan was commissioned by the BBC and broadcast in Britain on the fiftieth anniversary of Indian Independence.

Contemporary Relevance of the Historical Plays

What is interesting about the historical material in these two plays is that both the plays with their central characters highlight the contemporary relevance. A comparative study of the historical sources and dramatic design gives a new perspective to the changed context of post independent India. Both dramatists distort the portrayal of historical personae as monster and dictator and draw the audience to their own side as visionary heroes.

Indian history as written by the British perhaps offers one side of it, offering a partial view. The Marxist approach offers an attractive alternative, but the Marxist interpretation is lost when confronted with native categories like caste. Reconciliation between facts and possible interpretations is usually called for in the writings of playwrights. And this is largely achieved in the two plays under consideration here.

Selective Views and Approaches of Karnad and Parthasarathy

Girish Karnad presents Tipu Sultan, the warrior monarch, as a great man who hated and fought the British all his life, but also admired them for their administrative methodology and trading skills. Similarly, Aurangzeb, in history, was a dictator who succeeded Shahjahan as emperor on the throne of the Mughal Empire by executing his family members. But Indira Parthasarathy presents Aurangzeb's superiority in military ability and administration.

Parthasarathy's Aurangzeb



Indira Parthasarathy's vision of history is partly Marxist in the sense that he sees a lot of the people at large in a feudal, absolutist state as helpless, shaped by forces beyond their control. The playwright explores the interplay of historical forces with the psyche of characters. The titular hero, Aurangzeb, felt orphaned by his parents and longed for their love and attention. The alienation began when Shahjahan sent him away, an unwanted eight – year – old child to Jahangir as a 'surety of good faith', when Shahjahan expressed a preference for Dara, his eldest son, Aurangzeb felt 'the creation of this mutual hate' between him and his father, ending in war of succession in September 1657, between Dara Shukoh and Aurangzeb. Due to Aurangzeb's superior military tactics, Aurangzeb entered the Agra Fort defeating Dara and arrested and confined Shahjahan to the Fort with only Jahanara for company. The captive Dara was shown off through the streets of Delhi and beheaded on 30 August 1639 and his corpse displayed through the city. Dara's son was killed by slow poisoning on the orders of Aurangzeb.

Aurangzeb's suspicious nature made him spy others and keep the country in his control. He conceived of religion as a code rather than as a philosophy or a state of mind and since he passionately believed in the 'one nation, one religion' creed, he wanted one singular code which all Indians would strictly follow. In his opinion, the commoners were no better than sheep, they had to be guided firmly by a shepherd.

This was only possible in a political system based on one religion that laid down right and wrong, resulting in a cultured policing system all over the country.

Aurangzeb fiercely fought to establish an Islamic fundamentalist state. Being a puritanical ascetic, he enforced on the people strict asceticism.

There is no place any more in Hindustan for music and dance it is better they are destroyed and buried deep down into the earth.(52)

His homogenizing fundamentalism proves disastrous for the people resulting not in mere exploitation, but in gruesome massacres.

In the last days of Aurangzeb's life, despite all his hard-headed, anti-aesthetics stance, music and poetry continue to haunt him. He is made to feel that, in some mysterious way, the lack of love in his life is related to the absence of music and poetry. The Omkaranada tells him, it was unnatural for him to "sever that rhythm, the music of his soul from his life" (61), and he realizes that "I have run my course. I am a tried old man who has played his part. I become history" (63). If only there had been more music in his life, there would have been less blood on his hands and less guilt on his conscience. The playwright parallels the reign of Aurangzeb with the current political scenario, where one country after another is being drawn into a strange liminal existence oscillating between the consumerist westernized commercialism and ruthless life-denying fundamentalism.

Karnad's Tipu Sultan



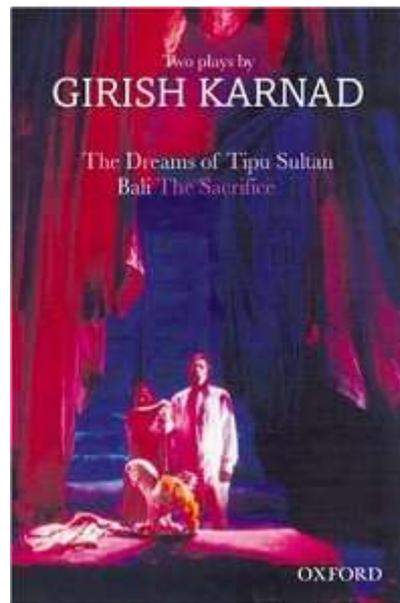
Courtesy: www. <http://jagrititheatre.com/event/the-dreams-of-tipu-sultan/>

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Colonial English historians present Tipu Sultan as a defeated native ruler vanquished by the great British Governor-General Lord Cornwallis and a fanatic by the right wing fundamental groups. Girish Karnad depicts Tipu Sultan, known as the Tiger of Mysore, as a man of vision, a hero with his interest in the nation – building process. One of the reasons why the British destroyed him was because he was becoming strong in terms of trade. He nationalized the sandalwood and ivory trade. He brought the silk industry from China. He looked for ports for trade. He was interested in upgrading trade, technology, agriculture and taxation on the lines of the British system.



Though pictured as a ‘monster’ by the British, deprived half of his kingdom he had patriotism and courage of conviction even in the face of adversity, the agonizing experience of sending his small sons, aged seven and nine being held hostages by the British: “They won’t harm my children.... The danger is they’ll teach my children their language, English” (43).

Karnad makes the audience go beyond dates and historical events and explore patriotism without selfish and self seeking motives and create awareness with the past history of the country to build up a better future. Karnad wants the audience, to see in the vision of Tipu’s effort, to understand what is happening around him, to reform it probably, to respond to external environment.

Both Dramatists At Work

Both dramatists present the leading historical figures plausibly, without falsifying the main events in their lives, revealing the human nature, so that the audience will feel, “yes that is just how these people would have thought and acted”.

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Both reconstruct history, making it relevant to the modern context. Both juxtapose the personal triumph and failure of the rulers pictured as ‘monsters’ in history. The objective of their plays is to see how someone who lived hundreds of years ago is still our contemporary.

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PASSIVITY OF THE PASSIONATE FEMALE PROTAGONISTS IN THE PLAYS OF GIRISH KARNAD

Impact of Patriarchy

Since patriarchal times, women have, in general, been forced to occupy a secondary place in the world in relation to man – the secondary standing is not imposed of necessity by natural ‘feminine’ characteristics, but rather by strong environmental forces of educational and social tradition under the deliberate control of men. In Genesis, God said to Eve: “I will greatly multiply thy sorrow... and thy desire shall be to thy husband and he shall rule over thee”. (2: 6)

The subservient role of the female gender is set against the divergent cross-currents in society and culture. Women, trapped in a self-destructive gender, become images of suffocation, dwarfed, condemned, deprived, isolated in the family and social and political venues.

A New Popular Stereotype

Women are usually cast into a new popular stereotype of a narrow range of characterization. There are two basic types of images – positive roles which depict women as independent and intelligent and the surplus of misogynistic roles commonly identified as the bitch, the witch and the vamp. Irrespective of the economic, political and social progress taking place invariably in all countries, literature projects women subject to gender discrimination, exploitation in an atmosphere of religious – cultural and political violence.

Indian English Drama, in the last decade of the millennium is notable for the use of modern themes and techniques, fruitful experiment and innovation in the hands of a group of dramatists – Mohan Rakesh, Badal Sircar, Vijay Tendulkar, Mahesh Elkunchwar, Mahesh Dattani, Mahesweta Devi and Girish Karnad. Due to globalization, these dramatists made use of techniques which introduced a break from mimetic representation and new ideas which were instrumental in implementing feminist issues on the stage.

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Karnad's Plays

Girish Karnad is India's leading playwright and one of the most outstanding practitioners of performing arts. Karnad is a man of many achievements as an actor, director, art critic and film star. Karnad's plays, though counted on fingertips, nearly ten plays over a span of four decades, have proved to be milestones in the history of Indian theatre. He has drawn his themes largely from mythology, history, folklore and legends combining western dramatic modes and native tradition. Whether history is presented in mythical garb, or an ancient myth is presented in terms of social history, Karnad's plays resort to the exploration of myth and history as 'real heroes' and his characters in unrealistic and improbable incidents and situations become rather 'secondary'.

Against this backdrop, Karnad's women characters – all married women – involve and manifest a problematic ambiguity. Chitrlekha (*Yayati*), Padmini (*Hayavadana*) Rani (*Nagamandala*) Queen Rambhavati (*Tale Danda*), Nittilai and Vishaka. (*The Fire and the Rain*), the Queen (*Bali: The sacrifice*) may appear rather passive and stereotyped females destined to make the best of a bad job by loving two males, or two differently programmed men.

Portraying Typical Indian Female Ruled by Patriarchal Order

Karnad very dexterously pictures the condition of a typical Indian female ruled by the patriarchal order bound by tradition, but whose spirit remains unbound. Though not a feminist, but a humanist with his profound concern for the 'oppressed' and the 'downtrodden', he depicts women enthused with feminism, fighting the unjust norms of the patriarchal order. In their direct encounter with patriarchy, his women characters end up in death or disaster. Karnad's use of myth, folklore and history as a metaphor for the contemporary situation does not allow Karnad to see women characters from their perspective, but in his later plays, he has tried to rid the image of women from the stereotyped roles.

Karnad's women characters are the products of the post- colonial, post-modern world that desire to gain what they lack. They revolt against the patriarchy and male dominance, conquer male ego, and demolish culture and tradition,

anticipating transformation in the attitude of the male dominated society. In their struggles, they think, act and if they fail to obtain their objective they commit suicide. They are passionate, lustrous, philosophical and take hold of emotional intelligence in their striving for survival and demolition of the traditional concepts. At an interaction with the reporters arranged by the Mysore district working Journalists' Associations, Karnad admits for the first time he has made an effort to highlight the women characters and their rebellious attitude in his plays.

“I have the satisfaction of bringing out the turmoil among the women of feudal family/class and this has not been done by anyone so far” (), Karnad claimed.

Married Women Caught Up in the Psychological Split-Up and Existential Angst

In the post modern world, in the wake of colonial hangover, Karnad's women characters are all married women caught up in the psychological split-up and existential angst as well as freedom of choice in man-woman relationship. His *Tughlaq* and *The Dreams of Tipu Sultan* are concerned with the significant Indian historical personalities, the patriotic monarchs and idealistic reformers known for their revolutionary zeal to challenge the British expansion. In the political plays women just remain the pawns and puppets in politics. They are compared to a scepter, simply carried by a monarch on ceremonial occasions; only the men are active participants and decision makers.

No Woman Character in *The Dreams of Tipu Sultan*

There is no woman character introduced in *The Dreams of Tipu Sultan*. In the play of power – politics, Tughlaq, the crafty megalomaniac ruler of the fourteen century, the power-monger commits heinous crimes of patricide and fratricide. The stepmother, in her own selfish pursuit of power, wants to control Mohammad. Not just satisfied with the incestuous relationship with him, she has the vizier Najib poisoned. But Mohammad's mad lust for power which he wouldn't allow anyone to share, makes him sentence her to death by stoning in public.

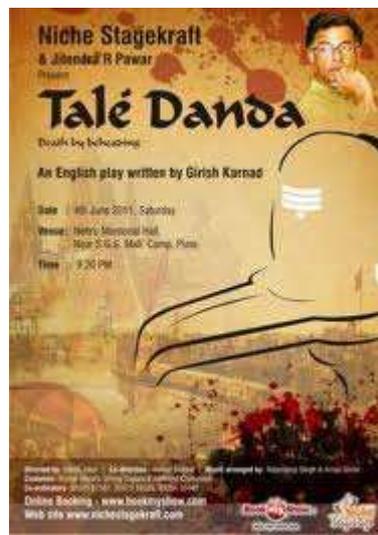
Tale Danda

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In *Tale Danda*, in Kalyan, the power politics involves a group of people - the upper-caste Brahmins with King Bijjala who himself is a 'Kalchoori – a Barber'. But he has married a bride from a Kshatriya Royal family of Hoysalas, Queen Rambhavati and has a son, Sovideva. He loves Sovideva, but detests his un-princely behaviour. So he does not favour him while he makes the sons of the other wives local lords. Basavanna, the King's poet-philosopher is the leader of Sharanas, the devotees of Lord Siva. The noble movement believed in social and gender equality. But his wife Gangambika who has powerless, objects to his male chauvinism: "Women and cattle they are all the same to you, aren't they?" (42). She performs her work within the four walls of the house. It is not for her to cross the threshold, and go out to lead the Sharanas. Attainment of sainthood, the power to lead people and the capacity to perform are supposed to be vested in the male, Basavanna. In the end, when Basavanna leaves home and goes in search of God, ignoring Gangambika, Gangambika suffers like all other women.



Queen Rambhavati, King Bijjala's wife remains passive and her two statements made to her son Sovideva bring out her stand that there is hardly a hint of equality in the husband-wife relationship. When Sovideva is raging against the Sharanas, who have made a fool of him in the treasury episode, Queen Rambhavati meekly tells him, "Do as you wish. Just don't upset your father, that's all. He turns his bad temper on me and I can't take it any longer" (8).

When Sovideva accuses her of being in thrall to the Sharana's mystic-saint leader, Basavanna, she says, "What am I to do? Do you think your father ever listens to me?" (8). Rambhavati seems to be devoid of her 'self' or a 'will of her own'. Her very existence is defined and concretized with reference to her husband. Her inferior position is the outcome of centuries of internalization of the patriarchal postulates by women in society. She represents traditional woman with her unflinching allegiance to her husband through thick and thin. She proves the dictum of the feminists who rightly believe that

The binary opposition has been skewed and the dichotomy between men and women has become not an equalized difference but a hierarchal one in which one member of the part is superior, in the centre, in control while the other is subordinate on the margin, invisible, inarticulate and ineffective .(298)

No Difference of Class or Caste - Curbing the Desires of Women

The desires of a woman are always curbed in a patriarchal order and it makes little difference whether she belongs to a high or low class / caste. Chitrlekha in *Yayati* is an Aryan princess and the Queen in *Bali: The Sacrifice* and Vishakha, a Brahmin in *The Fire and the Rain*, all these women belong to a higher social order. Women are compelled to surrender to the will of the male decision makers without protest, Chitrlekha in *Yayati* suffers at the hands of her husband Puru, who does not think of his wife even once before acceding to the supreme sacrifice of giving up his youth and vitality to serve his father's idiosyncrasies which serve no purpose. When the maid confidant Swarnalata informs Chitrlekha that Puru has accepted his father's curse of old age, she can courageously say, "Do you know I have greatly wronged the Aryan Prince. I thought of him as a coward and cursed my fate being his wife. But I am indeed very lucky" (73).

Though born into a royal family and coming from a privileged clan, she has to undergo oppression and suppression at the hands of the men. She finally commits suicide, for she sees no other escape from the unjust patriarchal order where she has to

unduly repress her feelings and desires in the name of *pativrata* as a dutiful and dedicated wife.

Pervasive Gender Discrimination

We notice the pervasive gender discrimination, the marginalization and making women to turn them into the shadows of their male prototypes. It is quite natural that growing criminalization of politics and the threat of character assassination have made it increasingly difficult for women to be a part of the political framework. They remain committed, passive, servile and silent, bearing and rearing children and gratifying the needs of their husbands.

Marriage

Marriage is an inter-personal relationship with social and/or religious recognition and a glorified traditional institution. Some are happy with marriage, but the price of that joy is to be questioned; for those who are unhappy in marriage, it seems more like slavery. Marriage is not an option, but tends to be coercive especially for women in a misogynist society. In man-woman relationship, the position and identity of a woman is always subordinate due to the impact of social and cultural modes on the feminine psyche. Woman undergoes identity dilemma, existential crisis and the primeval conflict between body and mind.

In *Hayavadana* and *Nagamandala* Karnad creates Padmini and Rani who are subjugated to gender discrimination. Woman has no identity of her own, a victim of male oppression, she craves for completeness in her relations, especially in love but finds none. Though traditionally the man-woman relationship is compared to the two wheels of a cart, both equally important, yet in reality, the female is always the broken, fragmented wheel clinging to the other (male) for support and survival. This inequality and imbalance is clearly visible in the relationship of Padmini-Devadatta and Kapila and Rani-Appanna.

Females Craving for Freedom

Karnad's women protagonists represent the female principle craving for freedom to live with men of their choice. Padmini is the disillusioned sensitive

modern woman who wants to see the integration of intellectual eminence and physical prowess in her man – Devadatta for his intellectual traits and Kapila for his physical powers. Rani in *Nagamandala* sees her husband Appanna in two unconnected roles – as a stranger during the day and as a lover at night. In *The Fire and the Rain*, Vishaka the wife of Parvasu has sex with her lover Yavakri. Nittilai runs away from her husband to live with her lover Arvasu. Vishaka loves Yavakri's body and Nittilai loves Arvasu's company.

Place of Faithfulness

The patriarchal moral code demands the faithfulness of a woman to her husband, but not the faithfulness of a man to his wife. Chastity is rather a one-sided affair. Rani sleeps with Naga in the guise of Appanna. The Queen in *Bali: The Sacrifice* sleeps with a singer – mahout who is loved for his melodious voice but who turns out to be ugly when she sees him. Padmini in *Hayavadana* enjoys marital life with Devadatta who gets Kapila's body after the transposition of heads, Vishaka in *The Fire and the Rain* willingly surrenders to the sexual lust of Yavakri. The women who lost their chastity by sleeping with their lovers commit suicide. Karnad not only highlights the inequality and imbalance in the man-woman relationship, but also juxtaposes questions of morality and adultery.

Acceptance with Grudge

Society can never accept or come to terms with a woman strong enough to be assertive and independent; even if it does accept a woman as the leader, it does so with grudge and after much ado. A woman can either be a slave or a Goddess but never an equal. The extremes in the attitude of a patriarchal society towards a woman reveal an inherent fear of feminity which is the ultimate authority in the Indian psyche. Karnad uses his two characters, Padmini and Rani to depict an unequal and lopsided position of a woman as compared to man in our society. Padmini is independent, confident and mature whereas Rani is innocent, docile and mute.

Padmini, a daughter of the Goddess of wealth marries Devadatta, a son of the Goddess of Learning. She needs a man of steel to engage her both physically and intellectually. Padmini's prime concern is to live as much close to nature as possible

as she herself “grew up running around in heat, cold and rain as fast and sharp as lightning” (169), and she is loved by Kapila. The intelligent and self-willed Padmini decides to have the better combination – Devadatta’s head on Kapila’s body. It is beyond her capacity to combine the intellect and instinct, as they do not go hand in hand. Her life ends in tragedy as she unwittingly goes against nature’s course. She leaves her child in the care of Bhagavata with the specific instruction to infuse in him the spirit of sports and scholarly pursuit, to produce an amalgam of the two. She commits ‘Sati’ as she is not a ‘pativrata’ having compromised her chastity binding herself to intimate relations with two men.

Rani accepts her subjugation submissively and her desire for love, comfort and companionship are repressed and suppressed and she is isolated and detached from any social interactions by the dictates of her tyrant husband. She dreams of herself being locked up by a ‘demon’ in a castle, while the prince comes in the guise of the cobra and leads her to cross the line demarcated for her by her husband and society. In her dream-like state, a result of her long moments of isolation and yearning, Rani is blissfully intoxicated with the love of Naga who comes in the guise of her husband Appanna. The suspicious husband finds out about her pregnancy and beats her up accusing her of adultery. In the trial before the village elders, she speaks the truth: “Yes, my husband and this king Cobra. Except for these two, I have not touched any one of the male sex” (*Taledanda* 292).

The villagers judge her to be innocent and hail her as a Goddess. Rani’s transformation from an immature and naïve girl to the ideal ‘mother’ becomes connected through the acceptance of socially approved roles. After the test of her fidelity, a brute husband who has an illicit relationship with a concubine becomes her slave and server with a sense of metaphysical mystique. Whether it is Sita or Shakuntala, chastity tests are only for women. Rani has to prove her chastity by undergoing ‘snake ordeal’ and Padmini through ‘Sati’.

Fire and the Rain



The Fire and the Rain is a multilayered enigmatic play that questions the basic human relationship against an awesome backdrop of patriarchal society. In this play, man-woman relationship has two sides and they are pitted in contrast to each other, an affirmation of life as well as negation. There is an intricate weaving of a magnificent texture of love, compassion and sacrifice between Nittilai and Arvasu and passion, jealousy and betrayal between Vishakha and the three men in her life – Yavakri, her lover, Parvasu, her husband and Raibhya, her father-in-law. Sociologically, these two faceted relationships take place in two different strata of social hierarchy and uphold two different cultures, two ways of life and two value systems, the Brahmin and the Tribal.

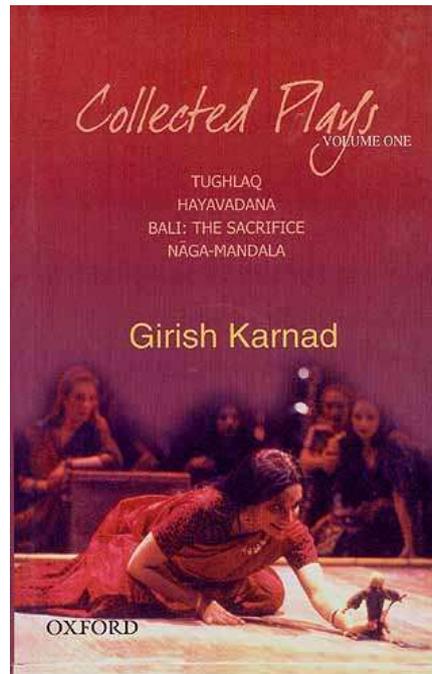
Arvasu, the Brahminic youth from the orthodox family of Raibhya deserts his own high class and imbibes the essentials of tribal culture for the sake of his lady love Nittilai, a tribal girl of considerable wit and wisdom, the guiding spirit who would show him the right path. Nittilai's marriage to another man as a result of Arvasu's failure to reach the village council on time, does not put an end to the relationship. Having buried all the memories of Arvasu, Nittilai might have been happy with her husband who is a 'nice person'. On hearing the stories of accusation of patricide by Arvasu, she runs away from home and ministers to him with emotional and psychological support. She is well aware of the transgressing against nature and the resulting viciousness of her husband. In a world ruled by the forces of jealousy, hatred and prejudice, she is brutally killed by her husband who cannot forgive her illicit relationship with Arvasu. Nittilai's death is a mark of victory, triumph of human love and kindness, bringing rain to the famine stricken country. She is innocent, but

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her society considers her abundant care and concern for Arvasu as an extra-marital indulgence and thinks her guilt is atoned through her death.



Bali: The Sacrifice

Karnad's female protagonist, the royal queen in *Bali: The Sacrifice*, seems to have marked an apogee. For the first time, the emboldened female desires seem to cut through the patriarchal order unabashed and unashamed. Femininity has become bold, assertive and blatantly selfish. The female has laid bare the inner recesses of her heart and more importantly of her body, her need for flesh her desire for sexual gratification. The Queen reveals her sexual ferocity and vibrancy of the audacious femininity. The Queen seems to testify to Karnad's statement that "If womanhood finds fulfillment in love that happens to be outside marriage, why should that be considered wrong? Radha's love for Krishna was such" (*Bali: The sacrifice* 74).

Rani and Padmini indulge in an extra-marital relationship and satiate their desire by supernatural aid. But the Queen is bold and resolute. She dares to leave the king lying next to her and slip away from the palace, past the gardens and make her way to a ruined temple to sleep with an elephant keeper in the middle of the night. She boldly confronts her husband face to face and refuses to profess guilt and to atone for it through a propitiatory ritual. Her refusal to sacrifice the **cock** stems not from the

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fact that she is a Jain and sacrifice is strictly prohibited in her religion. She does not consider sex with the Mahout as harmful or sinful. She says unyieldingly “If this rite is going to blot the moment out, that would be the real betrayal. I’ll do anything else”. (22). The better cock in the play is the symbol of the Queen’s dark yearnings and sexual pleasures. Hence she forbids him to sacrifice it.

The Queen boldly tells the king her extramarital sexual encounter. She is clever and crafty enough to manipulate the patriarchal order and win the situation to her advantage. Till that time she could not conceive and she was accused of ‘barrenness’ by her mother-in-law. When she is sure of her pregnancy by illicit sexual affair with the mahout, she uses it as a tool to win her husband onto her side to humiliate her mother-in-law. She intelligently asks him to remove the shed of animals which was the Queen-Mother’s property for the exercise of her devotional practice, from the palace precincts because she could not bear the thought of animals being taken for sacrifice. She knows how to preserve her identity converting her husband’s religion into her religion, thus threshing the norms of patriarchy.

Sexuality of the Barren Queen

The communion with the Mahout stands for the creative aspect of her sexuality and the barren Queen’s endeavour for fifteen years, amidst the mock whispers and the giggling of the palace-maids, the ridicule of the Queen-Mother and the desperation of her husband, has finally ended successful with the childbirth. The barren woman is looked down upon in the Indian society; and the Queen gratifies her sexual desire with the Mahout as well. But she dies in the end. Whenever women attempt to cross their defined limits, stepping out of marital sounds – whichever the case, whatever the *caste* – *the result is always a disaster or death*.

The pessimistic message of the playwright seems to convey that it is difficult to escape the oppression of patriarchal order by exposing the foul play of male domination, caste discrimination and biological and psychological oppression of the female world.

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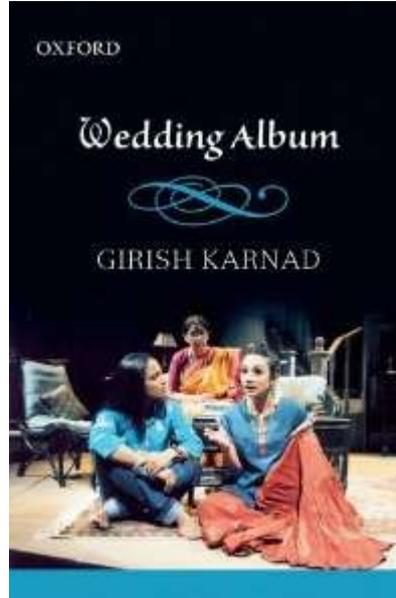
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FROM MYTH TO MODERNITY: A CRITICAL STUDY OF GIRISHKARNAD'S *WEDDING ALBUM*



Fusion of History and Mythology

Girish Karnad, the most significant playwright of the past five decades, has explored the realm of Indian drama by the new world of magical possibilities fusing historical context and the labyrinthine recesses of Indian mythology. His technical experiments with the synthesis of culture combining the Indian classical drama, the folk theatre and the western sensibility demonstrate his success as a living legend in the contemporary Indian English drama. As the modern culture hurtles forward into newer times and generations, Girish Karnad transports us into the present, the socio-economic spectrum of modernity by introducing a new visual tool – that of technology and its newfound uses in traditional situations.

A Konkani Play

Girish Karnad's latest play *Wedding Album* (2009) is the first play written by him in his home language Konkani. The play deals with an event so common in the life of the urban middle class family (the Nadkarnis) getting together for the youngest daughter's wedding - the excitement and nervousness that pervade a household when getting a child married off. The advent of technology affecting the very traditional Indian marriage forms the crux of the story. By making 'distance' technology almost

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a character in the play, Karnad dexterously demonstrates its constant co-presence in the contemporary South Indian Brahmin home, street and office which marks the transnational co-existence of their lives.

While appreciating Karnad's wizardry as a playwright, Amrit.Srinivasan in his foreword comments on the play

Superficially a safe, simple, entertaining and very real account of a pending marriage in a middle-class, Karnataka-based Saraswat family- the Nadkarnis- *Wedding Album* works as modern myth whose condensed logic straddles both the real and the tech-simulated world of today, to help us confront our own mixed-up, amoral, craven, unhappy selves. In what can only be deemed a masterstroke, Karnad thus reverses the charge laid against him sometimes that his preoccupation with history and folk myth makes him evade contemporary Indian reality. Indeed by nudging at the vigilant links between the private and communal bases of Hinduism, *Wedding Album* encourages one to examine the growing fundamentalism of the Hindu middle class family, which is largely 'missing' from social science scholarship in India today. (ix)

A Liberal and Modern Family Portrait

Wedding Album which is structured into nine scenes presents the educated, liberal and modern family with their two different worlds, i.e. traditional and modern cyber world. There is celebration and anxiety over the marriage of the younger daughter, Vidula of an urban middle class Saraswat Brahmin family of Dr. Nadkarni to the video groom, Ashwin, the stereotype of the American NRI, for whom America is both the land of opportunity and the NRI's burden.

"That whole culture is empty of values now, bereft of any living meaning. It is shallow..., glittering and shallow. The European Industrial Revolution began by rejecting religion in favour of material values. But today this legacy is strangling the west. They have no spiritual moorings left. They are adrift in godless, amoral world."(WA 80)

The play celebrates the traditional Indian wedding in a globalised and technologically advanced India.

According to Girish Karnad, this play has been, in a sense, 30 to 40 years in the making. When his sister got married, he watched the members of his family gathering together and observed the resultant, interpersonal dynamics and tensions... he found it a combination of ‘celebration and anxiety’ and tucked it away in the mind, to emerge much later. He didn’t want to write it as a ‘story’ play though, and the form that it has taken now is satisfying to him. (Citizen Matters.in)

A Global Long Distance Family

Wedding Album highlights global long-distance community conditions in an expat South Indian Brahmin marriage. This very arrangement of marriage- that aspect of Indian culture that western society finds repulsive in its strangeness and customariness- becomes possible through the technologies of representation, i.e., video, email and telephone ‘a self arrangement’. The play demystifies middle class South Indian Brahmin marriage showing how Ashwin Panje, the suitable Saraswat boy, selects as his choice of bride Vidula Nadkarni, the ‘small town’ Dharwal girl whom he has met through video playbacks. They have face to face pre-nuptial meeting in a local Dharwal restaurant where the suitor exorcises his identity to fit in with his spiritual role as partner to ‘woman-wife-daughter’, his partner in “a marriage as a mission, I would like you to be my partner in carrying the best of our spiritual tradition to fit in with the west and save the west” (82).

The Story

The play begins with a video bio- a replacement for the written bio data that a girl must present to the prospective match in a traditional arranged marriage. The 22 year old Vidula Nadkarni is caught on camera by her brother Rohit as she introduces herself to her prospective NRI groom- a man she has yet to meet in person. Karnad introduces other members of the Saraswat Brahmin Nadkarni family as they get into the thick and thin of wedding preparations. In a display of solidarity and mutual concern, the dramatist displays the anxieties and resentments long buried within the bosom of the family. The older generation – Father and Mother- feels defunct in the

new technological turmoil. The young generation- brother Rohit and elder sister Hema- are buffeted by aspirations to easy prosperity. Hema is more a practical and at times progressive mother while Rohit, the seeming rebel with a Christian girlfriend, chooses arrangement over love for better career prospects. For Mr.Nadkarni, “A Wedding is essentially an excuse for shopping” (31) and for Mrs. Nadkarni, Vidula’s mother, a willing slave of the culinary realm, “ A Wedding means expenses – there is no getting away from that”(15). The family members are introduced through their reactions to Vidhula’s situations, voicing their opinions and prejudices, loves and hates.

Indian Feminine Psyche

The play reveals a high evolution of the Indian feminine psyche. The play deals with women and their different worlds in traditional and modern cyber world. They tend to merge into each other. Even the traditional older women are fused with energy, hope and modern sensibility. Mrs.Nadkarni, the traditional wife, gets sequestered by herself in the kitchen, the private place. For her, the kitchen is a battleground for class supremacy and control over Radhabhai, the willing female shadow in the kitchen with whom she battles constantly to no conclusion. The mother enthrones herself inside the kitchen. Her cook, Radhabhai’s emotional pain and self-endurance and the tragic plight of her daughter Yamuna are juxtaposed with the portrayal of the cook’s solitary presence with surrogate memories of feeding the master’s children and the ‘kept’ daughter Yamuna who becomes the Jazebel in cyberspace at the end of the play.

The Non-Dual Truth

The play provides the non-dual truth of a South Indian Brahmin marriage, equal, but not so equal as to become the same; different but not so different as to come apart. The play tries to present the problem of how the interpersonal ethic of love and desire lose out to the duty of caste and community through the magic union of marriage. Marriage within the caste chastens women and their sexuality after marriage. Vidhula, the modern, mixed up unhappy Hindu girls timid by nature, leads a secret life. Her erotic desire of being found out in a darkened cyber café and her guilt of being found out in a hysterical rage is fulfilled through the selection of a flesh

and blood stranger to help her work her way through hopeless desire. The subjugation she seeks in her secret, erotic world can be served through man and marriage to a higher purpose. Saraswat Brahmins accord high value to marriage and worldly household life. For a girl marriage constitutes entry into motherhood and for a boy, it is for public reasons of fulfilling a social obligation. For Ashwin, marriage is obligation duty even 'mission'. The modern technology and its changed circumstances might require the presentation of boy and girl through video images and they will be related to one another within the wider caste network but the process remains the same. On the eve of her departure, Vidula makes a private resolve 'I will never divorce Ashwin'. (86)

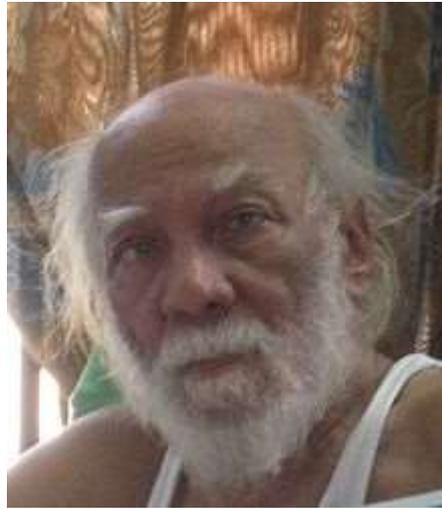
Humorous Insight

Wedding Album is a contemporary play with "humorous insight into the country's traditions and culture....explores the traditional Indian wedding in a globalized and technologically advanced India."(Express News Service) Myth intoxicated playwright Karnad unfolds the present Indian modernity where "the Indian women are obedient Sati Savitris ever willing to follow in the husbands' footsteps". (17)

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BRECHTIAN EPIC THEATRE AND BADAL SARCAR'S THIRD THEATRE

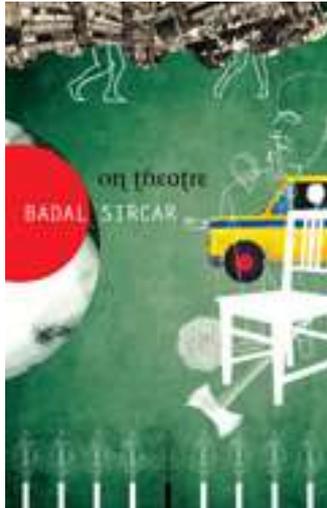


Courtesy: http://en.wikipedia.org/wiki/Badal_Sarcār

Importing Western Traditions into Contemporary Indian Theatre

The contemporary Indian theatre has modeled itself after the Western theatre traditions by importing Western forms of modernism and by injecting the strategies of Brechtian Epic theatre. The Indian theatrical experience has communicated both a direct link between the spectator and the spectacle and a kind of distance between the audience and the happenings on the stage. It is true that the Brechtian form has several parallels on native Indian semi-theatrical modes. Brecht's relevance for our contemporary playwrights – such as Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhay, Badal Sarcār, Girish Karnad and Mahesh Dattani – paved the successful balancing of the traditional forms and western sensibility.

Badal Sarcār



The Third Theatre

Badal Sarcar is a pioneering figure in ‘Street Theatre’ as well as in experimental and contemporary Bengali Theatre with his egalitarian ‘Third Theatre’. As a prominent playwright he formulated his theory for Third Theatre, partly influenced by folk theatre and Avant Garde theoreticians. But he unconsciously adapted Brechtian Epic Theatre to Indian conditions.

The effects of both Epic Theatre and Third Theatre are quite similar with certain differences such as no stage projections and slides. The Street Theatre is an effective medium of communication with the masses, dispensing with the use of elaborate costumes, sets and lights because it is portable, economical and flexible. There is a minimum use of dialogue to avoid the disturbance of street and traffic sounds and the emphasis is on dramatic, stylized movements, more effective than words.

The Third Theatre aims at changing the thoughts and beliefs of the spectators by direct communication with the audience making eye contact with them. Like Epic Theatre, the Third Theatre is enhanced by the introduction of Stage Managers and physical acting with minimal costume. To Sarcar, “the basic tool of trade of the art of the theatre is the human body”. (p.17). He emphasizes the attitudes, gestures and movements of the body of the performer and creates various ‘stage realities’ by the imaginative use of bodies. He reduces the use of sets, props and costumes, discarding the uses of mechanical devices like tape recorders and projectors.

Sarcar breaks up the conventional sitting arrangement and seating the audience on three sides of the acting arena. The essence of theatre is a live communication between artists and spectators. Light effects as only appendages, and not essential to theatre, he no longer needed to wait for the spectators to come to his theatre. Instead, he took his productions to where the masses were in public parks, railway platforms, fields, in front of the factory gates, offices, college premises and by the side of a busy road. Badal Sarcar in *The Changing Language of Theatre* says,

The environment of the intimate theatreThe proximity of the spectators, the intensity of communication, the subtlety of projection – all these are not to be had in open air performance in a village or a park where sometimes thousands of people gather. But this may be more than compensated by the fact that this theatre can now reach the working people of villages and slums who would never have come to his intimate theatre in Calcutta. (30)

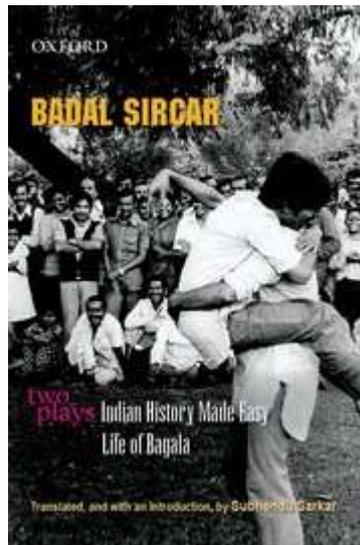
Sarcar did not formulate a theory for the sake of theory only. The aim of Third Theatre is to reach out to the masses, to make people aspire to change the prevailing socio-political conditions and create in them a sense of responsibility to bring about a revolutionary change in society. Badal Sarcar's chief concern is with the socio-political content, the form and content more forceful and effective. In *Voyages in the Theatre*, Sarcar affirms

It has never been my intention, or the intention of the group, to do a play just to prove that any play can be produced in this formthis new theatre was not a matter of form to us, but that of a philosophy and therefore we always start from the content, from what we have to say, and not from how we say it. (40)

Appeal to the Conscience of the Urban Audience

Sarcar's determination to move out of proscenium theatre is rooted in his conviction that common people, being aware of their surroundings, would bring about a radical change in society. He also appeals to the conscience of the urban audience,

creating in them an awareness of the ongoing exploitation in the country side and attempts to make the rural audience realize their power.



The Third Theatre protagonists are mostly young; because Sarcar has faith in the evolutionary potentialities of the younger generation, various issues of social and ecological concerns are voiced through the Street theatre on a plethora of social, political, religious, economic issues, communalism, caste disparities, terrorism, nuclear disasters, corruption and AIDS awareness, police brutality, alcoholism, exploitation of women and children, class hierarchies and bonded labour.

Distinct from Others

Badal Sarcar established his 'Third Theatre', distinct from other Bengal playwrights like Sombhu Mitra and Utpal Dutt. Coming from a Bengal Middle class family and spending most of his time in the cities, Sarcar prefers to write plays based on his experiences, depicting the world he knows best. Unlike the playwrights of the street theatre, Badal Sarcar never assumes the role of an agitator. He is rather a propagandist who presents many ideas as an integrated whole providing a complex explanation of the contradictions found in the society. Like Brecht, he is a Marxist but not a spokesperson of any established political party.

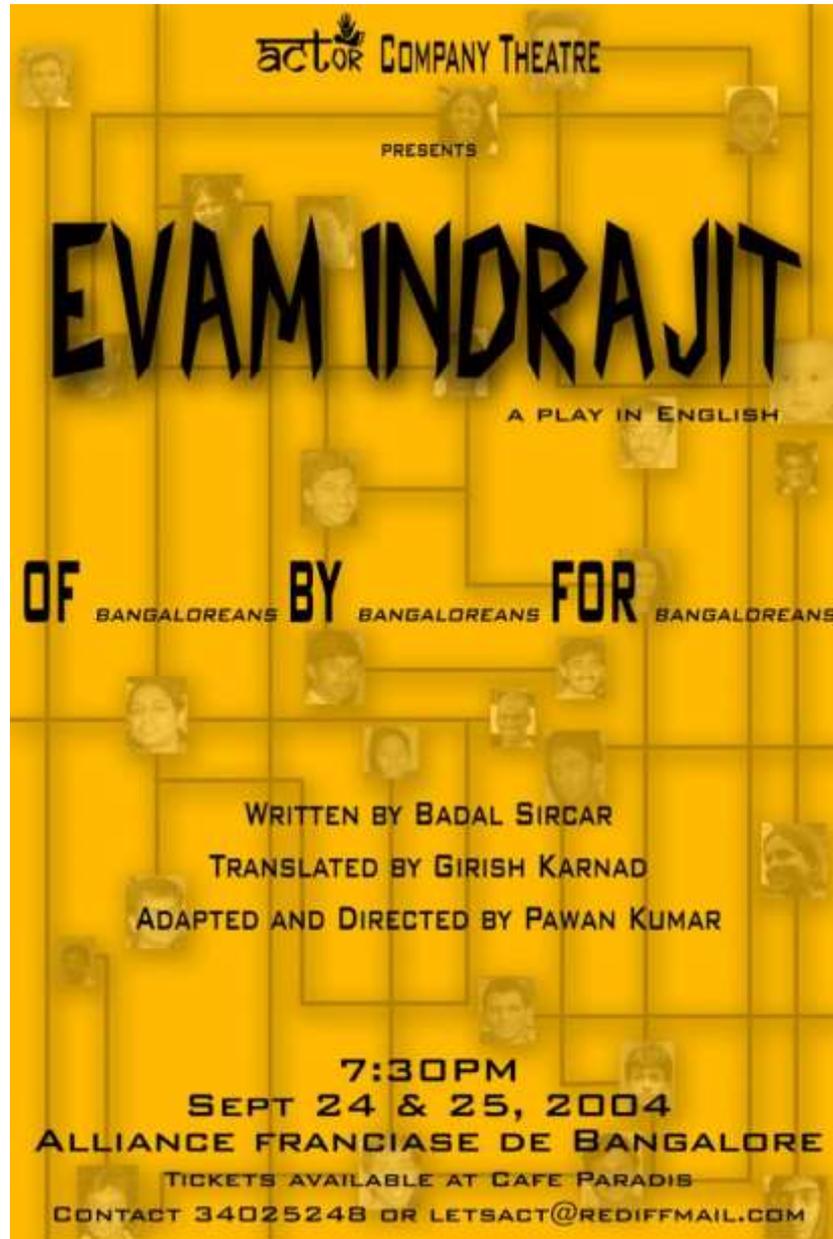
Three Strands

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Three strands in Sircar's life give a striking texture to his work, adding a new value to Indian theatre. These strands are his professional career, his training as a civil engineer, his inner life as a playwright as well as his outward expression in his role as a theatre director and actor. More than writing, Sircar prefers doing theatre.



Badal Sircar was perhaps the first playwright to abandon the stage for the street theatre, a living experimental communication between the performer and the spectator where the plays become a participatory ritual. During the Naxalite movement, in the seventies, he formed the 'Satabdi' theatre group, he directed the first play *Ebang Indrajit*, a play about three people – Amal Bimal, Kamal and a loner

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Indrajit all prototypical characters. They are writers in search of an author. Caught in a meaningless self-centred and uneventful existence, they accept everything passively. Indrajit has an exceptional inclination to rebel against conformity and finally emerges as an undaunted individual. Indrajit chooses the road rather than the destination, determined to continue searching.

Indrajit: Then how shall we live?

Playwright : The road. We have only the road we'll walk. I've nothing to write, yet I'll write. You've nothing to say, yet you'll say.... We've the road, we'll walk. (45)

In the selfish bourgeois life, in the midst of social and political violence, Sarcar makes the protagonist turn away from social problems and search for the right road- Sarcar uses theatre as a medium for conveying to the people, an individual's responsibility towards society.

Spartakas

Sarcar's first play was *Spartakas* a play based on the novel by Howard Fast. Without the availability of an auditorium and the absence of a 'star' acting as a crowd puller, Sarcar created the theory of Third Theatre. The play does not have any conventional division in Acts and Scenes. It is composed of short scenes. It is about the great slave revolt in 71 BC that shook the foundation of the Roman Empire. A slave army of thousands led by a gladiator fought against slavery but was finally crushed and over six thousand slaves were crucified. The play ends with the slaves rising together after their leader, Spartakas, who has become a martyr. The locale is the same space with no theatrical property. Modern Indian costume was used by the Romans. The slaves were bare-bodied with knee long shorts of cheap coarse cloth. The only woman slave had short pants with a shapeless shirt of the same coarse material. The scenes are expressed by physical acting, only cries, shouts and noise are used, not a single sentence.

The play has five action scenes taking only ten minutes:

1. People captured to be sold as slaves

2. Slaves being sold in the market
3. Slaves toiling
4. Gladiator slaves fighting in the arena
5. A slave being crucified for an act of defiance.

The only music is a refrain without words sung by the group of slaves without any instrumental accompaniment. But the refrain is used thrice in such a manner and it can communicate more than pages of dialogue. The group did not use stage, curtains, costume or sets and the performance took place in broad daylight. When interviewed by Sadanand Menon for Indian Express, Sarcar recalled the appealing effect of the open-air production of Spartakas.

The bits of dry grass and patches of dirt on the bare bodies of the ‘slaves’ covered with sweat, accentuated by spots of blood from the scratches caused by pebbles on the ground, made it a play of blood and sweat as it was supposed to be. (8 Feb. 1986, 8)

Plays of Sarcar

Based on the concept of the Third Theatre, Sarcar produced several plays; some of the prominent plays are *Procession*, *Bhoma*, *Stale News*, *Indian History Made Easy* and *Life of Bagala*. His troupe Satabdi performed at Surendranath park, Kolkata on weekends, the open-air and free performances traveling to nearby villages at weekends. It employed minimal props and improvised dialogue to involve audience into the performance.

Sarcar’s *Procession* is about the search for a ‘real home’ – a new society based on equality. It is about a new society where man does not have to live by exploiting other men and each works according to his ability and gets according to his needs. The actors are constantly on the move, walking, running, dancing and jogging through the room. The benches in the room are placed in such a way that the spectators feel that they are part of a maze. Sarcar creates a most bewildering environment with the bodies, backs, faces and profiles of the spectators. It is startling to see the actors

moving in the environment created by the spectators between and around. *Bhoma* is a dramatization of the life of the oppressed peasant in Indian rural society. The society is full of opportunists and exploiters symbolically presented as a forest of poisonous trees. *Bhoma* is pictured as an archetype of the oppressed exploited peasant, who lost in the midst of Wilderness, at long last, takes up his 'rusty axe', grinds and sharpens it to cut the poisonous trees that grow around him. *Stale News* deals with the theme of revolt. It is about a young man who is bombarded with shattering information full of contradictions and contrasts which come to him as 'stale news'. In these plays, the characters are not individualized at all.

In his *Introduction to Three Plays*, Badal Sarcar admits that the protagonists can be seen as: "It can be taken as prototype of a particular class in a society at a particular period" (v). The plays are open-ended, and the spectator assumes the protagonist's role in the revolt and determination.

No Technical Devices

Badal Sarcar never uses the technical devices integral to the Epic dramaturgy like projectors, slides, masks etc. But the plot of a Badal Sarcar play is often collage of various episodes, the effect quite similar to that of Epic Theatre. Sarcar employs fantasy in three Third Theatre plays *Scandal in Fairyland*, *Beyond the Land of Hattamala* (1977), *Life of Bagala* (1988). In the play *Beyond the Land of Hattamala* (a creative adaptation of a novel, *Hattamala Deshe*, by Premendra Mitra and Lila Majumdar), two thieves Kenaram and Becharam, while escaping their pursuers, fall into a river. They find themselves in a utopia where there is no buying and selling of commodities. There is none to guard shops and houses. Food is offered free. It is a futuristic communist society. Finally the citizens come to their help and they are assigned a positive role. Though the play uses fantasy, Sarcar conveys a revolutionary moral that the play is a reminder to those party members who have forgotten and made others forget the basic principle of communism.

Humour as the Effective Tool

More than satire and irony, humour is an effective tool of enforcing Badal Sarcar's ideas. Though his plays are not full-length hilarious comedies, Sarcar makes use of humour even in his serious plays.

Life of Bagala

In *Life of Bagala* he has combined pure humour with a serious message. Bagalacharan Batabyal lost his parents in a bus accident. In the wake of the untimely death of his parents, he moved to his maternal uncle's house. Though educated by his uncle, he suffers humiliation, performing domestic chores and tutoring his nephew. Besides all this, his grotesque name "Batabyal" instigates others to tease him. Honest, submissive and introverted, Bagala resolves to commit suicide to escape the insults at home. With one rupee and fifty paise in his pocket, he speculates various ways of committing suicide – hanging by the rope, swallowing potassium cyanide or sulfuric acid, jumping from a seven or ten-storeyed building or jumping into the Ganges. But he anticipates the apprehension with the sense of humour, "I don't know swimming....Jumping would find me in knee-deep water.... Which way's the Ganges? That too is full of boats. Someone will definitely fish me out"(72).

Bagala is saved by Nilpari (a genie) who works wonder for her master, the Old Man (a modern version of Alladin) who calls her by striking a lighter, a modern lamp. Both the Old Man and Nila make Bagala bold enough to defy his uncle and aunt and the play ends with Bagala teaching Nila household duties. The play teaches the moral that no change can be brought about by magic, only through human will and action. The message is reinforced at the end through a song sung in chorus by all the actors. "Bagala-Nila : Magic doesn't help a real attempt" (110).

Indian History Made Easy

Sarcar's play *Indian History Made Easy* is significant in forging relationship between form and content. The play lays bare the most crucial period in the history of India – British colonialism in the form of classroom teaching – with teachers instructing students – The Playwright covers more than three centuries of British rule without developing 'a story'. The teachers, students, the Master and the stage Managers take up different roles making the entire period come alive before the

audience. Though the students are taught, the audience learns about the mechanism of colonial exploitation through the periods.

The First period	-	The village community of India The cottage Industry Business by foreign merchants
The Second period	-	History of British India Supply of Indian goods to England
The Third period	-	The change of Industrial capital to Finance Capital The Sepoy Mutiny The rule of Britain's Queen in England The end of the East India Company
The Fourth Period	-	British Imperialism Quit India Independence
The Fifth Period	-	Freedom, prosperity and progress

The play bears close resemblance to Brecht's *Lehrstück* (Learning Play). Sarcar used a number of dramatic and theatrical devices like the use of songs, the role of Stage Managers, the device of mime, the movements and dance steps. In another play of his, *Circle* (1978), Sarcar's adaptation of Brecht's *Caucasian Chalk Circle*, Sarcar makes the performers create a broken bridge, mountain, river, wind with the help of their bodies.

Sarcar's Characters

Sarcar's characters speak dialogues, seldom lengthy, so that they make much use of their bodies. The brief dialogues help the audience to concentrate on the action. A lengthy speech is often broken adding to the dramatic quality of the play, for example, from *Indian History Made Easy*,

Teacher 1	:	you!
Student 1 & 2	:	In
Teacher 2	:	you!
Student 3 & 4	:	dus

Teacher 3	:	you!
Student 5 & 6	:	tri
Teacher 1	:	you!
Student 1 & 2	:	al
Teacher 2	:	you!
Student 3 & 4	:	Re
Teacher 3	:	you!
Student 5 & 6	:	vo
Teacher 1	:	you!
Student 1 & 2	:	lu
Teacher 2	:	you!
Student 3 & 4	:	tion
Master	:	Now all together
Students	:	Industrial Revolution (18-19)

Revolutionary Political Content

Badal Sarcar is the pioneer of Third Theatre movement with the semblance of Brechtian Epic Theatre. His plays are genuine works of art where there is the unity of politics and art, the unity of content and form the unity of revolutionary political content and perfection of artistic form. There is no government and commercial aid; no advertisements in the newspapers' no trap of money economy. But it thrives with the active support of its own audience with the objective of making them aware of their responsibilities in fighting an unjust system. He never imposes his views on spectators like the playwrights of street-corner plays. Theoretically Brechtian, politically Marxist, Badal Sarcar revolutionized Bengal Theatre by pioneering the revival of Street Theatre.

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8

Mahesh Dattani's *Dance Like a Man* as an Epic Theatre



Mahesh Dattani

Courtesy: www.mulledink.blogspot.com

Mahesh Dattani, An Authentic Contemporary Voice

Mahesh Dattani, an authentic contemporary voice, a director, playwright, producer, founder of a theatre group known as 'Playpen' is an intellectually stimulating Sahitya Academy winner with an excellent awareness of Indian theatre. There is a proper blending of Western intellectual consciousness and Indian theatrical techniques in his plays. He himself comments on the relevance of Indian theatre **citation**.

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There is going to be a good positive development because as we get into the internet age which isolates human beings, the act of communication will be a premium. Theatre is our cultural activity directly related to human beings' communication with each other.

Dattani uses his studio at Bangalore as a centre for creative collaboration among playwrights, directors, actors and audience.

Influence of Brecht

Brecht, the major twentieth century theoretician of drama, evolved a major aesthetic theory, the theory of Epic theatre, fit for a scientific age. He significantly pronounced, "If art reflects life, it does so with special mirrors" (13).

Brecht's emphasis is on the need to alienate the audience from any illusion of reality by meta-theatrical elements of stage devices like induction, prologue, play-within the play, direct speech, aside addressed to the audience, addressed primarily to the mind through devices such as music, dance, plastic art, pantomime, mimicry, gesticulation, lighting, scenery with the help of sub-titles, projections and stills having the documentary effect. Brecht employed 'complex seeing' which, "permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem" (14).

This complex seeing interrupts the process of emotional identification or empathy on the part of the spectator and creates the proper atmosphere for intellectual stimulation which is non – Aristotelian in approach.

Brecht attracted much attention and general acclaim throughout the world. In India, his relevance paved the successful balancing of the traditional forms and western sensibility for a group of contemporary Indian playwrights such as Pratap Sharma, Asif Currimbhay, Girish Karnad, Mahesh Dattani who faced the situational conflict between the cultural past of the country and attractions of Western modes of thought. By injecting the strategies of Brechtian Epic theatre, these dramatists have communicated both a direct link between the spectator and the spectacle and a kind of distance between the audience and the happenings on the stage.

In his interview, Mahesh Dattani stated,

The function of drama, in my opinion, is not merely to reflect the malfunction of society but to act like freak mirrors in a carnival and to project grotesque images of all that passes for normal in our world. It is ugly. It is funny. (Roy, 15 March 2002)

How to Treat a Play

Dattani dispenses with the notion that the viewer can treat a play like a 'roller coaster ride' which even at its most terrifying moment, one knows, will rapidly and happily come to a stop on safe grounds.

It is only when you are left hanging in air, you start to question your own personality, perceptions ... the theatre is a collective experience and the audience have to finish in their own heads what the playwright began. (<http://www.anitanair.net>)

The audience must arrive at their own answers, as also together in terms of a community response, because unlike T.V. or cinema where the viewer does not have to contribute because theatre is a shared experience.

Mahesh Dattani's Theatre

To Mahesh Dattani, theatre is a 'live show' which offers scope for a direct person to person communication involving four distinct forms: performer and performer, performer and spectator, spectator and performer and spectator and spectator. An important means of participation is by urging the audience to concentrate intensely on the actions of the play, mainly done in highly imaginative mimes, direct eye contact with the audience. He adapted the spatial, environmental setting of the audience. Techniques like magical sculpting in space, simultaneous action, lack of time space barriers, slow motion, freeze, choreography appealed to the aesthetic canons of his audience and evoked powerful responses to the various socio-political realities.

A Socially Committed Playwright

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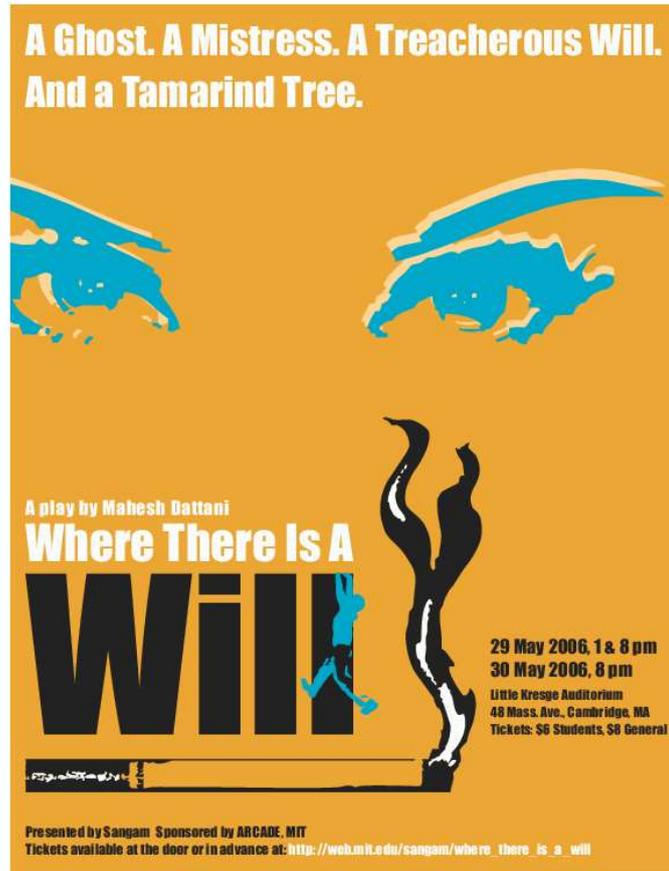
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Like Brecht who wanted a change in the world, Dattani is a socially committed playwright who, with his sensibility and thinking, raises new vistas in the minds of the audiences through the portrayal of disintegration of social and family relationships in his plays. Dattani dramatizes the socially neglected people. Hijras (eunuchs), gays, lesbians and women are marginalized due to their sexuality. Hijras are the third gender people who are denied all rights and destined to suffer because they are biologically deprived human beings. Gays and lesbians keep their sexuality a secret for fear of ostracism. Women, irrespective of social status, suffer subjugation one way or other. Dattani is preoccupied with these 'fringe' issues which are latent, suppressed and pushed to the periphery. He describes his themes and concerns

Thematically, I talk about the areas which the individual feels exhausted. My plays are about people who are striving to expand 'this' space. They live on the fringe of the society and are not looking for acceptance, but are struggling to grab as much fringe-space for themselves as they can. (Dattani, 2000)

Exploration of Human Relations



Dattani has contributed to the continued growth and renewal of his art both in terms of form and content. He explores a gamut of human relationship in his plays. From *Where There's a Will*, to the matrix of gender roles in *Dance like a Man* and *Tara* to *Bravely Fought the Queen* that explores the shams of the upper middle class joint family, to *Final Solutions* a sensitive play about the Hindu-Muslim conflict, to *Do the Needful* a comical radio play that talks about alternate sexual choices as do the plays *On a Muggy Night in Mumbai* and *Seven Steps to Thirty Days in September* which look at incest and child abuse. His latest film *Mango Souffle* (2002) questions the dominant values that construct social and gender identities.

The Setting of Dattani's Plays

The setting for all of Dattani's plays is embedded within the mechanisms of the middle class Indian family. Dattani admits

I am certain that my plays are a true reflection of my time, place and socio-economic background... in a country that has a myriad challenges to face politically, socially,

artistically and culturally. (Dattani.2000.xiv)

Dattani does not want to present an alien and distant westernized world with which the urban Indian audience could not easily identify. He is rather concerned with the apparatus of the family that is entrenched within the middle class milieu, the background which the playwright is a part, and would like to 'connect' with audience drawn from similar backgrounds.

Dattani's Characters

Dattani's characters situate themselves within the family and the society. For that Dattani chooses the setting within dynamics of a contemporary urban Indian family. He portrays the newer realities piling on the older realities blending the given stereotypes. He makes use of the available stage space to reveal these structures in concrete terms. His characters move and speak in these spaces with voices that echo and reverberate. His issues are deep-rooted in a definite space and time and within a stimulating societal context with no message on social issues. He maintains the stance of a non-judgmental observer and he wants the audience to judge the issues.

Theatrical Resonance – *Dance Like a Man*



The setting coalesces with the themes and Dattani's stage often uses the various levels to create theatrical resonance in a special way. The stage settings are contrived to amalgamate the multiple layers of the societal, the familial, the historical contours of such a location. Dattani's *Dance like a Man* uses the family home as the setting, the existence of three generations.

The play travels back and forth between several generations, Amrit Lal, the imperious father and social reformer who is infuriated by Bharatanatyam which is usually and traditionally performed by women. He passes irreparable harm to his son Jairaj and his wife Ratna who is taught the ancient secret of the art by an old devadasi. The old man makes a pact with Ratna that he will consent to her career in dance only if she helps him pull Jairaj out of his obsession and makes him a ‘manly’ man. The two can enjoy the security of his riches. They, in their turn, try to transfer their own ambitions to Lata who is a talented dancer but is quite happy to marry Vishwas, the rich (candy shop owner) *mithaiwala*’s son who is ignorant of Bharatanatyam, the passion of the preceding generation.

The play presents Ratna and Jairaj, now past their prime, reflect on the past and the way the past affects their present and is to affect the future. Moving effortlessly between the past, the present and the future (as past), synchronically dissolving the different time shifts, Dattani, innovatively uses Lata and Vishwas to play the young Ratna and Jairaj during these shifts and the old Jairaj taking the role of his father Amritlal. Amritlal and the old Jairaj, Vishwas and young Jairaj, Lata and young Ratna are to be played by the same actor. As they put on different characters, the resonating sense of time and change are illuminated and give newer meanings.

Minimal Use of Characters Maximizes the Staged Impact of the Stereotypes

The minimal use of characters maximizes the staged impact of the stereotypes. This is one of Brechtian techniques – the alienation effect, the actor must help destroy stage illusion by putting himself at a distance, by playing multi-roles the actor keeps himself from the character he portrayed and the situation in which he was involved.

Jairaj and Ratna live within the domain of the patriarch Amritlal, Jairaj’s father, His antipathy towards dance draws the boundary line for their behaviour within his sphere of influence. Dance for him is the prostitute’s profession, improper for his daughter-in-law and unimaginable for his son. He cannot tolerate the sounds of the dancing bells that ring through their practice sessions. He is aghast at the long-haired guru with an effeminate walk and cannot stomach the idea of his son, a man becoming a

professional dancer. His fear is obviously that dance would make him ‘womanly’ – an effeminate man with the subtle implication of homosexuality.

Amritlal, the frustrated patriarch, changes into equally frustrated and alcoholic Jairaj who interviews Vishwas, the prospective groom, the son of a rich mithaiwalla, an alien to the world of dance who is transformed into young Jairaj who is consumed by his love for the art form. Lata, the most pragmatic and level headed character plays the insecure, calculating and scheming young Ratna. She has to survive despite the few choices offered to her. The older Ratna will be haunted by the ghosts of her past and realize her unfulfilled ambitions through Lata, her daughter. Amritlal’s house moves through time, changes character along with the owner. The home becomes crucial to the existence of three generations of its occupants, often dictating its own terms to the inhabitants. The meaning of the space alters with each generation. Amritlal carries the baggage of his own times and tries to manipulate the next generation – Jairaj and Ratna – to carry it forward and Jairaj and Ratna in their turn try to pass on their performance to Lata.

Revelations and Hidden Stories

In this handing down of cultural context, a number of revelations are made and several hidden stories are told in these spaces, and it reveals the cracks that widen enough to crumble the entire structure. The structure that Amritlal passes on conditionally to his son and Ratna is passed to Lata who is a talented dancer quite happy to marry Vishwas who wants nothing to do with the art and whose father owns half the buildings on Commercial Street. Dattani explores the human predicament - how the general inhibitions of a man towards dance affects the relationship between a husband and a wife.

The tragedy for Jairaj is that he has chosen to pursue a career that had been considered ‘right’ only for women. Amritlal is willing to have Ratna as the dancer and not Jairaj. Like in all battles, a completely innocent individual becomes the victim. Here the victim is the only son of the dancing couple. Dattani refuses to assign the blame on the status of the ‘wronged’ party to anyone. “I refuse to have protagonists in a fixed role as victim. If you have a victim, it implies that there is a persecutor and it also implies that you will eventually have a rescuer” (Qtd in Chaudri 56).

Jairaj is present in the house when the double dose of opium is administered to the baby. Jairaj shares the onus of the blame and Dattani never tries to shift it to Ratna. The death of the son binds the two together in shared tragedy. The last lines of the play reverberate: “We were only human. We lacked the grace we lacked the brilliance. We lacked the magic to dance like god”(447). Jairaj and Ratna, though passionately devoted to dance, fail in translating their dreams into reality. Instead their daughter Lata becomes ‘the shining star in the sky of (the dance originally performed by *devdasis*, temple prostitutes) Bharatanatyam’.

Recapturing the Traditional Three-fold Art

Dattani says of this play, “I wrote the play when I was learning Bharatanatyam in my mid-twenties.... A play about a young man wanting to be a dancer growing up in a world that believes dance is for women”. (*Foreword*) Dattani recaptures the ancient tradition of the classical dance form Bharatanatyam – the three fold art of music, dance and poetry which cohere into an artistic entity – Dattani who has imbibed Brechtian epic tradition, successfully achieves a heightened effect by employing the technique of art within art. Sumanaspati in the article ‘Leading the Charge’ comments

It is beautifully crafted. The way it moves back and forth in time, its use of one actor to play more than one role which really tests the actor’s talent, marks it as unique, as does the strong characterization and the seamless movements in time.
(The Hindu, 12 August, 2002)

Alienation - Estrangement

Brecht’s theory of alienation or estrangement induces an inquiry, critical attitude on the part of the spectator towards the events shown. A critical attitude on the part of the spectator is developed, as the actor does not identify with the character he represents, rather he could choose from any particular point of view regarding the character. This ‘complex seeing’ leads to levels of multiplicity transcending mere ‘tolerance’ to recognition and empathy. Mahesh Dattani uses the split stage where the interior movement of the plays collapses with the exterior fragmented locations.

I am not interested in characters asking existential questions in a limbo. My characters exist in a definite space and time, in a social context that's what stimulates me. I don't focus on a message but the context is important. (Santhanam, Anitha, 2001. <http://www.maheshdattani.com>)

Communication via Stylized Movements

Dance inspired stylized movements convey shifts or extensions within the text and the sub-texts. The fact that Dattani is basically a theatre – person is evident in the stage mechanism. The multi-level set and multi-level characterization are the fine example of a blending of Western stage craft and the technique of Indian folk theatre. The lowest level that occupies a major portion of the stage represents the house of Amritlal. The play becomes an exemplary work on contemporary society combined with personal relevance (Dattani's career in dance). The play moves back and forth in time, spanning three generations. The important aspect of this play is the emphatic 'staginess' that is deliberately worked into the writing. As Michael Walling points out:

His plays fuse the physical and spatial awareness of the Indian theatre with the textual rigour of western models like Ibsen and Tennessee Williams and Brecht. It is a potent combination which shocks and disturbs through its accuracy and ability to approach subject from multiple perspectives. (Dattani, 2000:229)

Dattani has meticulously anchored his success in *Dance Like a Man* by making his audience with such involvement that they even forget that they are watching a play in an 'alien' tongue.

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HOWARD BRENTON'S BRITISH EPIC THEATRE AND BERTOLT BRECHT'S EPIC THEATRE



Howard Brenton

Courtesy: www.guardian.co.uk

Brecht's Impact on British Theatre

Britain came under the influence of Bertolt Brecht's epic theatre after the opening of Berliner Ensemble's first London season on 27th August 1956 with Helen Weigel playing the title role in Brecht's *Mother Courage*. Many British playwrights- John Osborne, John Arden, Edward Bond, David Hare, Howard Brenton, Whiting, Bolt and Shaffer- were inspired to use his dramatic techniques in varying degrees but not altogether entirely trying to connect themselves with British mainstream drama.

An innovative exemplar of epic theatre, Brecht believed in the immediacy and intimacy of the theatrical performance. He used drama as a model for producing an aesthetic distancing and de-familiarizing effect. He chose to recreate the relationship between the actor and the audience as dialectic. He made the actors 'show' their roles to the audience rather than wholly identifying with those roles. Brecht's aim was to turn his audience into social historians to see the actions as something that has happened in the past in a particular time and place and that is now being re-enacted. His epic theatre, according to Brecht:

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Turns the spectator into an observer but arouses his capacity for action, forces him to take decisions....stands outside, studies the human being as the object of enquiry, he is alterable and able to alter (37).

John Arden and Others

John Arden was Britain's first Brechtian playwright. In an interview, he acknowledged Brecht's influence as a 'theatrical technician'. Like Brecht he made the technical use of ballads, parades of spectacle, projects, masks, music, dance and different kinds of language-using prose to convey plot, character and relationships and verse to comment on them and express emotional points.

Edward Bond, like Brecht, sets his plays in historical or exotic settings, strangely distanced from present day life. He wants his audience to escape from "the mythology of the past which often lives on as the culture of the present" (A Companion to the Plays, 75).

From Political Theatre to Epic Theatre

Brenton's moving from political theatre to the version of the epic was the direct impact of his immediate predecessors. With the failure of the Fringe to establish a genuinely popular socialist theatre and his entry into the historical Theatre and Royal Shakespeare Company, Brenton needed a type of drama with the advantage of larger auditorium and greater resources, a large-scale 'epic' theatre dealing in complex political issues, an attempt to constitute a 'British epic theatre'. In *Brenton: The Playwright* Richard Boon comments:

Clearly, the whole notion of a 'British Epic Theatre' is one which needs to be treated with some caution; taken at its broadest, the label may be useful for loose grouping together the work of a generation of writers. The more precisely one seeks to apply it, the more problematic it becomes. It is perhaps less as a general theory than as an indication of the contents of Brenton's personal tool-kit (132-33).

Epic Devices of Brenton

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Following Brecht, Brenton succeeds in making ‘epic’ devices- songs, pageants, farce, the ‘high’ and ‘low’ characters; an episodic structure of scene, projected texts and captions, the brightly lit and curtain-less stage, the delivery of the dialogue in a theatrically self-conscious manner. When Brenton translated Brecht’s *Leben Des Galileo*, he understood ‘real theatrical acts’. He was able to respond to Brecht’s concise open style by including ‘every verb, every image, every metaphor’ in his own edition. He produced a very accurate translation ‘apparently very Brechtian’.

Like Brecht’s techniques of socialist realism, Brenton created a fable with characters capable of change which can ‘show the light of dawn in the darkest night’. He brought to the drama the experimental unprejudiced and precise method of the scientific laboratory by the ‘objective logic of events’. That he was under the magic spell of Brecht is evidenced through the parallel techniques of Brecht’s *Mother Courage* and Brenton’s *The Romans in Britain*, Brecht’s *Galileo* and Brenton’s *The Genius*.

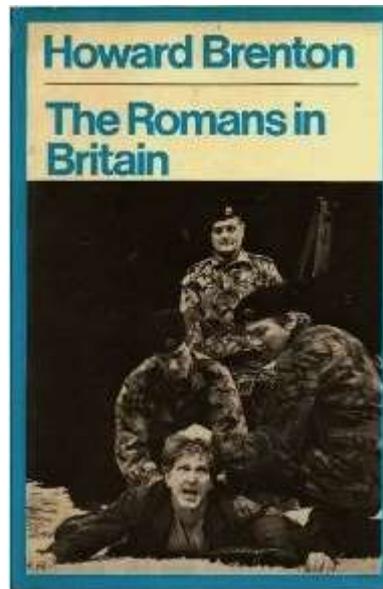
Mother Courage

Brecht’s masterpiece *Mother Courage* is set in Europe during the Thirty Years’ War (1618-1648), which was fought between the Protestants and the Catholics of the Holy Empire setting the scene in a remote province in Sweden. *The Thirty Years’ War* resembled the nearest thing to the First World War before 1914 and in the autumn of 1939, with Austria, Poland and Czechoslovakia. Under the Nazi yoke, it was clear that Hitler’s foreign policy was about to plunge Europe into a war on an unprecedented scale. Brecht’s frustration as a creative artist in a ‘defeated, disturbed and disordered land’ made him dramatize and emphasize the ‘pastness’ of events in the contemporary subject matter.

Capture of Historical Events

For Brenton the capture of historical events is in itself a major factor in the move toward an epic structure. As the title of the play *The Romans in Britain* suggests, Brenton does not begin in contemporary Ireland. Part I depicts England on the brink of the Roman invasion in 54 B.C, and Part II displays England on the brink

of the Saxon invasion in 515 A.D. Brenton tries to seek a degree of identification between the Roman invaders of England and the English invaders of Ireland. He stresses that the modern state labeled as 'English' is actually the product of a series of colonial occupations by offering the audience a succession of images of brutal colonization.

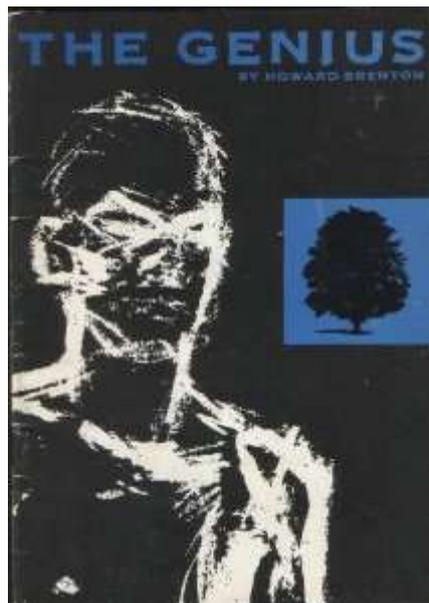


The play begins with the Belgian people advancing through south-eastern England being in a state of uneasy co-existence with the Celts, their savage behaviour in ill-treating the intruders Conlag and Dau. Most of the characters are players in history: farmers, refugees, criminals, stragglers with the exception of Caesar. The scenes of Part II are located in England more than a century after the Roman withdrawal. Against the decaying remains of Roman culture, the Bretons sought alliance with the Saxons of northern Europe. When the Saxons turned out to be aggressors, once they settled down in eastern English, the Bretons got victory at the Battle of Moutn Badon. Michael X. Zelenak in 'The Politics of History: Howard Brenton's Adaptations Theatre (Yale) comments on *Romans*:

History is fluid, something adhoc, something 'in the making', a continuous present tense, or more properly, a perpetual conditional mood. This is not 'how it had to be'. This is not 'how it was' but 'how we choose to be'. If gaps exist, we are forced to fill them in. history is ours for the writing (55)

Brecht says that the spectators should leave the theatre with tools of heightened scientific perception. His *Life of Galileo*, portrays free national scientific thought, challenging authority, and dogmatism. It is a vehicle for the conscious harnessing of a historical character to drive home a particular contemporary moral view. When the Ptolemaic system was shaken by the theory of Nicholas Copernicus, Brecht's Denmark was shaken by the most revolutionary ideas of Quantum Theory and its application of atomic physics and the discovery of splitting the uranium atom.

The Genius



In *The Genius*, Brenton picks up the same theme developed by Brecht's *Galileo*, of the responsibility of the scientist to his society. Like Brecht's *Galileo*, Brenton's American Professor Leo Lehrer accepted 'exile' in an English Midlands University, since he objects to allow his discovery of a new mathematical theorem to be used by the military authorities. *The Genius* opened at a time when the nuclear threat was very much a 'live' issue. The national campaign for nuclear Disarmament has grown enormously in Britain by its association with European Nuclear Disarmament. This affects Britain's relationship with NATO and the USA. Even for the educated, the higher reaches of science are a blocked entry.

Special Feature of Brenton

Brenton's epic theatre could be seen in terms of his combination of the Osborne type of angry young men writing socially engaged drama with Bond's trend

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of writing political plays using either historical or legendary material. He is aware of the fact that his brand of epic theatre is not pure. In his interview with Malcolm Hay and Philip Roberts, he admits: “I am not sure whether the big stage plays I’ve written since 1973 are pure epic. Measured against the Brechtian, I received idea of an epic, they are far from being pure epics” (*Performing Arts Journal*: 139) . In 1974, he experimented with the ‘epic’ form of playwriting, the principles of ‘epic’ theatre for narrative, structure and characterization. The examples of his works are *Magnificence* (1973), *The Churchill Play* (1974), *Brassneck* (1975), *Weapons of Happiness* (1976), *Epson Downs* (1977) , *The Romans in Britain* (1980) , *Greenland* (1988) , *Moscow Gold* (1990) and *Berlin Bertile* (1992). In a precise and controllable form of ‘epic’, Brenton tries to explore the larger issues of public life compressing a huge political and economic history.

British Epic Theatre Defined by Brenton

In spite of his Brechtian impact, Brenton attempts to constitute a ‘British Epic Theatre’. In a 1979 interview in *Performing Arts Journal*, he defines the British epic as:

- 1) a play that has many scenes, the short scenes, choosing precise ‘windows’ in a story.
- 2) the ‘windows’ have to be authentic to ring true.
- 3) the ‘windows’ must be part of an argument, one illuminating the other, progressing to a conclusion that is believable, in the simple sense of men and women who would do that and also be clear in intent.
- 4) it is the ‘message’ of the play that comes first (139).

Principles of British Epic Theatre

In the *Preface to Plays: One*, Howard Brenton charts down the principles for the ‘British Epic Theatre’, a kind of Jacobean play for his time.

The characters, like William Blake’s poems go from innocence to experience. The stories are journeys of discovery. The characters change radically.... The scenes of the play are ‘windows’ opened at crucial points along the journeys of the characters which show turning points in their lives and struggles. Each scene is written and shown to

be played as a little play.... The end of the play is to be 'open', a gift for the audience- something for them to fall out over and keep warm with while they're waiting for the bus home. (V)

Multi-Scenes

The most important theatrical device of Epic theatre, that is multi-scened, is faithfully followed by Brenton. His *Weapon of Happiness* is an epic play with sixteen scenes. The play is about an ex-political Czech, Frank, working in a London factory who finally succumbs to torments of his communist memories with hopeless perspective of his present existence. The scenes are the 'windows' opened on the fusion of two stories- the one about Janice's progress from a state of ignorance to the beginning of a polite understanding and the other story about Frank's unwilling nostalgia into the horror of his own past. The audience is goaded into believing the similarity of the two situations: the forces of oppression in the semi-communist Government of Czechoslovakia and the Soviet regime in the last forties are the same as the scene in the Britain of the seventies. The parallels of the scenes/windows, past/present, public/private, external/internal allows the audience to fill through dislocation and irony.

Private Plays

The Romans in Britain represents the summation of the British epic theatre 'a colossally ambitious project' in the words of Brenton. In the portrayal of Roman invasion in the past, the audience is brought to an understanding of what imperialism is. The spectator who became an actor to complete the unfinished play in Brechtian epic, became a fluid and questioning presence as virtually a sub-text of Brenton's play.

In the eighties, when British drama faced the crisis, John Peter, the theatre critic of the *Sunday Times* announced the impending death of political theatre in Britain. So, Brenton gave up the large-scale, wide ranging form and began writing 'private' plays with limited sources. His *Greenland* is an outright Utopia in which Brenton describes a new 'world culture', seven hundred years hence, free of conflict and oppression. The play is one of many scenes, the first act having eleven scenes, the

second one, fifteen scenes. As an epic theatre, the play makes interconnections between the contemporary London set on General Election Day 1987 and an imaginary world that's pictured in the mind. Through the *Greenland*, Brenton gives a message - 'history of the future', the characters living in an imaginative creation of perpetual present and technological future.

It's true the world of nature's a mirror. But it swims about in front of you. It's not fixed. It folds up, inside itself.... We are part of the mirror, part of what we're looking into. We distort it. Nature changes with the weather in your mind. (*Greenland*, 369)

Through the character of Severan- Severan, a pathetic tormented figure in the *Greenland*, Brenton reveals the message that human nature is fundamentally evil and finding utopia is no more than a living death.

In 1990, Brenton wrote *Moscow Gold* in collaboration with Tarig Ali, a huge vital wide-ranging 'epic' with the full use of technical resources available in a large public theatre. The play's narrative deals with the story of the Kremlin Cleaner Iyoo killed in Afghanistan and forces Grisha, her husband to confess to Boris, the remaining son, the real nature of his work in Dzezhirsky square. Grisha is an 'honest' secret policeman who was responsible for making the copy of the anti-Stalin poem which sent his son to his death. Boris ends by escaping in an uncertain future to be the promised land of the West. Brenton succeeds in making 'epic' devices – pageants and characters entry on stilts in half-mask or suspended in mid-air. A feeling of the circus dominates by the revolving stage bespattered with Cyrillic letters suggesting an astrological chart of the heavens.

Belief in the Power of the Theatre

Brenton believes in the power of the theatre to make a significant contribution to political life, to knock on the pipes of society and culture. Like Osborne, Brenton looks closely at the actual situation that has emerged in the complete modern world. Like Arden, he does not believe in giving answers at the impossibility of giving an unambiguous answer to the problem. Like Bond, he has his conviction in humanity. Like Tom Stoppard, he analyses the problem of human personality in conflict with the

hostile and cruel world in which the individual is devalued. Like Hare and David Edgar, he handles subjects requiring large numbers of people. In general, Brenton's work is characterized by the aggravated social and political situation in present day Britain. Though political atmosphere forms the backdrop, Brenton achieved a kind of 'total British epic theatre', the interdependent fusion of content and technique.

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10
**POLITICS AS THEATRE: A STUDY OF
HOWARD BRENTON'S PLAYS**

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Dominant Role of Politics in Modern Drama

In modern drama, politics predominates, for politics is understood as a part of the social context. Unlike other forms of art, theatre is not autonomous and it depends on the topicality and the 'present' moment. A play is not written for the audience of 'now'. The future generation can find new meanings in the printed text of drama, as it happens in the case of Shakespeare's plays.

Theatre Is Political Activity

Theatre, by its very nature, is a political activity because of the collaborative function of several artists - actors, actresses, designers, make-up artists, costumers, lighting designers, stage managers, playwrights and director. It is a group activity, a communal experience with the participation of the audience. Every experience is political as it conjures up a single theatrical reality by fusing various issues of history.

All significant modern plays present to the world that which seemed to be 'falling apart' and becoming meaningless in the wake of the brutal advance of capitalism, rampant individualism and the consequent loss of community, large scale devastations of the two world wars, the threat of the nuclear holocaust, and the destruction of the liberal traditions of hope and faith in man's innate goodness, rationality and progress. The portrayal of the aggravated social and political situation in Britain helps the audience to get a better understanding of their problems.

The 1970s – Drama amidst Political Turmoil

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Dr. (Mrs.) N. Velmani

Drama in Indian Writing in English - Tradition and Modernity

The 1970s produced a new crop of British dramatists with the emergence of the 'fringe' theatre and several accomplished new playwrights labelled as socialists- Peter Barnes, Edward Bond, Howard Brenton, David Hare, David Edgar, Trevor Griffiths, Jim Cartwright, Caryl Churchill, Sarah Daniels, Michael Frayn, Peter Honake, David Holman led people to consider more deeply the value of theatre. They ignored 'domestic' subjects as human suffering, the agonies of divorce, frustrations of marriage, friendship, betrayal and a sense of personal inadequacy. They rather concentrated on political problems that can be remedied by social reforms or revolution.

Prolific Brenton

Of all contemporary dramatists Brenton is surely the most prolific, marked by breadth and variety. Since 1965, the year Brenton committed himself to a career as a playwright with his first play *Ladder of Fools*, he has produced over fifty pieces of work for stage and screen- fifteen full length plays, a large number of shorter plays, and eight films.

- 1) The first phase occupies the period from the late sixties upto 1973- his 'apprenticeship' on the Fringe, his plays set in small-scale 'poor theatre'.
- 2) The second phase comprises the plays of late 1970s, mainly the large scale 'epic' theatre dealing in complex political issues.
- 3) The third phase is that of the 1980s with the dominance of a strong right-wing government.

The writers of the 1956-1960 generation particularly Osborne and Webster offered their political protest contained within existing theatrical models. But the abolition of theatre censorship in 1968 helped facilitate the general shift in the cultural climate for the new political theatre in the 1970s. Sandy Craig, one of the founders of the theatre group 7:84 asserts that a political theatre is by necessity 'a theatre of socialist political change'. He distinguishes between political drama and political theatre.

Political plays seek to appeal to and influence the middle class, in particular that section of the middle class which is influential in moulding public opinion....Political theatre, on the other hand, aims to appeal to and to be an expression of the working class which is the progressive class within society. (Dreams and Deconstructions Alternative Theatre in Britain 31)

The Impact and Influence of Political Theatre

Political theatre makes the audience aware of the problems and achievements of the past and increases the critical insight into the tasks of the present and future. The playwrights are of two kinds, 'conscious' and 'committed': the playwrights 'conscious' of the problems of contemporary affairs, and the playwrights 'committed' to political ideologies. The 'committed' artist creates an art form to support his political ideologies. The 'conscious' artist creates theatre to promote political creeds, the former becomes 'aesthetic; the latter becomes 'political'.

It is very difficult to form a theory of Shakespeare's politics from his historical plays. His dramatic art foreshadows his political creed. In his treatment of kings, Shakespeare's intention is merely "to bring out the burden of royalty, to point to certain contradictions, human and moral which seem to be inherent in the notion of a successful king". (Derek Traversi. An Approach to Shakespeare. 243).

Individual Conflict as the Focus

Modern drama is mostly the study of individuals in conflict with society or their existence. Contrary to the theatrical practice which depicts material in today's pattern, Brechtian epic theatre delineates and dramatizes the 'pastness' of events by stirring up thought and inciting the spectator to implement social reform. In the 1970s with the emergence of the 'fringe' theatre, there was the rise of socialist theatre subscribing to socialist principles. Howard Brenton has consolidated his reputation as one of Britain's leading political dramatists along with Hare, Griffiths and Edgar and succeeded in forcing socialist issues into the main stream of theatrical agenda.

Quick Responses to Events

Many of Brenton's plays have been turned out at speed, as quick responses to events in public life or specific responses to events in the patriarchal world. *A Part for Europe* was written with David Edgar in 1973 about the nation's entry to the common market. *A Short Sharp Knock*, with Tony Howard in 1980 is about the election in the Thatcher administration. It is a satirical attack on the new Tory government. *Iranian Nights*, written with Tariq Ali, in 1989 depicts the Rushdie affair. *Moscow Gold*, collaborated with Tariq Ali in 1990, highlights the 1917 Revolution and the history of the Gorbachav years. *Berlin Bertie* (1992) deals with the union of West and East Germany after 45 years of struggle. An attack on Edward Heath in *Fruit* (1970), Maxim Gorky in *A Sky Blue Life* (1971), Winston Churchill in *The Churchill Play* (1974), Margaret Thatcher in *A Short Sharp Shock* (1981), Gorbochev in *Moscow Gold* (1990) are the best examples of Brenton's personal target plays on particular politicians. He brought public figures to the stage because only these political leaders caused the economic expectations of the public to swing uneasily between hope and fear.

Public, Not Political!

Brenton raised objection to his plays being labeled 'political'. In his Preface to plays: ONE he retorts,

Because I have a Marxist view of the world, right-wing critics are forever labeling my plays 'political' which is, for them, an euphemism for 'preaching'. Some critics on the left find the plays 'too ambiguous' which I take it to be a euphemism for 'not preaching enough'. I do not win on the middle ground either, as it is social democrats who really get riled by my plays for some reason. Perhaps the plays remind them of the allegiances they have betrayed. (7-8)

Brenton feels that a little word for 'political' is public. The portable Theatre experiments offered a sort of foundation for Brenton's collaborative work in 'public' theatre. He wrote nearly eleven plays from *Lay By* in 1972 to *Moscow Gold* in 1990 in collaborations which helped him to deal with 'public' issues. Though the collaborators may write in different styles like 'a long argument they share a common view of the theme of their place. *Lay By* is based on a newspaper report about a rape

case involving fellatio in a van on the M4. *England's Ireland* gives a brief history of British political involvement in Northern Ireland since the 1920's. *A Part for Europe* attacks the 1973 'Panfare for Europe' celebrations, a non-political event sponsored by the government. Brassneck satirizes the capitalistic policies that corrupt a town like Nottingham in England. It is interesting to note that Brenton makes use of collaboration to discuss the social issues, to explore the social injustice of the government in a mild and liberal way.

Seeking to Define a Freer and Just Way of Living

In the 1980s, Brenton confronted the problem of articulating what a better, more free and just way of living might be. He has given up writing large-scale wide ranging political epics and tries his hand at smaller scale, more 'private' work, a withdrawal from the greater issues to public life. His *Three Plays for Utopia – Sore Throats, Bloody Poetry and Greenland* are plays with a sense of 'personal crisis', intended to rediscover the necessity of clear 'personal' vision in the face of right-wing government.

Greenland – Five Characters Reflecting Contemporary World

The first half of the play *Greenland*, set on the evening of 1987 General Election, introduces five characters in a stage of despair: the labour candidate, a psychotic peer, a larger lout and a moral campaigner. With the characters jumping into the River Thames the second half of the play, set in a Utopian future, presents the utopia with incredible technology, an affirmation of the possibility of radical alternatives, psychological journey into the private inner worlds where desire is fulfilled. As Brenton sees around him the damaging and paralyzing contemporary society, he presents in the Utopia, the dehumanizing distortions and constrictions of value systems based on power fading away.

Change of Spirit

Brenton who opted for the windy lift-off of the blazing play which says that socialism will return in the 20 years is now an embattled man of the left, doggedly espousing a sort of republican spirit. He who started his career with bitter satire and black comedy, changed his way of writing to plays of optimistic future. His plays are

not self-enclosed but a starting point for future activity. Brenton is quite aware that he is not writing political plays. For him the play is a game, the result of which is already known to the audience; all the pleasure is in watching the execution and not in moving towards an analysis. Brenton's theatre is political in the sense that it is a theatrical experience aimed at influencing the people politically, to promote views about racial prejudice, class war and equal rights. Specific socio-political-historical events are used as springboards to initiate the audience into political consciousness.

Political Manifesto versus Political Drama

There is a great difference between the manifesto of a political party and political theatre. Theatre is a form of 'art' and through 'art', a play achieves the label 'political', it uses a code of expression which is to be decoded to get to the political nature of the play. Brenton's achievement – in his use of space, in his idea of delinking history from historical personages and in his utopian vision- amazes his audience about his concern for socio- cultural problems of the entire European civilization. Brenton's use of theatrical devices, characterization, lighting, and images clearly point to the fact that he is an artist with political consciousness.

Laying It Bare

For Brenton, writing for the theatre basically means 'laying it bare' – the struggle for power and dominance in order to effect change. Like Brecht who was theatrically inspired by Shakespeare's robust realism and his disregard for the Unities, Brenton rewrote and rediscovered Shakespeare to suit the modern context. In 1965, he wrote *Revenge*, a rewrite of *King Lear* in which the criminal has two daughters, he gives up his kingdom and tries to get it back but fails. In 1972, he wrote *Measure for Measure*, a modern burlesque version of Shakespeare, satirizing Enoch Powell of contemporary Britain.

Another play *Thirteenth Night* (1984), a dream play and Shakespearean derivative, suggests the night after twelfth night when the celebrations have to stop. The content and characters are modeled on *Macbeth*, though the title resembles Shakespeare's *Twelfth Night* : Macbeth becomes ' Jack Beaty', Duncan 'Bill Dunn', Macduff 'Murgatroyd'; Banquo 'Feast'; Lady Macbeth 'Jenny Gare'. In *Greenland*

(1988), he combines the content of *As You Like It* and *A Midsummer Night's Dream* to reveal people with all contemporary troubles and confusion hanging like rags, get lost in a 'magic land' and human nature gets challenged and changed in the new 'utopian' land. It is clear that he moves beyond the meaning of politics and reveals human experience. He echoes Shakespeare's imagery of the diseased nature of the human mind.

Life 's but a walking shadow, a poor player
That struts and frets his hour upon the stage
(Macbeth, V.v, 23-24)

In *Thirteenth Night*, Beatty uses the image of theatre before the murder of Bill Dunn: 'I can't think. There's a little theatre in my hand. Right and wrong going at each other like actors'. (*Thirteenth Night* Scene Seven, 133)

In his recent play, *Berlin Bertie* (1992), which is written after the unification of Germany, Brenton is possibly moving towards a theatre where human existence is his prime concern; human predicament is his special focus. Though political atmosphere forms the backdrop, Brenton displays the concept of the theatre of political consciousness to the acceptance of human consciousness. Like *Waiting for Godot* which reveals little of nature in the reading, *Berlin Bertie* evokes the 'absurd living', 'lives of quite desperation'. Brenton chooses Good Friday, the day of Crucifixion of Christ on April 15th, the Resurrection of Christ to portray the 'characters' dying without hope and reconciliation to life's conditions. From unified Germany, Rosa brought her sister Alice a present, a bit of all, a lump of concrete. It is not an image of unification but separation from her married life; it is a way back to cement her relations with her sister in England.

A Humanist

Howard Brenton who started his dramatic career with the belief that political debate is the proper stuff of the modern British theatre and who has dealt with disturbing issues raising public controversy and a critical debate, has now become a humanist deeply perturbed over the existential situation.

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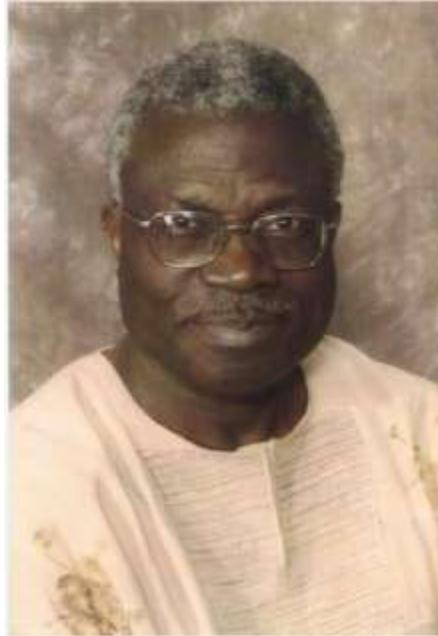
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Dr. (Mrs.) N. Velmani, M.A., M.Phil., Ph.D.
Associate Professor of English
V.V. Vanniaperumal College for Women
Virudhunagar 626001
Tamilnadu
India
velmanichandrasedkar@gmail.com

Reflection of the Struggle for a Just Society in Selected Poems of Niyi Osundare and Mildred Kiconco Barya

Febisola Olowolayemo Bright, M.A.

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Niyi Osundare

Courtesy: www.theofipress.webs.com

Abstract

Over the years many Contemporary African poets, present their struggle for a just society by reflecting the socio-political events and ills prevalent in their various societies in their poems. This presentation is usually noticed in their simplicity of language, thematic preoccupation and authorial vision. The poems of Niyi Osundare and Mildred Kiconco Barya from West and East Africa were selected for analysis in this study. The analysis and close reading of the selected poems reveal that Niyi Osundare and Mildred Kiconco Barya were able to present their struggle for a just society through their simplicity of language, presentation of prevalent themes relevant to their various societies and a genuine authorial vision/social commitment in their various poems. It is believed that this study will give readers an idea of the injustice, inequality, poverty

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and some socio-political events in Africa reflected in contemporary African poems together with African poets' vision and struggle for a just society.

1.0 Introduction



Mildred Kiconco Barya

Courtesy: http://en.wikipedia.org/wiki/Mildred_Barya

Africans have gone through a lot of experiences that have strongly influenced their poetry. Some of these experiences include slavery, colonialism and neocolonialism. These experiences brought about the need for a struggle for liberation. As a result of these, African poets saw a need to put down their experiences in the written form, talking about their different experiences and their feelings about those experiences.

The central themes of most Contemporary African poems range from that of corruption, oppression, injustice, violence, social inequality, poverty, inhumanity, marginalization, bad governance and other social problems. Poems with reflections of these themes are written as a result of the poets' authorial vision or social commitment to their various societies which is their own means of putting an end to the social decadence prevalent in their various societies. Often times, contemporary African poets employ the use of a simple language in order to make their works accessible to the common man and to the perpetrators of these social ills in the society.

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Focus of This Article

The two contemporary poets whose struggles for a just society is presented through their use of language, thematic preoccupation and authorial vision discussed in this paper are Niyi Osundare from West Africa and Mildred Kiconco Barya from East Africa.

Osundare and Barya are not the only African poets who have shown their poetic or social commitment to the public interest in their poems. Other poets in this category as observed by Ushie (2005) are Soyinka, Christopher Okigbo, Odia Ofeimun, Tanure Ojaide, Onuora Ossie Enekwe, Femi Oyeboade, Harry Garuba, Catherine Acholonu and Femi Fatoba, among others.

Things Common between Niyi Osundare and Mildred Kiconco Barya

With a close reading of the selected poems of Niyi Osundare and Mildred Kiconco Barya, it is discovered that they have one thing in common; the struggle for a just society through a reflection of the socio-political events and social decadence prevalent in their societies in their poems in other to create a just society. All these were presented with a simple and assessable language, prevalent thematic preoccupations and a just authorial vision/ social commitment.

Niyi Osundare

Niyi Osundare, one of the selected poets, is one of the most prominent contemporary Anglophone Nigerian poets. He was born in 1947 in Ikere-Ekiti, Ekiti State of Nigeria. He studied at Ibadan, Leeds and Toronto. He is currently a professor of English literature at the University of New Orleans. He has been regarded by many as the greatest living Nigerian poet. Most of his books are published in Nigeria. Some of his works are: *Songs from the Marketplace* (1983) *Village Voices* (1984) *The Eye of the Earth* (1986) *Moonsongs* (1988) *Songs of the Season* (1999) and *Waiting Laughters. The Word is an Egg* is his latest collection. His work has been translated into Dutch, German, Korean and French. He has won many literary awards such

as the Noma Award which is Africa's most prestigious literary prize. English and Yoruba are intertwined in his poetry, and his imagery and settings are essentially rural.

Mildred Kiconco Barya

Mildred Kiconco Barya is a Ugandan poet born on 1st August, 1976. She attended Mwisi Primary School and Kigezi High School. In 1996, she was awarded a full government scholarship to attend Makerere University in Uganda where she graduated in 1999 with a BA in Literature. In 2002, she rejoined Makerere University to earn a Master's degree in Organizational Psychology. She won the 2008 Pan African Literary Forum Prize for Africana Fiction. She is a writer-in-residence at Trust Africa, the Dakar-based pan-African charity. She has written two poetry collections; *Men love chocolates but they don't say* (2002), and *The price of memory: after the Tsunami* (2006). She has worked as a Human Resource Advisor for Ernst & Young in Uganda.

2.0 Methodology

The study conducted in this article is based on a content analysis and textual interpretation of selected poems of Niyi Osundare and Mildred Barya. Barya's poems were selected from her two anthologies, *Men love Chocolate But they don't say* and *The Price of Memory: after the tsunami*. While Osundare's poems were selected from his anthology: *Songs of the season*, Senanu & Vincent's *A selection of African poetry* and Raji-Oyelade & Omobowale's *Modern African poetry: A selection*.

These poems were analyzed with a discussion of the poets' use of language, thematic preoccupation and authorial vision/social commitment. Osundare's poems selected for analysis in this article are: *Poetry is*, *A song for Ajegunle*, *They too are the earth*, *Echoes from the rural abyss*, *Letter to Fawehinmi*, *I sing of change*, *Crying hyenas*, *Not my business* and *I Sing of Change*. Those of Barya selected for analysis are: *The blood bath*, *I see images*, *Bust Cisterns*, *Men love chocolate but they don't say*, *Gaza*, *They asked too many questions*, *A woman called tradition*, *Just another day*, *The Inauguration of the pauper*, *Crowded ghettos* and *The Inauguration of the pauper*.

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3.0 Comparative Analysis of Osundare and Barya's Selected Poems

This section examines the language, thematic preoccupation and authorial vision/social commitment of Niyi Osundare's and Mildred Kiconco Barya's selected poems.

3.1 The Language of Niyi Osundare's selected Poems

As stated by Ogoanah (2003) Osundare in an interview says his poems has a primary purpose of demystifying poetry hereby making it accessible to the ordinary man for whom he writes. His poem *Poetry is* justifies this as refers to poem as *man meaning to man*. He writes most of his poems in Standard English but with a reflection of his background as a Yoruba man by making use of indigenous Yoruba concepts. Anyokwu (2011) observes that he combines concepts and tradition of Yoruba culture and Marxist ideology that locates him with other revolutionary minded radical poets such as Pablo Neruda, Octovio Paz, Niccolas Gullen, Agostinho Neto and Okot P'Bitek.

Osundare in an interview personally acknowledged the fact that his poetry is influenced by Yoruba poetics. This is observed in his *A song for Ajegunle*. The language used there reflects his attitude to nature as he makes reference to images that can be found in that immediate environment (Ajegunle which is located in Lagos city in Nigeria). He adopts this style in order to give readers of his poem a firm grasp of his subject matter. In his *A song for Ajegunle*, he uses images like *weed infected, calloused hands, portholes, barns, mosquitoes, weeping wives, idle kitchens, beer palour*, to give readers a picture of the indecent social condition of the place. In *They too are the earth*, his choice of words presents images of underprivileged citizens in the society.

The use of expressions such as *brimming gutters, swansongs of beggars* in the first stanza depicts the social condition. Images of poverty are portrayed with the use of the phrase *snakeskin shoes* and that of affluence with *Mercedes tyres*. His use of language in *They too are the earth* show a contrast between the rich and the poor in the society. His repetition of *They too are the earth* in this poem emphasizes the theme of the poem which is that of recognition of the less privileged who are considered insignificant by the society.

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In his *Echoes from the rural abyss*, he makes use of local images like *hawk*, *chick*, *jungle college* and *footpath* in order to give readers a vivid description of the villagers' poor living conditions. In his *Letter to Fawehinmi*, the images used by him are those that readers are familiar with. The first is Gani Fawehinmi who is a great and well known human right activist in Nigeria. *Turf* is another image in the poem used to refer to the masses who silently suffer under the oppression of our leader. *Horsemen* in *Letter to Fawehinmi* refer to Nigerian leaders who are the oppressors. *We* in the poem indicate Gani's association or empathy for the poor, while *they* is repeated and used to refer to Nigerian leaders.

Anyokwu (2011) notes further that Osundare makes use of simple language to write about physical objects which acts as metaphors and imagery. Not only that, his language shows a reliance on the use of rhetorical strategies of Yoruba oral poetry such as repetition, parallelism, word play, alliteration, assonance which has far reaching implications for rhythm. This makes the language used in his poems meaningful to his audience. These features are noticed in *Letter to Fawehinmi*, *They too are the earth*, *Echoes from the abyss* and *I sing of change*. In *Crying hyenas*, the language used makes the readers feel at home due to its folk tale narrative technique used at the beginning of the poem:

*Once upon a time
When ears were far from the head...*

In *Crying Hyenas* the expression; *The king who owns a thousand thrones* symbolizes a corrupt and greedy leader, *slaves* symbolizes the masses and oppressed in the society. *Crimson stars* symbolizes affluence, while the expression: *he had more jewels than sense* is used to show the king's unnecessary acquisition of wealth, selfishness and foolishness. *Hyena* in the poem *Crying Hyenas* symbolizes social vices and other forms of disaster that has occurred in the society for years and the king's response shows his insensitivity to the plight of his people.

With a close reading of Osundare's poems, it is obvious that he is a poet conscious of his words as he carefully chooses them and at the same time pass his message across to his readers. In an interview, he says: "*Uttering a word is like breaking an egg – you can't put the pieces back together again...*" He often does this with the use of words that gives a vivid picture of the

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oppressor and the oppressed in the society. This shows his consciousness of the presence of tyrant leaders in his society and a need to criticize them. In an excerpt of an interview with him, he says: “*I survived all those dictators by hiding behind my words. I used animal images, the hyena representing the dictator, for instance, and the antelope the people*”.

To him, his audience must understand what he is saying to avoid a waste of time. He believes common words can be used in an uncommon way to describe a scenario. These are observed in his *Crying hyena* and *Not my business*. In *Not my business*, the image of *yam* is used to describe daily bread. The phrase *Stainless steel* is used to show there was no offence committed by Chinwe and *jeep* is used to symbolize the police’s presence. Verbs like *picked*, *dragged*, *booted* were used in the poem to describe the brutality of the Nigerian police.

A close reading and analysis of Osundare’s poems portray him as a poet who believes in the principle of communication by adopting a simple language style. Not only that, his language shows creativity as he brings into his works Yoruba transfers consciously or unconsciously. These are observed in *Crying Hyena*, *A song for Ajejunle*, *Letter to Fawehinmi* and *Not my business*. For instance, in *Crying Hyena*, Yoruba folktale narration and hyperbolic language are used. Song as a form of poetry in the Yoruba tradition is transferred to his poem: *A song for Ajejunle*. The language of *I Sing of Change*, *A Song for Ajejunle*, *Echoes from the rural Abyss*, *They too are the earth*, *Letter to Fawehinmi* show Osundare’s Marxist concerns for his country.

Apart from the class conflict and inequality expressed in these poems, the call for change is evident through the use of a simple and clear language. This style helps to make his message of change accessible to every common man, for whom the poems are meant for.

3.2 The Language of selected poems of Mildred Kiconco Barya

Barya’s use of language in her selected poems is simple and satirical. Her use of language shows a criticism of the bloodshed prevalent in her society. The language of her poem *The blood bath* is vulgar. She adopts this style to attack the murderers in her society. With her language style, she vividly and perfectly captures Ugandan’s pathetic situation. Apart from this, she employs the use of paradoxical language to build the satire intended in her selected poems. With

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this language style, she is able to voice out her observation that the murderers in her society enjoy senseless orgies of violence and sit on carcasses to amuse themselves. Through her language style, her society is portrayed as a sadist, inhuman and crude one. She uses crude language to describe the bloodshed, torture and pain her people are subjected to. This evokes an emotional feeling of hatred for the society by readers of her poem.

As noted by Atuhaire (2011), Barya's language is soft spoken and subtle as she uses strong biting satirical language to criticize the bad political regimes. She uses a clear language to call for the restoration of the undermined rights of the people in the society. Her language vividly describes the carcass found in water bodies. To show the effect of this situation on commoners, she makes reference to them in *I see images* as:

*the poor fisherman
whose children are starved
cast their nets
in deep rivers of blood*

In *The bloodbath*, the repetition of the word *blood* helps in emphasizing the theme of bloodshed, grief, insensitivity of our leaders and murder presented in the poem. The language used in her *Bust Cisterns* is an indication of the fact that many atrocities are committed in the night as many people have lost their lives due to the gunshot and many women had become widows as a result of the war and bloodshed which is everywhere;

*Night brings the moon stricken with sadness
And grief swells in our hearts
Gunshots declare the dirge
Terror claims us
Wails of a thousand widows tear the environs
Rivers of blood
Congeal in thick black clots*

In the poem, she uses images like *guns and bullets* as symbols of oppression, murder, tyranny and torture in the society.

3.3 Thematic Preoccupation of Niyi Osundare's poems

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The common themes in the selected poems of Osundare used in this article are that of positive change, poverty, corruption, injustice, insecurity, violence, insensitivity of our leaders to the plight of the masses and their wickedness/inhumanity.

The theme of his *Crying hyenas* is that of corruption and insensitivity of our leaders to the masses' plight. The king in the poem fails to solve the problem presented to him, and he became consumed by the same problem because of his insensitivity, selfishness and nonchalant attitude. That of *Not my business* is that of insensitivity and nonchalant attitude of masses to the molestation of their fellow masses. The poet believes that if masses do not rise to stop the molestation, injustice, corruption and other social vices experienced by their fellow masses, in the society, then they too will be a victim of such circumstances one day.

The themes noticed in *Letter to Fawehinmi* are that of liberation, change and violence. Those of *Echoes from the rural abyss* are that of poverty, negligence and oppression as the poem discuss the pathetic social living conditions of the masses in the village. As discussed in the poem, they do not have access to basic social amenities. This makes their children uneducated and underprivileged. As presented in the poem, despite the poor social condition of these villagers, it is amazing that taxmen still come there for tax collection. This annoys them, and they plan a revolution. Osundare's *They too are the earth* focuses on things that make up the earth. As depicted by him, they are individuals that are not seen as part of the earth but are actually a part of it. This poem shows Osundare's commitment to nature and the masses living on earth. He recognizes the beggars, manual workers, miners who died of *gold dreams and blood banks*, other poor citizens living in terrible social conditions, the neglected and poor housewives who he refers to as:

*the old dying distant deaths
in narrow abandoned hamlets*

Osundare believes these people are responsible for the preservation of the earth and uses the poem to point the authorities' attention to the plight of these people and show their relevance to the society.

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The theme of social inequality, injustice, poverty, negligence, indecency and oppression are observed in Osundare's *A song for Ajejunle*. Senanu and Vincent (2003) comments that the poem is a song and a protest poem that draws attention to the gross inequalities that are allowed to persist in the society and warns of the threat which such injustice pose to social order. As presented in *A song for Ajejunle*, the government refuses to improve the social condition of the people living in Ajejunle which is a ghetto in Lagos where poor people live.

The title of the poem depicts and justifies a theme of poverty. It inform readers that Ajejunle is a social problem in Nigeria because of the indecent conditions and experience the inhabitants of the place go through daily as a result of poverty and the government's negligence of the place. The poet presents the theme of social inequality in *A song for Ajejunle* by making reference to the fact that that sweat and effort of the inhabitants of Ajejunle ensures the beauty and luxury of Ikoyi and Victoria Island as they tend and water their lawns. He sees the government's negligence of the place and its inhabitants as an act of injustice and a form of oppression.

In *I sing of change*, Osundare discusses the themes of the dichotomy and conflict that exist in the society as a result of the disparity in the distribution of economic resources. The poem deals with the Marxist concern for change in the society and presents a picture of what Nigeria is and what it ought to be. Four words are important in the poem. They are: *beauty*, *Athens*, *without*, and *slaves*. With these words, Osundare exposes those issues in the poem.

3.4 The thematic preoccupation of Barya's poems

Like most Ugandan poets, the themes of death, tyranny, bad governance, and poor living conditions are some of the characteristics of Barya's poems. This makes her poem contribute to humanity's existence and the development of her society at large. Her selected poems treated in this paper address the social and political concerns of her society as she advocates for human rights irrespective of their gender.

The theme of hypocrisy is discussed in her *Men love chocolate but they don't say*. The poem address this by showing the hypocrisy displayed by men in despising certain feminine

practices like eating chocolates when in actual fact they find it delicious. The poem also discusses the intricate political, social and economic aspects of Uganda.

According to Atuhaire (2011), her poems are reflective, provokes contemplation and imagination and they come in categories, as indicated by the headings she puts on them. Poems of weakness and strength, of identity and renunciation form her collection; *The price of memory*. The categorization of her poems presents her as a realist with a classifying mind who looks at life and her society objectively.

In *I see image*, the theme of death, inhumanity, bloodshed and poverty are observed. Fisher men cast their nets into the blood of murdered people as water bodies have become dumping grounds for these people whose bodies are floating and whose fingers have become part of the fish. As a result, the water and fish becomes contaminated and inedible and there is more blood than water in the lake. The terrible situation contributes more to poverty in the society as the fishermen and their children are starved.

The theme of bloodshed, death, inhumanity and poverty are extended in her poem *The blood bath*. The entire poem presents an indifferent attitude to the situation on ground; the gun symbolizes the horror of death and bloodshed, while reference to the girls symbolizes slavery and captivity. The poem shows that plenty of blood is shed such that people can bath in it. The poem is an attack on a community that has accepted bloodshed as part of life as there people are mutilated. The community enjoys violence and human carcass seems to be comfortable seats for the propagators of the murder and bloodshed. In summary, *The blood bath* is an attack on the endless wars, bloodshed and inhuman practices against humanity that are not alien to Uganda as war have been fought for many years there. The entire poem reflects this:

The Blood Bath

*Don't look at me with kind eyes
Don't ask me water for your bath
In this land we bathe in blood
And delight in meals of mutilated flesh
Served on human skull unfit for the museum.
Trouble not yourself going to the market*

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*You will find meat on the road side
 The fragrance of piled bodies will attract you.
 We quench our thirst by cutting men's throats and
 Drinking their blood, licking our lips as it oozes out
 We've drunk blood before, we still drink blood.
 We inflict pain on the defenseless ones
 Pulling out the 'untimely-fortunate un-borns.'
 We enjoy the senseless, orgies of violence
 As we send the virtuous to their graves so early.
 Seated on the mounds of human carcasses to amuse ourselves,
 We love to stare at the accursed lot
 We set ablaze human beings as pleasing offerings
 And give a ghoulish laugh at deed done in secret
 We carry a banner painted with blood
 Betrayal and treachery, our theme song.
 News of sweet massacres, plundered homes
 And girls take into captivity make headlines
 Our fires are cooled in the blood bath
 Prepared for the old and young
 The good, the wicked, the innocent imps.
 Look on keenly and admire me
 I'm not adorned with beads of my ancestors
 I have no anklets, ringlets or necklaces
 Yet, I carry on the work of my predecessors
 Who have taught me how to dance.
 I wear blood marks on my face
 I have blood shot eyes
 I drink blood, I live in blood.
 Come nearer and give me a handshake
 Notice my hands are covered with blood
 I've sank deep in blood, my soul is drenched with blood
 In the night I hear the howling melody of the banshee
 Yes, I have drank blood, I've sunk deep in blood!*

This poem further shows the government's inhumanity and nonchalant attitude to the negative effects of the war going on in their country. It also shows that almost every facet of the society has been affected by the war.

The theme of injustice is noticed in her poem *Gaza*. The people there don't have a right to own a land, the women plead for mercy and soldiers take over their land:

*Give us our Gaza!
 Her shouts fall upon dead hearts of captors*

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*Her mouth sags and drools
Releasing a tale of detention in old age...*

Barya, in this poem, advocates the right to own property and use it at one's own discretion for social, economic and cultural development.

Barya's advocacy for basic human freedoms is further traced in her poem; *They asked too many questions*, as the people's right to freedom of expression has been undermined. The theme of her poem titled: *A woman called tradition* is that of women liberation as we are presented with an endless list of duties a woman has to perform in a single day. The woman does not only wake up but springs out of bed before dawn, tethers the goats and sets the sheep to go and graze with the baby tied on her back, a *panga* and a hoe in her hand and shoulder respectively. As if that is not enough, she carries a heavy basket on her head, goes to till the land, clear the whole field and return home in time to prepare meal for her drunkard husband who only comes home at noon stinking of booze and expecting to find a ready meal. This theme is presented to effect a change of attitude by men.

3.5 The Authorial Vision of Osundare's Selected Poems

Niyi Osundare is a contemporary voice in African poetry whose works contain unapologetic criticism of social injustice. Though he calls himself a humanist, and denies being a Marxist, his philosophy as well as the content and form of his works is fundamentally Marxist. He is committed to a change and a fight against social injustice in the society. He is a voice of the people. As observed by Anyokwu (2011), Osundare believes in the denunciation of all forms of injustice, oppression and corruption in the society. He condemns the ruling class in his works and in general calls for a positive change in every facet of the society. His poems are focused on the condition of the ordinary people like peasants and workers in the society. He criticizes the injustice and social deprivation of these people as observed in *They too are the earth, I sing of change, echoes from the rural abyss, A song for Ajegunle* and *Crying Hyenas*.

Osundare's creativity and commitment to the public is displayed in the manner he makes his poems accessible to them. His anthology *Songs of the season* is a compilation of the poems he writes in his weekly poetry column titled *Songs of the Season* for the *Nigerian Tribune*

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newspaper from 1985 to 1990. He discovered that poetry writing is a dangerous activity in the country most especially during the Abacha regime and he knew he could never be a dictator's friend with his kind of poetry. For instance, he wrote on the execution of Ken Saro-Wiwa in 1995 and the unlawful imprisonment of journalists.

To Osundare, there is also no choice for the African poet or writer but to be political, He emphasizes that one cannot keep quiet about the situation in the kind of countries we find ourselves in most especially when one wakes up and there is no running water, a massive power outage for days and nights, no food on the table, no hospital for the sick, no peace of mind, the image of a dictatorial ruler with gun in his hand and on the international level, where one lives in a world in which one's continent is consigned to the margin; a world in which the colour of one's skin is a constant disadvantage everywhere one goes. He believes there is no other way than to write about these as an attempt to change the situation for better.

Due to his experience, Osundare confirmed the idea that literature has a significant role to play in the society. As observed Lasisi (2011) Osundare is a committed writer and profound hater of anti-development who is always eager to air his view on matters that relate to books and education in general. Besides, he is always eager to criticize policy makers whenever he feels they are not taking the right steps.

The end of Osundare's *Crying hyena* shows his commitment to a positive change in the society. Through this medium, he pass across the message that if they do not solve the prevailing problem in the society, they or their household will also be consumed or destroyed as a result of the problem with time.

In *Not my business*, Osundare sees insensitivity to others plight and a nonchalant attitude as a social vice that must cease in the society. His poem *Letter to Fawehinmi* is an indication of the fact that he appreciates the effort of human right advocates who fight for the liberation of the oppressed in the society. It is his way of criticizing Gani's imprisonment and the maltreatment

suffered by him while in prison. He also uses the medium to criticize our leaders' corruption and indirectly appeals to them to waken their conscience:

*Look beyond The brittleness of office,
The transience of POWER*

In *Echoes of Hard time*, Osundare shows that revolution is the solution to the masses' problem in the society;

*Let him come like an iron hawk:
he will find us waiting,
a flock of iron chicks*

In *They too are the earth*, he believes that the common but significant people are what makes up the earth and in *A song for Ajegunle*, he contrasts the rich and the poor and advocates for better living conditions for the them.

Another proof of Osundare's authorial vision or social commitment is observed in the manner with which he presents his *A song for Ajegunle*. The poem is a description of the place based on his personal impression of the place when he visited the area. As observed by Senanu & Vincent (2003), *the poem conveys a depressing picture of hunger, of drunks and others who take their frustrations out on their wives, and of desperate people who have turn unthinkingly to religion for solace*. Osundare refers to the place as *dregs* which mean the sediments or worthless part of anything. To him, Ajegunle represents the portion of the society that can only develop when the dead conscience of those in authority is awakened as they are only interested in the luxury of their class to the neglect of other members of the society.

Osundare's authorial vision/social commitment is also observed in *I sing of Change*. In the poem, Osundare seeks a world where *warlords* and their *armories* of physical and psychological subjugation would become to an end and a world where the proletariat would no longer be trapped in their hate and fear of the bourgeoisie. In summary, he seeks for a revolution. The society Osundare wants is a world where capitalism has given way to socialism. It is a world

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where the *sun* loses its significance and becomes ignorant, and the stars attain the status of significance. Osundare describes a world where the government is in the hands of the proletariat who would redistribute the economic resources in the society equally.

3.6 Barya's Authorial Vision

Most of Barya's poems are reflections of the socio-political incidents in Uganda. These incidents are usually centred on the political unrest in her country and other social conditions of her people. She advocates for fundamental human rights for all irrespective of gender and specifically makes reference to the marginalization experienced by women from men in order to effect a change. She addresses human right issues, criticizes an imposed leadership characterized by tyranny and murder of innocent citizens, makes reference to the firing squad and decries the use of the gun. All she is interested in is a positive change in her society.

In *Just another day*, Barya condemns the bad leadership that subjects the masses to poor living conditions, starvation and hopelessness. The poem relates a condition of depression and exhaustion and shows poor housing conditions in *crowded ghettos*. She is against the situation where by women cannot afford to look after their babies, flies buzz over the carcass of the dead and the street filled with homeless children.

In *A woman called tradition*, Barya gives a picture of the hectic nature of a woman's chore. She sees this as unfairness as the woman does not complain. She sees the tradition where the man over works a woman as an unfair treatment. She also criticizes the government who had resorted to war and tyranny in her society. She believes these leaders promote the rampant war in Uganda and Africa leaving people orphaned, widowed, tortured and in pain.

In her poem *At The Inauguration of the pauper*, Barya examines the problems faced by job seekers and the futility of education. She also exposes the challenge of inflation on educated and employed individuals with low salaries. All these societal issues discussed by Barya shows her commitment to her society. She believes the government contributes more to poverty in the society by their refusal to stop the ongoing war, inflation and joblessness in the society.

4.0 Conclusion

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Niyi Osundare and Mildred Kiconco Barya write on prevailing issues in their societies that affects common citizens. They both employ the use of a language style that can be found accessible by their audience. The style employed by them help them in presenting socio-political problems such as dictatorship, bad governance, injustice, war, bloodshed, poor living conditions, oppression, marginalization, poverty and corruption which has greatly marred Nigeria and Uganda and the fact that they desire a positive change. The only difference in their works is that Barya addresses some issues that affect the female gender while none of the selected poems of Osundare address gender issues. With the seriousness of the issues discussed in the selected works of these poets, it could be said that the language style employed by them is appropriate and they are committed to creating a just society by putting an end to all forms of oppression and molestation in the society.

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Febisola Olowolayemo Bright, M.A.
Department of English
College of Education
P.M.B 044
Azare
Bauchi-State
Nigeria
olowolayemofebisola4@gmail.com

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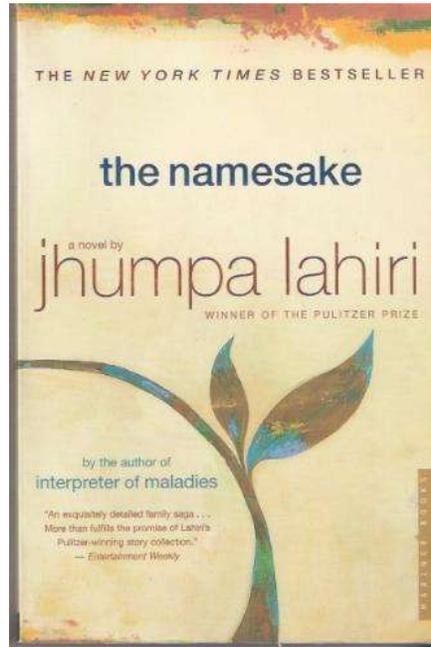
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Identity Crisis in Jhumpa Lahiri's *The Namesake*

Anita Sharma, M.Phil., NET, Ph.D. Research Scholar

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Cultural Diversity – Biases and Prejudices

In the fast globalizing world in which the boundaries are becoming redundant, there is expected to be cultural bonhomie and co-operation. But in the case of migrants and their descendents, such talks still remain in the realm of ideals. Problems are encountered whenever people belonging to two different cultural backgrounds meet. Now, when the migration is voluntary and the means of transportation fast and affordable, the homesickness is not as acute as it must have been in the case of indentured laborers. But still the issue of equation with the people of the host country remains problematic.

There are expectations and reservations on both sides, due to which biases develop. Body colour, creed, lifestyle etc. are unexpectedly different, for which lack of knowledge is to blame. As for reservation, an amount of conservation is integral to all societies. One does not want to change oneself, but expects the other to change all the same. The immigrant has to suffer in this process. To some extent they accept this discriminatory discourse about themselves and try to compromise.

Focus of This Paper

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Anita Sharma, M.Phil., NET, Ph.D. Research Scholar

Identity Crisis in Jhumpa Lahiri's *The Namesake*



Jhumpa Lahiri

Courtesy: www.guardian.co.uk

The present paper is an effort to understand the conflicts before the second generation of Indian Diaspora with special reference to *The Namesake* by Jhumpa Lahiri. Having been born of educated middle class Bengali parents in London and grown up in Rhode Island, Lahiri authentically portrays her diasporic experiences in her first novel *The Namesake*.

In this novel Lahiri's experiences of growing up as a child of immigrants resemble that of her protagonist, Gogol Ganguly. Lahiri belongs to the second generation of Indian Diaspora whose ongoing quest for identity never seems to end. They feel sandwiched between the country of their parents and the country of their birth. They are to maintain ties between the ideologies of these two countries which are poles apart. But in this process they are caught between acute identity crisis from where there is nowhere to go. Lahiri finds herself quite a stranger to both of the countries - in India she is an American and in America she is an Indian.

Perpetual Dilemma

The *Namesake* is about this perpetual dilemma faced by immigrants as they struggle to maintain their identities while trying to shake them off at the same time. "The first generation's story was about adaptation and learning acculturing and also discovering new things about themselves. The second generation finds itself presented with two conflicting realities and cultures and sets of expectations - one of the host countries through the socio-cultural surroundings and the other of the home country through their parents." (Batra 50)

Whereas the parents maintain ties with their home country and try hard to inculcate in their children reverence for the values of the home country, the children are fascinated more by their peer groups and the society at large of the host country, which, of course was no longer a host country for them, but the country of their birth. But the country of their birth also does not accept them entirely and they keep struggling for cultural identity which sways between two countries. Parents talk of shared history which stresses

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oneness. But cultural identity lies not only in oneness but in “critical points of deep and significant difference which constitute what we really are; or rather – since history has intervened – what we have become.” (Hall 112)

Gogol’s Identity Crisis

Through Gogol, Lahiri presents identity crisis which she herself has faced acutely. She contradicts the idiom “What’s in a name?” Rather she is obsessed with ‘it’s everything that matters in a name.’ Name signifies the first identity. But this identity gets a blow when it comes to the second generation of Indian Diaspora. The paper intends to explore the conflicts which arise due to different cultural practices before the children of Indian parentage.

Jumpa Lahiri was born as Nilanjana Sudeshna, but had one pet name, Jumpha which was found easy to pronounce by her teacher and she became Jhumpa Lahiri. She felt embarrassed whenever she was called as Jhumpa. She struggled a lot to make herself feel an American but she found just a half-way feeling. The same feeling she puts into Gogol who never likes to be called by this name. The agony felt by Gogol is the agony of Jhumpa Lahiri.

Lahiri’s parents, like the whole first generation of Diaspora, were always isolated from mainstream American Culture. Despite the fact that they spoke English, they were betrayed by their accent. They feel alone and aloof there. Lahiri has shown all this through various conflicts presented in *The Namesake*.

Gogol’s name is one of the chief causes which make him feel alienated. His loneliness starts from the moment he enters the world. His mother thinks to herself - “She has never known a person entering the world so alone” (Lahiri 24). After his birth, selecting a name becomes a problem for them. The difference between the naming process in Indian and American cultures pushes him into a chaos. Ashima wants her grandmother to suggest a name but the name is not received, the letter having been lost in transit. The hospital authorities do not allow them to leave the hospital without naming the new born, in keeping with the rules. Ashok names him Gogol after the name of his beloved Russian author, Nikolai Gogol, thinking of it as a pet name only, which is a common practice in India. The book of this author helps him save his life. So Ashok has great reverence for this author and his name. For him, Gogol signifies a beginning and a survival. The name fills him with joy and indicates a new life. But this very name, the first identity of their son, is the very first factor which contributes to the problem of identity crisis. When his parents take him to school to start his schooling, they have a new name ‘Nikhil’ for him. But this time it was Gogol himself who does not respond to ‘Nikhil’. It was his first attempt to reject a dual identity. This rejection left him alone with his old name Gogol. Gradually, he starts knowing the uncommon nature of his name which problematizes his identity when he grows up. Gogol does not understand the emotional significance of the name. He does not like to be known by a name which is neither Indian, nor American, nor even first name. When he comes to know about his namesake, the Russian Author, he becomes desperate to get rid of his name. He does not

feel like an American with this name. His name Gogol “sounds ludicrous to his ears, lacking dignity of gravity.” (76) He does not want to read Nikolai Gogol because he thinks it “would mean paying tribute to his namesake, accepting it somehow” (92).

The Question of Identity

In the postcolonial discourse, the question of identity plays a vital role. The problem of Gogol’s name symbolizes the problem of his identity. He wants to be connected to the strange names in the graveyard. He wants to relate himself with American milieu but his name hinders his way to be recognized as an American. Nikhil replaces Gogol when he enters Yale as a freshman. Here nobody knows his earlier name. He feels relief and confident. Here starts his transformation. He starts doing many activities which he could not dare to do as Gogol. But a new dilemma encircles him. He changes his name but “he does not feel like Nikhil” (105). He fears to be discovered. With the rejection of Gogol’s name, Lahiri rejects the immigrant identity nurtured by his parents. But this outward change fails to give him inner satisfaction. “After eighteen years of Gogol, two months of Nikhil feels scant, inconsequential.” (105) He hates everything that reminds him of his past and heritage. The loss of the old name was not so easy to forget and when alternate weekends, he visits his home “Nikhil evaporates and Gogol claims him again.” (106). He tries to put a wall between his past and his present, but it is not easy.

Effort at Blending in – Leading Nowhere

Gogol desires to blend in the American society. He wants to live unnoticed. But he is not viewed as an American by other Americans, even though he is a native born citizen. He tries to put a wall between his past and his present but it is not easy. The adoption of ‘Nikhil’ is a part to live only in the present, but the ghost of Gogol clings to him that he signs his old name unconsciously, he does not respond immediately when he is addressed as Nikhil. He tries to become an entirely different person from what really he is.

Gogol struggles to carry the burden of two names. Nikhil resembles American names, yet ‘Gogol’ and his past follow him everywhere. He experiences a feeling of being in-between. He is considered an ‘ABCD’ “America–Born Confused Desi” But he considers himself an American. American society says, “But you’re Indian” (157).

Gogol is an outsider in American society whereas he does not feel intimacy with Indianness. So ‘who he is’ becomes a great problem. What determines identity? Is it the name, which can be the very first factor in the formation? Even after making all efforts to erase his past, his failure to assert his identity is seen in his relationship with women. He does not want Ruth or Maxine to meet his parents. Such efforts are made to escape his past identity and heritage.

The death of his father brings great change in him. He learns that he cannot abandon or diminish the importance of either culture but must learn to mesh the two together. He realizes that his identity is embellished by both cultures and comes to know

“identity as a production, which is never complete, always in process, and always constituted within, not outside representation” (Hall 10). He does not have to be one or the other; he does not have to choose. He is made up of both and it should strengthen his pride instead of weakening it. He feels no shame. He has assimilated himself in American culture and values, at the same time retaining his parents’ Indian heritage and now proud of his name ‘Nikhil Gogol Ganguly’ and all it means. He tries to cope up with the situation to gain a new identity which does not need a particular nationality and hence different from the old one. So there starts a journey “to rediscover his roots, his self, his hyphenated identity and to revitalize the in betweenness of cultures, the alternate culture.”(Fernandes117). He actively participates in the formation of his new and ever-widening identification. Thus it is not the name only which determines identity. Cultural hybridism is the other aspect which has a telling effect on his identity. He belongs to many cultures at once and identity may not be determined by national boundaries only. As locations change, identity can also change. One must not be excessively obsessed with one’s cultural legacy, because it is not something meaningless; rather, it is deep rooted in one’s collective psyche.

“Fanon argued that the first step for ‘colonised’ people in finding a voice and an identity is to reclaim their own past” (Barry 193). Identity is not just who I am. It’s not all about certain sex, race, age, job and family. These words just provide a framework within which one exists. Identity is not stable and unitary rather it is multiple and ever-widening. It is the past only, which with the present prepares a way to the future.

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Anita Sharma, M.Phil. NET. Ph.D. Research Scholar
Department of English
Kurukshetra University
Kurukshetra -136119
Haryana
India
anitasharma.haryana@gmail.com

A Textual Study of Context of Personal Pronouns and Adverbs in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Fadi Butrus K Habash, M.A.

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A Statue of Ancient Mariner

Courtesy: http://en.wikipedia.org/wiki/The_Rime_of_the_Ancient_Mariner

Abstract

Context is one of the main topics of Philology. It has been studied in language, criticism, interpretation, etc. It has attracted the attention of linguists, critics, and philologists in the twentieth century. The present research is a textual study of context of personal pronouns and adverbs of time and place in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner". It falls in three sections.

The first section tackles context, its referential function, and its uses in semiotics and semantics. The second section analyzes context types and function in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" with the reference to the personal

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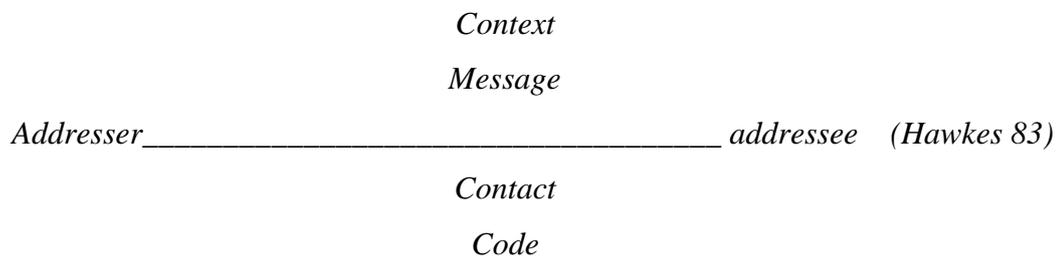
pronouns and adverbs of time and place. The third section deals with the conclusion of the research. The most important result is that context determines the referentiality of pronouns and adverbs of time and place in Coleridge's poem.

1. Introduction – Defining Context

Context has preoccupied linguists and critics in the recent years. Etymologically speaking, it is derived from two Latin words "Con" and "textus", "Con" means "With" and "textus" means "tissue". "It is the setting of a word, phrase, etc., among the surrounding words, phrases, etc., and used for explaining the meaning of the word, phrase, etc." (www.dictionary.com). Crystal clarifies the concept of context in the following words: "It denotes specific parts of an utterance near to a *Unit* which is the object of linguists' attention. Context determines the occurrence of a Unit, Like a Sound or Word" (Crystal 71). Peter Childs and Roger Fowler define context from the literary point of view as: "The meaning of a word is its use in the language'.... 'The interpretation of an utterance is dependent upon a knowledge of the contexts within which it occurs'" (33-4).

John Lyons argues that context refers to a set of propositions in which new propositions can be evaluated for truth and added to the context or rejected untrue (Lyons 218).

Roman Jakobson determines context as a constituent of speech event among six constituents. According to him, speech event is made up by six constituents:



David Lodge in *Modern Criticism and Theory* talks about Roman Jakobson's concept of linguistics and poetics through interpreting the major problems between poetics and verbal structures and the differences between them. He states that: "Since linguistics is the global science of verbal structures, poetics may be regarded as an integral part of linguistics" (32). He also claims that the traditional model of language is composed of three functions along with three apexes. They are emotive, conative, and referential respectively, and resemble, "the first person of the addresser, the second person of addressee, and the third person- someone or something spoken of" (Ibid 36). There is another function called phatic function which usually is "the verbal function acquired by infants; they are prone to communicate before being able to send or receive informative communication" (Ibid 37).

It is possible to give two levels to language which are the "object language" speaking of objects and 'metalanguage' speaking of language". The metalanguage is used by addresser and addressee through manipulation of CODE (Ibid 38). It is possible to sum up all the previous functions and categories in the following terms:

	<i>REFERENTIAL</i>	
<i>EMOTIVE</i>	<i>POETIC</i>	<i>CONATIVE (Lodge38)</i>
	<i>PHATHIC</i>	
	<i>METALINGUAL</i>	

According to Jakobson, "The referential function is the outward-directed function of language that minimizes speaker, hearer, channel, etc., and focusing impersonally on subject matter. So, it came to be called 'Scientific' use of Language." (Fowler 84)

It is the substance of the mental, personal, interactional, social, institutional, cultural and historical situation in which the utterance is produced (Gee 54). Words pivot on other people through other discourses and they bring with them as potential situated meanings all the situated meanings they picked up in history and in other settings and discourses (Ibid). The whole text is completely understood in the context

of its entire world. Context even determines the occurrence of a signal word. (Muller-Vollmer 89)

Roger Fowler in “Linguistic Criticism” divides context into three types: Context of utterance, Cultural Context, and Context of reference (Folwer 86). The first kind refers to the situation within which discourse is conducted (Ibid). It includes:

The physical surroundings; the location of the participants vis-à-vis on another, ..., in particular whether speech or writing.

It is noticed that the context of utterance vary in character as widely as the number of occasions of utterances. (Ibid)

Fowler subdivides the context into three categories: Split, Personal deictics and regular. Split is a fundamental distinction between contexts in which participants are together at the same time and in the same place, and all Split Contexts of utterance. It has a deep effect on the meaning of deictic and the time and place. The different selections of meanings of words like here and now are used quite differently according to differences of contextual types. (Ibid 87)

2. Deixis – Personal and Demonstrative Pronouns

Etymologically speaking the Greek word “Deixis” and its adjective deictic means “pointing” or “Showing”, while the Latin word “index” which is derived from it, means “pointing finger”(dictionary.com). The personal and demonstrative pronouns are deictic in terms of this etymological definition. John Lyons in *Language, Meaning and Context* says:

"The only subclass of pronouns...are personal pronouns, on the other hand ('I', 'you', 'we', etc), and demonstrative pronouns, on the other ('this', 'that'). But 'indexicality' and 'deixis' are commonly employed nowadays to cover a far wider range of phenomena, including demonstrative adverbs ('here', 'that'), tense (past, present and future),... (Lyons 228-230).

Personal deictic is considered as one of the systematic differences among types of utterance of context. It demonstrates personal deictics such as 'I', 'you', etc. It follows the distinction between contexts in which participants are known as individuals and those in which they are not (Folwer 87).

3. Recurrent Features

The third one is the regular context of utterance. Every utterance or reception is a distinct yet, historical event that has its own idiosyncrasies (Ibid).

There are strong and recognizable recurrent features which govern distinct utterance context. These recurrences are the consequences of cultural conventions which categorize the objects and activities of societies into categories with their distinct significances (Ibid). The process of cultural categorization is an essential device for simplifying and making recognizable the material and the social world.

The places where discourse occurs are not considered as individual sites but as instances of institutions or routine settings. People are communicated not as individuals but in accordance with ascribed roles and statuses derived from their functions within social structures (Ibid 88).

This conventionality of behavior is a characteristic of obviously intimate and informal contexts and as well as more rigid and ceremonial settings. It is clear in writings of socio-linguists and discourse analysis that the structure of verbal behavior differs from one type of utterance context to another. These variations can be ascribed to social and economic factors that extend beyond the immediate setting to broader structure of society (Ibid).

4. Context of Culture and Reference

As for context of culture, it includes the network of social and economic conventions and institutions forming the culture. The context of utterance is special in some literary genres, though all discourse has a definite cultural context. "It could be

studied as an influence on linguistic structure of literary texts and as a guide to their interpretation" (Ibid).

These two kinds of context that influence the structure of discourse are: the immediate which is conventional and the context of structure which is broader and highly organized. It is seen as determiner of possible kinds of utterance context, as it indirectly influences the kind of discourse used in peculiar and specific occasions (Ibid 88-9).

The context of reference is known as "the topic or subject-matter of a text" (Ibid 89). There are many possible relationships between the context of reference and cultural context.

5. Two Types of Discourse

There are two types of discourse. Its work or literary creations could be more or less harmonized with norms of the cultural context. The fictional world of the nineteenth-century realistic novels is built to approach a known cultural context. Defamiliarization appears when the context of reference brings or introduces elements that deviate from the expected cultural context. (Ibid)

6. Techniques

There are many techniques that could be used. They include: the introduction of sociologically deviant characters with discourse styles at odds with norms of the narrative voice. "Primitives" whose worldviews are defective or skewed compared with our world make cultural contexts in which they voice their selves. There are textual attempts to build a world which is a logical denial or inversion of the experiential norms supplied by the context of culture.

7. Uses of Context

John Perry in his paper: "Indexicals, Context, and Unarticulated Constituents", states that there are many uses of Context: The Presemantic Uses of Context, Semantic Uses of Context, and Post-Semantic Uses of Context.

The Presemantic uses of context are the "Use of Context to figure out which meaning a word is being used, or which of several words that look or sound alike is being used, or even which language is being spoken" (Perry 2).

They are characterized by variety of design with its different uses: "Its designation varies with different uses, because different of its meanings are relevant. Again, all sorts of Contextual facts may be relevant to helping us determine this " (Ibid 3).

The second type comprises the Semantic Uses of Context. In this type of Use the meanings work within the context to perform their function. John Perry says:

"In the case anaphora, the contextual facts have to do with the relation of the utterance to previous nouns in the discourse. In the case of indexicals and demonstratives, rather different sorts of facts are relevant, having to do with the relation of the utterance to things other than words, such as the speaker, addressee, time, and place of utterance" (Ibid 4).

The third use is the Post-Semantic Uses of Context, the lack of the materials needed for proposition expressed by a statement is clear, even if the words and their meanings have been identified, and consulted within the realm of the contextual factors to which the indexical meanings direct us. Some of the constituents of the proposition expressed are *unarticulated* (Ibid 8).

John Perry makes the point about Indexicals when he says that they : "provide a way of talking about objects that doesn't require us to know much about what they are like or what their names are, but does require that we know what relation they have to us-or..., to the context of utterance" (Ibid 13-4).

8. Context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"



Courtesy: http://en.wikipedia.org/wiki/Samuel_Taylor_Coleridge

The context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" determines meanings through its substance of speech. Its three kinds of context, viz., context of utterance, context of reference and cultural context crystallize the mental, personal, social, interactive and cultural situations in which speech is produced. A very careful reading and examining of individual words or expressions will reveal each type of context as masterly approached and used in this magnificent poem.

The Context of the title of the poem "The Rime of the Ancient Mariner" indicates the poet, the ancient mariner, and other characters and the setting; the reader expects that the story of the ancient mariner revolves around only the ancient mariner and his ship crew while it extends to include all of humanity. The Character's name, the ancient mariner breaks down the readers' horizon of expectation. He is an English man who dwells or stands for all nationalities. The ancient mariner is nameless as if the poet intends not to mention real names in order to make the mariner's characteristic and identity an ambiguous and a vague one. The reader has a pivotal role in the story of the Ancient Mariner because he is exposed to different contexts through the techniques used by Coleridge which implies narration of story within a story in the course of the poem. This technique needs a clear mind on the reader's part

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to realize the various levels in which the problematic ordeal of the Mariner is laid. Peter Stockwell in his book *Cognitive Poetics: An introduction*, comments on this aspect by saying:

...The reader has to keep track of the fact that the mariner at the beginning of his story does not possess the same knowledge as the mariner at the end of the story. The attachment of this knowledge is episodic. However, the mariner remains a mariner throughout, and this knowledge is thus non-episodic in the narrative.

A reader must thus keep track of which information applies in any particular context, and this knowledge is arranged in terms of contextual frames. These are not simply 'snapshots' of successive moments across the narrative, however, but are a series of ongoing and shifting mental representations of the world of the literary work (155).

9. Split Context and Reference

The split context of the utterance refers to the subject matter of the story, the ancient mariner himself. It outwardly refers to it and presents objective information about it through the outward-directed function of language.

The Ancient Mariner appears in the poem as a guilty man who would like to repent and wash away his deadly sin through the action of confession to others, believing that this will forgive his wrong doing through the killing of the Albatross. The ancient Mariner's body language consciously or unconsciously retells his story to the people who he meets in his journey. His heart is full of emotions and passions as he watches the storms, fog, dangerous, and different kinds of risks and ghosts or apparitions in his way. The Ancient Mariner figuratively comes out of the psychological and mental state of suffering and enters the wedding guest's life in the world of the poem.

The personal deictic "you" and "your" indicate a dialogical situation in which the narrator is an addresser who addresses an addressee. There is deliberate ambiguity in terms of the identity of the addressee. The addressee or listener may be a character in the story or an imaginary person in the narrator's mind. The narrator does not provide details with regard to his character's or the addressee's traits. The addressee's voice is heard in the story. He inquires about The Ancient Mariner's identity through dialogue with the narrator. There seems to be intimacy between him and the narrator; it is indicated through excessive use of personal deictic in the poem which refer to the narrator. The juxtaposition of the excessive use of these personal deictics lead to a state of confusion because of its sub-referentialities. The ancient Mariner as a narrator is using the pronoun "My" excessively in the poem, as it is clear in the following extracts from the poem: "my eyes", "my heart", "my soul", "My body", "my lips" (Bate and David 419-20). The Hermit also is utilizing the pronoun "My" in his speech: "by my faith!" as an oath (Ibid).

10. Symbols

It is a very obvious the use of Christian symbols as well as liturgical terms in Coleridge's poem such as "my soul", "My body", etc., which refer to the sacrifice and redemption of Christ. Elliott B. Gose, Jr. in *Coleridge and the Luminous Gloom: An Analysis of the "Symbolical Language" in "The Rime of the Ancient Mariner"* states that:

...killing the Albatross the Mariner separates himself from a Christian God-and certainly the poem is filled with Christian trappings. It begins with a church wedding and ends with an admonition to pray in church. In between we have mention of Christ, Mary Queen, Heaven, Spirits blest, Him who died on the cross, pen-ance, Dear Lord in Heaven, a holy hermit, and shrieving. Finally, Coleridge indicates that the Albatross is important to the theme of the poem because it symbolizes a Christian soul (239).

11. Use of "I" and Other Personal Deictic

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The personal deictic "I" is used inside the dialogue only. It is implicitly used outside the context of the dialogue. The speaker appears as first person narrator within the context of dialogue. This "I" takes different references along the poem, one time refers to the speaker, another time refers to the Ancient Mariner, another one stands for the Wedding-Guest, and it refers to the woman (Life-in-Death) while it also exemplifies the Hermit.

The frequent use of the personal deictic "He" and "She" imply distance in time and place. The speaker and the narrator seem to be spatially and temporally distant from the characters. The personal deictic "He", "him" and "his" indicate the absence of the character of the Ancient Mariner, The Hermit, God, the Wedding guest, Jesus the Christ, the steersman's face, the star dogged Moon, the Seraph, and they also refer to a dead person body "The body of my brother's son....But he said nought to me"(Bate and David 415) and the personal deictic "She" indicates absence of female characters." "She" also refers to unidentified female characters in the story, the names of the female characters not being mentioned. These personal deictic "She" and "her" refer to things human or inhuman, animate or inanimate, for example, it is used to refer to the Albatross, to St. Mary, to Life-in-Death, the ship, the boat, the sky, the spector woman, the death mate, the sound and strange things. Also, the personal deictic "They" and "Them" are used to stand for the Seraph's bands, the mariners, the water snakes, God's creatures, the dead men, water snakes, the pilot and the pilot's boy. The personal deictic "Us" refers to The Ancient Mariner, his crew and the wedding guest and could also refer to all human beings. Again the personal deictic "We" appears in this poem to be used by the Ancient Mariner in his reference to himself and his crew as well as in referring to other characters who are exited in the process of the poem, "I woke, and we were sailing on (Ibid 417). It is the "Second Voice" in the poem which has also used the pronoun "we" in speech or conversation with the "First Voice" as in the following extract:

Fly, brother, fly! More high, more high!

Or we shall be belated:

For slow and slow that ship will go,

When the Mariner's trance is abated" (Ibid 417).

The personal deictic "He" precedes the proper name of the Ancient Mariner. It violates the grammatical use of references, i.e. the anaphoric and cataphoric references. It doesn't directly refer to the proper name; it is repeated many times before the proper name. It is used in a manner of deviation.

*He prayth best, who loveth well
Both man and bird and beast.*

*He prayeth best, who loveth best
All things both great and small;
For dear God who loveth us,
He made and loveth all (Bates and David 422).*

The pronoun "It" is used widely in the poem but what is seen in this pronoun is its shifting of the way it is manipulated or referred to. This pronoun is used to stand for "Life-in-Death", "Ship", "boat", "Albatross", "sky", "The harbor-bay", "Seraph" etc. Here are some extracts of considering "The wind" as human being in spite of the Ancient Mariner's using of the pronoun "It". He states:

*It raised my hair, it fanned my cheek
Like a meadow-gale of spring_
It mingled strangely with my fears,
Yet it felt like a welcoming (Ibid 418).*

On the other hand, the poet in the following lines refers to the "seraph" as animate being and not as angelic spirit. The poet strips the seraphs from their holy or heavenly features. This intended act of stealing seraphs of their heavenly qualities dominates the poem through the using of the pronoun "it":

*This seraph-band, each waved his hand:
It was a heavenly sight! (Ibid 419).*

The general pronoun "One" is used in its grammatical context of reference, i.e. general reference but it is also used with the context of specification in mind. It is used to imply the feelings of everyone meeting the Ancient Mariner; everyone gets fed up with his own sins, guilt and redemption. The general impression of everyone who talks to the Ancient Mariner is indicated through the context of the pronoun "One":

*One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with ghastly pang,
And cursed me with his eye (Bate and David 412).*

The general pronoun "One" is used in a context of specifying a thing as being part from other things. It is used to refer to one of the other three people that the Ancient Mariner meets along the way. The repetition of the pronoun "One" implicates the ones of the Mariner's and the Wedding guest's artistic taste in choosing things; it implies that both have one choice of things. Both have one artistic taste in choosing things or in being participants in crime and in the course of redemption too.

*It is an ancient Mariner,
And he stoppeth one of three.
_ "By thy long gray beard and glittering eye,
Now wherefore stopp 'st thou me? (Bate and David 407)*

12. The Deictic "Now"

The deictic "Now" is used differently; it is used in the simple past tense and simple present, and not the past continuous or the present continuous tense. The narrator gives the action an instantaneous manner of being in the present. He describes it as a pictorial scene running before him. He depicts the coming or approaching to his own country and repentance or even picturizing the apparitions, mist and fog which occur in the past instantaneously.

Now mixed, now one by one.

*And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel song,
That makes the heavens the mute (Bate and David 417).*

The narrator exposes The Ancient Mariner's sitting along with the Wedding Guest as a lively scene; he shows it as a real one before him. This pictorial scene reinforces the narrator's omniscience, the narrator's knowledge of characters.

*The Wedding Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner (Bate and David 407).*

The context of the deictic "Now" signifies The Ancient Mariner's insistence on knowing all the characters, supernatural powers and accidents which happened to him as a kind of punishment to his guilty and terrible deed of killing the Albatross. This crime was a bad omen to the Ancient Mariner and his crew as well. It emphasizes the necessity of omniscience or spiritual knowledge which is an instantaneous knowing.

13. The Demonstratives

The demonstratives "that", "there" and "those" are contextually used in the poem. Their repetition emphasizes the Ancient Mariner's distance and isolation from the people. It also emphasizes his emotional dissociation from other characters in the world and even from the characters incarnated within the poem. He is seeking someone in order to heal him from the curse and that someone in the context of the poem is the Wedding Guest.

The demonstrative "there" denotes The Mariner's distance from people. The Mariner is temporally and spatially distant from his surroundings.

What loud uproar bursts from that door!

*The wedding guests are there:
But in the garden-bower the bride
.....
O Wedding Guest ! this soul hath been
Alone on a wide wide sea:
So lonely 'twas, that God himself
Scarce seemed there to be (Ibid 421-22).*

The demonstrative "those" signifies the psychological distance between The Mariner and the people. It also indicates his spatial distance of his dwelling place, which is the ship, from the other ships or from the rest of the world because of the curse. It implies his loneliness and isolation. Its contextual use implies the stagnation of time. The Ancient Mariner is informing his readers of how far the Hermit is:

*This Hermit good lives in that wood
.....
Where are those lights so many and fair,
That signal made but now? (Ibid 420)*

The demonstrative "those" implies loneliness and isolation of the crews' souls. They could be ranked as low standard or marginal people. They are classified as useless, worthless or with no particular importance. The use of "those" indicates the lesser kind of people as if they were animals or serfs. The Mariner describes them as follows: "'Twas not those souls that fled in pain,/ Which to their corses came again" (Ibid 415). It is delineated through its context of describing the Wedding Guest's fears arising from the state of the Ancient Mariner's soul and the souls of the crew. The Wedding Guest declares his fright from their way of looking at him in these lines:

*"I fear thee, ancient Mariner!"
Be calm, thou Wedding Guest!
'Twas not those souls that fled in pain,
Which to their corses came again,*

But a troop of spirits blest: (Ibid 415)

14. A Polyphonic Poem

The poem is polyphonic. It has many voices: the narrator's voice, the central character's voice which is represented by the Ancient Mariner's voice, the Wedding Guest's voice, the woman's (life-in-Death) voice, the Hermit's voice and the listener's voice, etc.

The literary critic Bakhtin sees literature as "double-voiced discourse" in which the writer stands outside language and he is at the same time engaged in finding expressions in the language." "In real life, the meaning of the utterance would be disambiguated by context by paralinguistic features and by intonation" (Pulverness 4).

Allan Pulverness further argues that there are in a dialogue a variety of voices in any literary work which includes novels, short stories and even poetry. The voice is a part from the narration which gives to the literary work a kind of movement to the plot as well as to the technique of narration. As Pulverness argues:

the voices of the romantic novelette and its reader are counter-balanced by the purity and naiveté of the fairytale romance and all the rather flat and knowing voices. The narrator herself, rather than being an omniscient super-voice, is one voice among many (Ibid).

Bakhtin confirms the important role that a language plays in formulating and shaping the type of any literary work especially in poetry. He states that "most poetry is premised on the idea of a single unitary language; poetry effectively destroys heteroglossia; it strips the word of the intentions of others" (Habib 25). The meaning of the term "heteroglossia" is "the circumstance that what we usually think of as a single, unitary language. However, heteroglossia could actually be comprised of a multiplicity of languages interacting with, and often ideologically competing with, one another" (Ibid 22). In this way, it is possible to detect different kinds of languages

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or dialects used, from the language of the speakers in the literary work, the people's class belonging to, and so on. Also, it easily discovers the political, religious, economic languages that are heard in a work of literature, etc.

15. Multiple Voices

Multiple voices are heard in the poem's progress which reflects the suffering and agony that not only the Ancient Mariner is undergoing but the dilemma is extended to embrace within it all human beings, because of their determined or non-determined shortcomings in abusing humanity. The narrator's voice is heard throughout the poem in tone of suffering, pain and repentance. The Ancient Mariner tries to find someone to find peace within himself because of this problem, and in order to be released from the curse attached to him after shooting the Albatross and killing it:

*It is an ancient Mariner,
And he stoppeth one of three. (Ibid 407)
The Ancient Mariner's voice also is existed:
Seven days, seven nights, I saw that curse,
And yet I could not die (Ibid 413).*

David Perkins states that "The Mariner gets punished for killing a bird which merely happened to be a pet of the Polar Spirit, a thing he could not have foreseen. It was bad luck."(441).

The Wedding Guest's voice is heard in this poem too. He is afraid of the Ancient Mariner but it turned out to be a major element in solving the problem and removing the curse from the Ancient Mariner. In spite of his scare but he accepts to listen to the old Mariner thus leading him to be saved after being released from the curse:

*"I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand (Ibid 412).*

The listener's voice is heard as a neutral character who is closely watching the events in the Ancient Mariner's story. The listener is a person whose job is about telling or transforming what he/she sees without any personal intervention in the narration's progress. The listener in such a task tries to tell readers the truth from being a neutral character not imposed in the events of the poem:

*The Wedding Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner (Ibid 407).*

The Hermit's voice is heard in the process of the poem. The Hermit refers to religion or to the redeemer as David Perkins states "the shooting of the albatross symbolizes original sin,... Coleridge's theology of original sin was embedded in a system of Redemption through Christ."(433-5). The Hermit is heard in the poem saying that:

*"I am a-feared" _ "push on, push on!"
Said the Hermit cheerily (Ibid 420).*

It is not strange to hear the woman's voice clearly appearing throughout the poem in order to imply universality of human kind within the story of the poem. Coleridge portrays Death and Life-in-Death as a woman associated with "Horrors of the Slaves Trade" echoes into the poem when the Mariner sees the ship of Death and Life-in-Death; he "is having a premonition of the Slavers" as David Perkins states in his work *The "Ancient Mariner" and Its Interpreters: Some Versions of Coleridge* (440). The Woman's voice is heard in the following line in the poem through the voice of the Life-in-Death categorized according to *The Rime of the Ancient Mariner Study Guide and Essays* as "Embodied in a beautiful, naked, ghostly woman with golden hair and red lips. She wins at dice over Death and gets to claim the Ancient Mariner's soul, condemning him to a limbo-like living death" (Coleridge. URL

www.gradesaver). The Life-in-Death wins the dice game on Death and it is heard saying:

“The game is done! I’ve won! I’ve won!” (Ibid 412)

16. Conclusion

Context in Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner” is of three types: Context of utterance, Context of culture, and Context of reference. A context of utterance denotes the central character's distance from the other characters. The use of the personal deictic and demonstratives is to emphasize this distance which has emotional, psychological, social and interactive manifestations.

The context of culture and reference are interrelated in the poem’s story. They refer to an impressionistic culture of the central character which is inspired by an aesthetic taste of other characters. The cultural context through specifically represented and embedded in Western culture crosses the borders and limits of the Occident. It is also a reference to a global culture because the Mariner through his sailing in the globe wide seas and oceans towards the East or Orient, he has been launched different environments and cultures in his adventure. In spite of the western impressionistic ceremonies of marriage celebrating atmosphere but also the ordeal extends to the problems of the slave trade as well to serfdom-related problems that dominated a specific period of history. These were actually global problematic dilemmas that needed to be treated and solved correctly.

The context of the poem’s story presents information about the subject of the discourse of the poem, and The Ancient Mariner, i.e. the central character in it. The outward-directed function of the language presents objective information about the central character. In short, the contextual use of certain utterances, i.e., personal deictic and demonstratives, determines the meanings of the utterances. The cultural context is indicated by the aesthetic conventions which form the central character of the culture.

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Fadi Butrus K Habash, M.A.

Assistant Lecturer

Department of English

College of Education

University of Mosul

Iraq

fadihabash@gmail.com

Crude Oil Price Behavior and Its Impact on Macroeconomic Variable: A Case of Inflation

M. Anandan, S. Ramaswamy and S. Sridhar

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Abstract

Energy is a vital infrastructure for the development of any economy. Due to economic development and economic growth, the needs and desire of the people have multiplied in quantity and quality which necessitate the intensity in demand for different sources of energy including the fossil fuel sources like oil (petroleum products).

Oil is an import non-renewable, depletable and exhaustible energy source in meeting the basic needs of human beings i.e., from rural households to urban metropolis and from agriculture sector to transport sector. In case of rural households, kerosene is used for lighting purpose. Similarly, in case of transportation, oil plays the key role.

For the oil importing countries, oil price increase and economic growth are negatively correlated while all things being equal, the relation is positively correlated for oil exporting countries.

The price of oil and inflation are often seen as being connected within a cause and effect framework. As oil prices move up or down, inflation follows in the same direction (Anshul Sharma et al, 2012). In the case of oil and its price has been frequently increasing.

Our import dependence has reached 80.0 per cent and likely to keep growing. At the same time, the world oil prices have also constantly increased. The oil prices have started rising significantly since the beginning of the twenty first century. The immediate effect of the oil price shock is the increased cost of production due to increased fuel cost. As a reaction to inflation in the economy, the cost of production would also rise causing a decrease in supply.

On the other hand, inflation implies a fall in the purchasing power of people; in short, oil price fluctuation has adverse effects on the economy (Jose De Gregorio et al, 2007). The improved macroeconomic policies in many countries today may also have contributed to a smaller pass-through. Finally, oil prices are not entirely exogenous to the general equilibrium of the world economy and the reaction of world inflation and output to an oil price rise will depend on its nature. This paper analyses the impact of international oil prices and domestic oil price pass-through policy on major macroeconomic variables in India with the help of a macroeconomic simulation model.

Keywords: Oil price, Gross Domestic Product and Inflation.

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Introduction

Economic development nexus energy is deeply rooted and inter-related. Affordable energy is critical for sustaining economic growth and for improved living standards of its population, which in turn is driven by increasing energy consumption. Hence, it is recognized that energy security in a fast developing economy like India is of strategic importance. Most studies in theoretical and empirical understanding on the macroeconomic consequences of oil price shocks have been focused on the industrialized economy like USA.

Crude oil has become one of critical commodities, due to its outstanding importance in the supply of the world's energy demand. Nowadays, the importance of crude oil as the main source of energy has alternative forms of energy (such as wind, water, and solar power). Despite this, the importance of oil exceeds economic aspects and affects social life in general. Thus, the prevailing view among the economists is that there is a strong relationship between the growth rate of a country and oil-price changes.

Oil price fluctuations have considerable consequences on economic activity. These consequences are expected to be different in oil importing and in oil exporting countries. Whereas an oil price increase is considered as good news for oil exporting countries and bad news for oil importing countries, and the reverse should be expected when the oil price decreases.

The transmission mechanisms through which oil prices have an impact on real economic activity include both supply and demand channels (**Latife Ghalayini, 2011**). The supply side effects are related to the fact that crude oil is a basic input to production, and consequently an increase in oil price leads to a rise in production costs that induces firms to lower output. Oil prices changes also entail demand-side effects on consumption and investment. Consumption is affected indirectly through its positive relation with disposable income. The magnitude of this effect is inturn stronger and more shock is perceived to be long-lasting. Moreover, oil prices have an adverse impact on investment by increasing firms' costs. It is worth noting that, in addition impacts of oil prices on supply and demand, oil price changes influence the foreign exchange markets and inflation, giving rise to indirect effects on real activity (**Latife Ghalayini, 2011**).

The countries such as India and China are expected to buy more crude oil from international markets as domestic demand rises rapidly. In the case of China, imports are tipped to make up 82 per cent of the country's total oil needs in 2035 compared with only 54 per cent today. India, presently imports around 80.0 per cent of its crude oil requirement, is also expected to become even more reliant on global supplies to fuel economic activity.

Theoretically, an increase in petrol price causes the cost of production to increase. As a result, aggregate supply shifts to the left, implying that productions fall. Most of the studies found out that a hike in petrol price caused inflation, decrease in output, higher unemployment rate and others. The world petrol price has always been decreasing from 1990 to 2007.

In 2008, the world petrol price reached almost 100 per cent change. This change raised many issues across the world especially in developing countries such as China and India. These two countries were largely affected because they were the largest oil consumption countries in the world.

The world petrol price started to decrease after being at the highest level of 114.6 US dollar in 2012 (**Arvind Jayaram, 2012**). The world experienced a decrease in petrol price; it actually eased the burden of many people especially poor people. In India, people suffered from the increase in petrol price by Rs 5 a litre. This was the steepest increase since December 2008. The Government of India decontrolled the petrol price in 2010. As a result, the goods price increased by almost Rs 7, the petrol price was at Rs 63.37 on May 2011 which was Rs 15.44 higher than the petrol price on 2010. India always faced the increase in petrol price from 2010 to 2011. The hike in petrol price caused the inflation by 8.98 per cent in India. This inflationary pressure made the Gross Domestic Product below the target of 9 per cent (**P&GD Group, 2011**).

Genesis of Crude Oil Prices and Inflation

According to the historical statistics, the direct relationship between oil price and inflation was evident in the 1970s. The cost of oil rose from a nominal price of \$3 per barrel before the 1973 oil crisis to close \$40 per barrel during the 1979 oil crisis. This helped cause the Consumer Price Index (CPI), a key measure of inflation, to more than double from 41.10 in January 1972 to 86.30 by the end of 1980.

However, this relationship between oil and inflation started to deteriorate after the 1980s. During the 1990's Gulf War (oil crisis), crude oil prices doubled in six months from around \$20 to around \$40, but CPI remained relatively stable, growing from 134.6 in January 1991 to 137.9 in December 1991. In this relationship, it is even more noticeable during the oil price hike from 1999 to 2008, in which the monthly average nominal price of oil started rising from the recent low point (\$11.32) in January 1999 to \$109.05 in April 2008. During the same period, the CPI rose from 164.30 to 214.82 (**P&GD Group, 2011**).

The impact of world economic growth on oil price can be seen in the light of the oil market power. In fact, as World economic growth increases the demand for oil increases which pushes up oil prices. Oil prices then, tend to be volatile, at least partly due to variations in the business cycle. In the

last quarter of 1998, economic growth decreased and pushed down the demand for oil and therefore reduced oil price to \$20 per barrel. While the world economy continued its recovery in 2003 and through the year 2004 and 2005 with Gross Domestic Product (GDP) growth rates increasing in many regions, the world oil market was characterized by strong oil demand growth and the oil price increased from \$27 to \$35 the barrel. In the first quarter of 2005, the oil price increased to \$50 per barrel approximately \$15 per barrel higher than in the first quarter of 2004, and remain above this level for the rest of 2005 and 2006.

Leading upto 2008, a strong world economic growth driving growth in oil use and, thus crude oil prices increased dramatically during 2007, with oil prices climbing from an average of nearly \$55 per barrel in the first quarter of 2007 to over \$95 per barrel in the last quarter of 2007. The decline in the value of the dollar against other currencies supports continued oil consumption growth in foreign countries, because oil is traded globally in dollars, and a declining dollar has made the increase in oil prices less severe in foreign currencies. Oil prices fell to less than \$62 a barrel in last quarter of 2008 amid continuing concerns about a global economic recession, while the hope in an economic recovery increases oil prices in the second quarter of 2009 to continue in 2010. Analysis above the data, perceptibly, it seems that the strong correlation between oil prices and inflation. As a matter of fact, the effects of oil price changes on inflation rates may be comparatively insignificant in the long run, but they could be significant relatively in the short run.

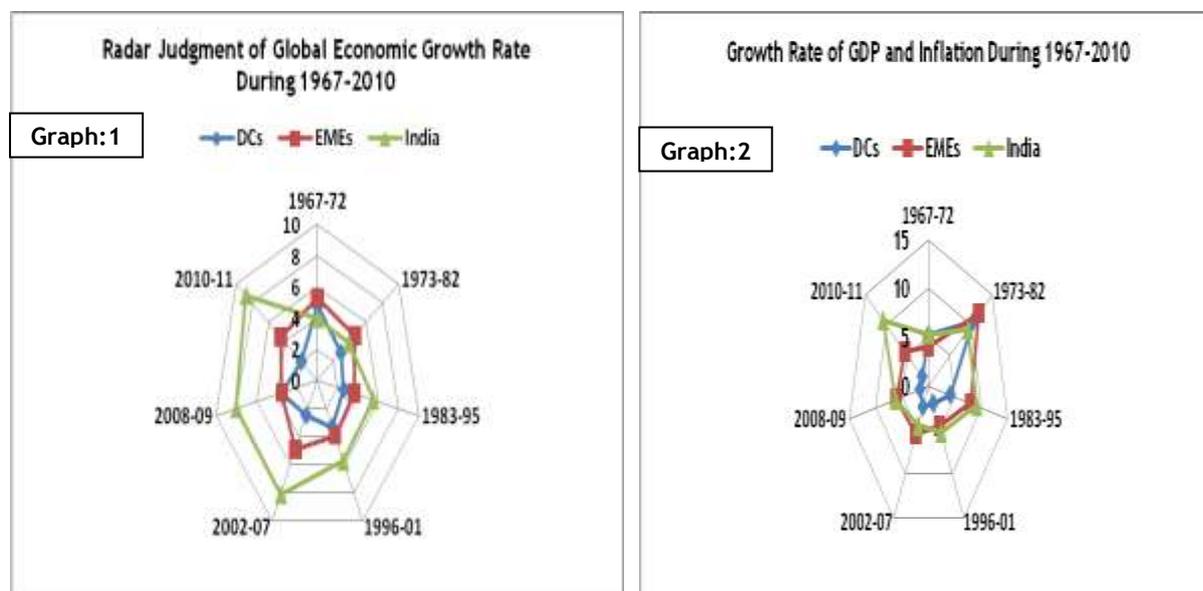
Economic Growth and Oil Price Trends

Oil has always been an indicator for economic stability in modern times, much due to the World's high dependence on oil products. Furthermore, the price of oil is of critical importance to today's world economy, given that oil is the largest internationally traded good, both in volume and value terms (creating what some analysts have called a "hydrocarbon economy"). In addition, the prices of energy intensive goods and services are linked to energy prices, of which oil makes up the single most important share. Finally, the price of oil is linked to some extent to the price of other fuels (even though oil is not fully substitutable for natural gas, coal, and electricity, particularly in the transportation sector). For these reasons, abrupt changes in the price of oil, have wide-ranging ramifications for both oil producing and consuming countries. Thus, the prevailing view among economists is that there is a strong relationship between the growth rate of the world and oil-price changes. But whether the oil price can be seen as an economic indicator on GDP growth is however not as clear (Adelman, 2004).

Impact of OPEC on India

Although India partly subsidizes few products of the refined petroleum to check inflation and it extracts huge tax revenues from import of crude oil. The rate of change of market prices of refined products largely remains unaltered compared to the fluctuations in the international market largely due to regulated pricing mechanisms. As a result, India is suffering from vast fiscal deficits and is reflected in the recent outstanding balance of payment to Iran. Iran, is India's second biggest crude oil supplier after Saudi Arabia, accounting for about 13.0 percent of its total crude oil imports. If the present issue of payment with Iran remains unsolved it would potentially hit Indian imports of 400,000 barrels per day of Iranian crude oil, forcing Asia's third-largest economy to look for more expensive alternatives that would swell its already high current account deficit (Ajith Basil, 2011). After 2006, India has steadily moved its oil imports and made Saudi Arabia is the largest oil source by 2010. Given a growing convergence with Saudi Arabia even on security issues, India is likely to find that both the Saudis and the UAE would be more than willing to make up the loss of oil imports from Iran (Ajith Basil, 2011).

Global Economic Growth Rate and Inflation



Source: Oxus Research Report 2011

Growth in Developed Countries' (DCs)

These have seen a steady fall in their GDP growth from about 5.0 percent in the late sixties to near 2.5 percent until the Great Recession of 2008. How long the developed countries take to return to 2.5 percent growth is a subject of much debate, if not speculation. But it is important to note that

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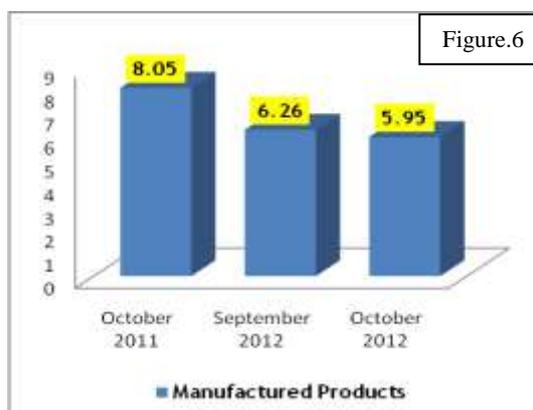
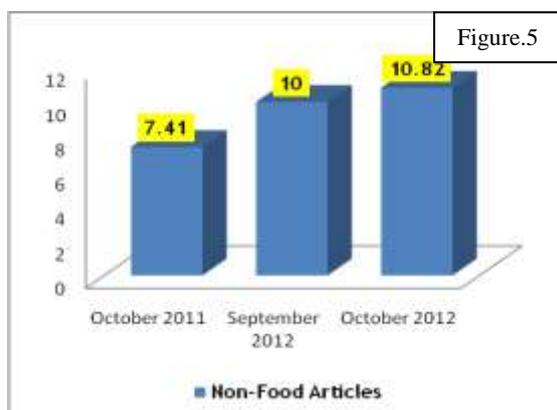
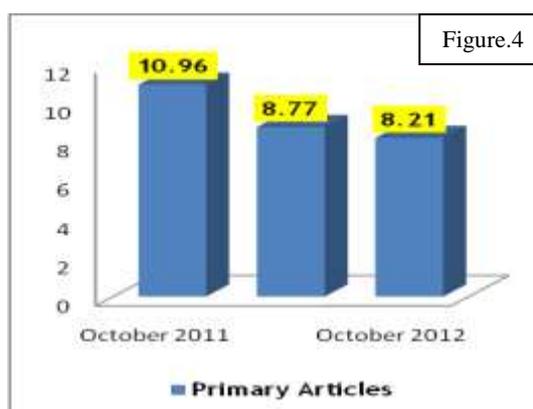
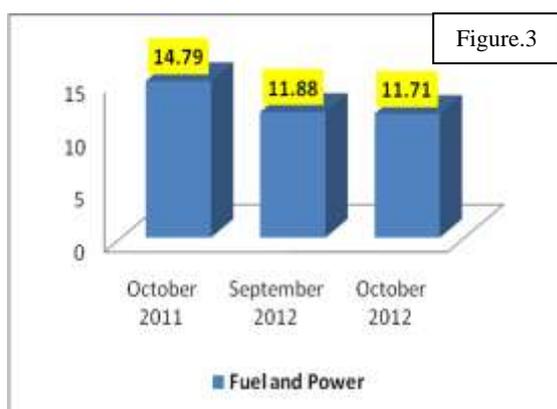
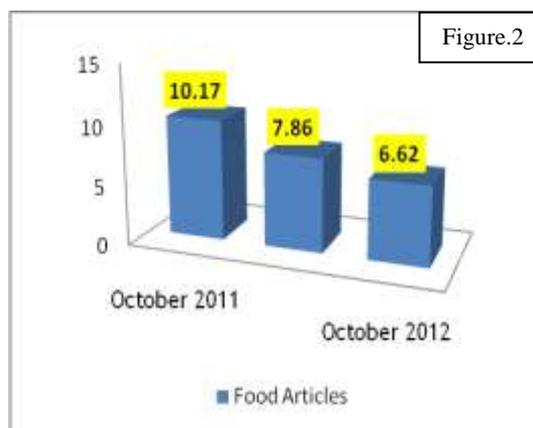
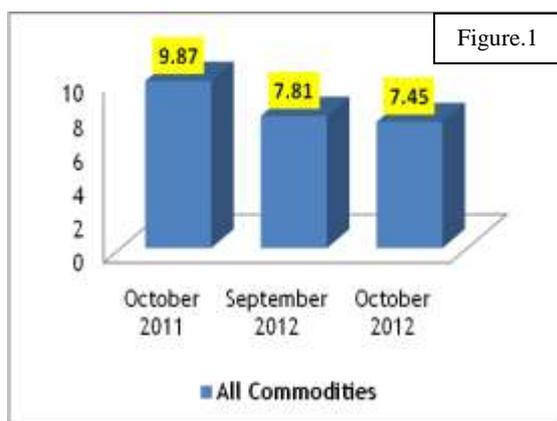
2.5 percent growth was the “norm” during the go-go growth years preceding the recession. The story of GDP deflator inflation in the DC economies is one of gradual decline (excepting the oil price decade 1973-1982) to around 2.5 percent per year during 2002-2007. Somewhat surprisingly, aggregate GDP deflator inflation has declined in the Western world by almost a full percentage point to 1.5 percent in the commodity boom period 2008-2010 (**Surjit Bhalla et al, 2011**).

Emerging Market Economics (EMEs)

If you had to pick a number for the median growth over the last near 50 years for EMEs, it would be 4.5 – 5.0 percent. The Latin American debt crisis, and its after-math, brings down the median growth to slightly less than 4.0 percent during the 1980s and 1990s. And since the dawn of the new century, EME growth is back to near 5.0 percent. EME inflation follows a similar path to DC inflation. After ranging around the double digit level for some 20 years after the first oil price hike of 1973, EME inflation has declined somewhat precipitously to only 5.0 percent for the period 1996 to 2007. Post the Great Recession and despite food and oil prices ranging at record levels, EME inflation is less than one percentage point higher than the halcyon and calm period 1996 to 2007.

The Case of India

That India started to break out from the pack in the 1980s is clearly brought out by the data on GDP growth. From near 4.0 percent, Indian growth accelerated to the 5.5 percent range for the twenty odd years: 1980-2001. The growth gap with other emerging economies during this period: approximately 2.0 percentage points higher for India. From 2002 onwards, India has grown steadily at 8.0 percent plus, and the growth gap has doubled to about 4 percentage points. India follows a near identical path to other emerging economies until 2009. But something seems to have gone dreadfully wrong since then. Indian inflation jumped to 10.6 percent from an average of 6.3 percent during the preceding two years (**The World Bank, 2012**). It is this fact that perhaps propelled the RBI to take extreme action. But appearances can be deceiving – which is appearance, and which is deception, is the subject matter for extreme analysis.



Source: The Hindu November 15, 2012

The above figures 1 to 6 exhibit the overall in Indian's economy Inflation dropped marginally to 7.45 percent in October as price increases in some food items such as rice and pulses eased during period. Inflation as a measure of Wholesale Price Index (WPI) stood at 7.83 percent in September 2012 and at 9.73 percent in October last year (2011). The inflation rate for fuel and power decreased marginally to 11.71 percent in October 2012 from 11.88 percent in September 2012 on drop in aviation fuel prices. However the price rise of liquefied petroleum gas (LPG) and high speed diesel saw a marginal increase during the period 2012 (**The Hindu, 2012**).

There is always a direct relation between prices of certain commodities and inflation. Let's take the price of oil. Price and inflation are connected in a cause and effect relationship. Oil is a major input in the economy - it is used in critical activities such as fueling transportation - and if input costs rise, so does the cost of end products. However, even when inflation comes down, prices in the market do not come down immediately. The reasons may be many. Inflation comes down due to: fall in consumption, low industrial output, fall in industrial commodity prices, especially crude, steel, etc., and Industrial slowdowns. Market prices for ordinary citizen are not like that. When supply is more than demand, industries slow down the output and the prices go up. When Inflation is down RBI reduces the interest rate, and prime lending rate, which increases the liquidity in the economy. Excess money is then often used for speculation with traders cornering the stock and creating artificial scarcity, thereby increasing the prices or not letting it come down.

Production and Consumption of Petroleum Products in India

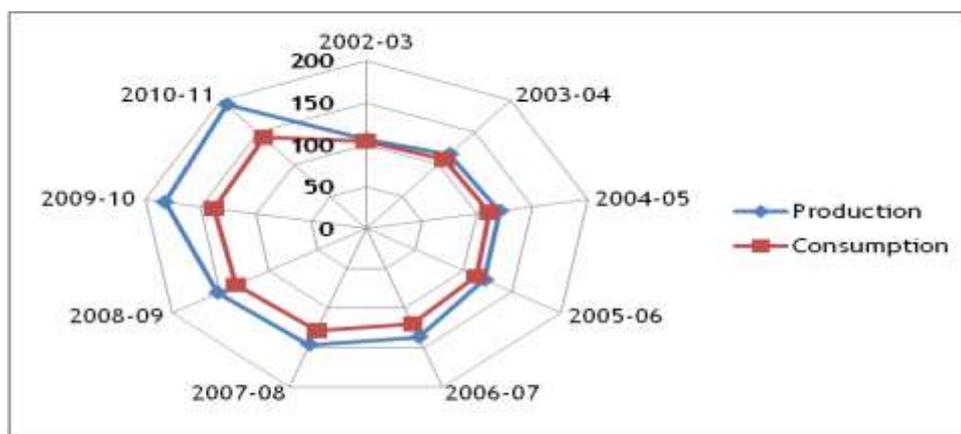
There was an increase of 5.78 percent in production of petroleum products during 2010-11 compared to the year 2009-10. The indigenous consumption of petroleum products increased by 2.88 percent during 2010-11 compared to the previous year. During the year 2010-11, net consumption of petroleum products was 141.785 MMT against total production of 192.532 MMT. Year-wise production and consumption of petroleum products during 2003-04 to 2011-12 are illustrated in the Table-1 and Graph-3 below. It is evident from Table-1 that production and consumption of petroleum products are substantially higher than in the overall periods.

Table-1 Production and Consumption of Petroleum Products (In MMT)

Year	Production	Growth Rate	Consumption	Growth Rate
2002-03	106.51	-	104.126	-
2003-04	115.783	8.71	107.751	3.48
2004-05	120.819	4.35	111.634	3.6
2005-06	121.935	0.92	113.213	1.41
2006-07	137.353	12.64	120.749	6.66
2007-08	146.99	7.02	128.946	6.79
2008-09	152.678	3.87	133.599	3.61
2009-10	182.012	19.21	137.808	3.15
2010-11	192.532	5.78	141.786	2.88

Notes: * Includes LPG Production from Natural Gas ** Excludes Refinery fuels and includes imports also. Source: GOI: Ministry of Petroleum and Natural Gas, New Delhi

Graph-3: Radar Judgments of Production and Consumption of Petroleum Products During 2002-2010



Source: Table 1

Imports and Prices of Crude Oil

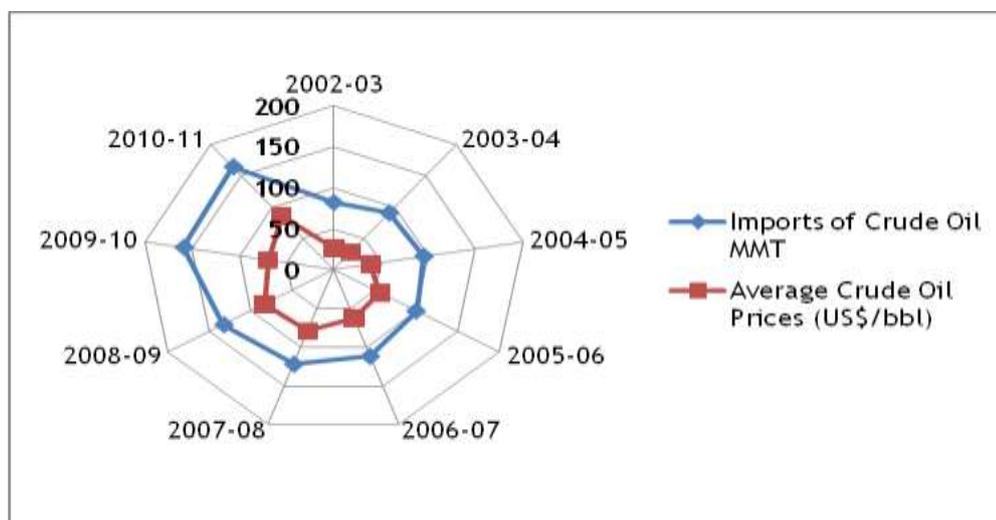
Imports of Crude Oil during 2010-11, was 163.594 MMT valued at Rs.4,55,909 Cr, and this marked an increase by 2.72 per cent in quantity terms 159.259 MMT during the year 2009-10 and an increase by 21.45 percent (Rs.3,75,378 Cr) in value terms over the year of 2009-10. In terms of US\$, the extent of increase in value of Crude imports was 25.73 percent. It may be noted that the imports of crude oil has doubled during this period, when analyze in relation to imports in 2002-03. During this period, the average price of International crude oil has increased from US\$ 26.59 per barrels in 2002-03 to US\$ 85.09 per barrels in 2010-11 i.e. an increase of about 220 percent. The trend in growth of crude oil imports and crude oil International prices are depicted in the Table-2 and Graph-4.

Table -2 Imports of Crude Oil and average Crude Oil Prices

Year	Imports of Crude Oil MMT	Per cent in Growth	Average Crude Oil Prices (US\$/bbl)	Per cent in Growth
2002-03	81.989	-	26.59	-
2003-04	90.434	10.3	27.98	5.23
2004-05	95.861	6	39.21	40.14
2005-06	99.409	3.7	55.72	42.11
2006-07	111.502	12.16	62.46	12.1
2007-08	121.672	9.12	79.25	26.88
2008-09	132.775	9.13	83.57	5.45
2009-10	159.259	19.95	69.76	-15.77
2010-11	163.594	2.72	85.09	21.97

Source: GOI: Ministry of Petroleum and Natural Gas, New Delhi

Graph-4 Percentage Growth in Imports of Crude Oil & Average International Crude Oil Prices During 2002-2010



Source: Table 2

Imports and Exports of Petroleum Products:

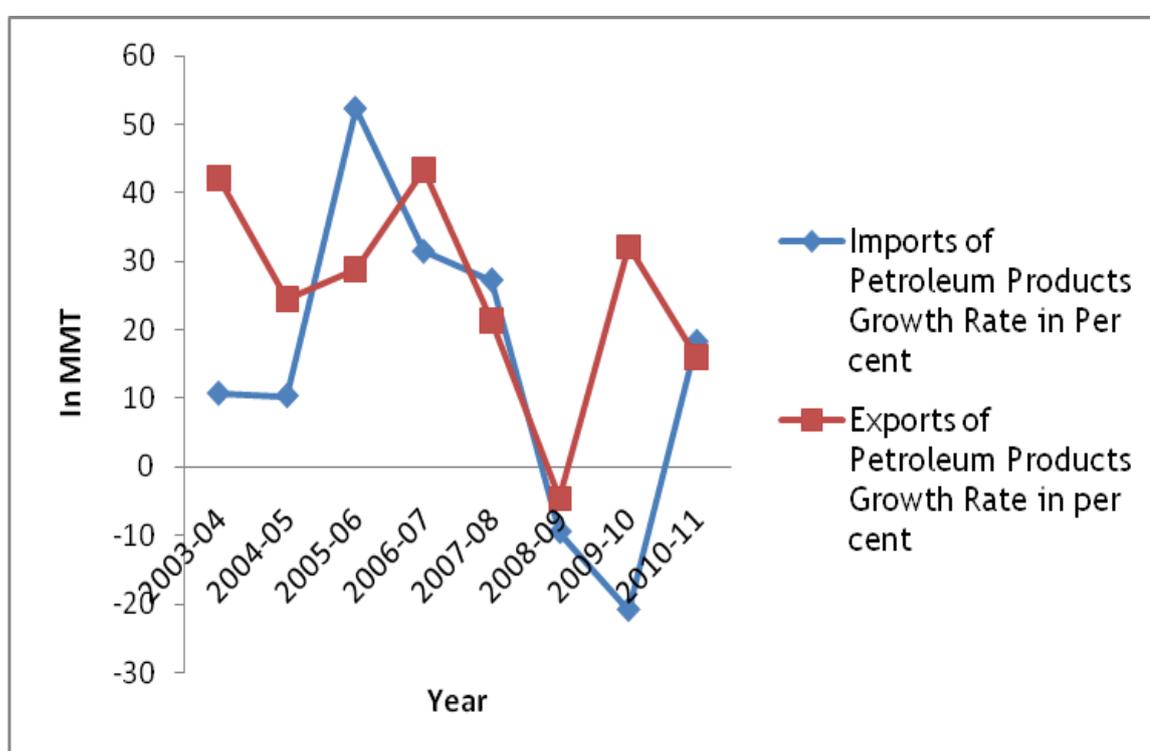
It may be seen that despite considerable variations in International prices of crude oil, imports have followed a steady growth primarily to meet domestic demand of a burgeoning economy, apart from re-exports of petroleum products. With substantial increase in refining capacity in India, exports of petroleum products have picked since 2002-03 although declined shortly in 2008- 09 due to slowdown in global economy. Exports of petroleum products during 2010-11, in terms of quantity was 59.133 MMT valued at Rs.1,96,112 Cr, which marked an increase of 16.01 percent in quantity terms (50.974 MMT during the year 2009-10), and an increase of 36.15 percent (Rs 1,44,037 Cr) in value terms in Indian rupees over the year of 2009-10. In terms of US\$, the extent of increase of exports in value was 41.12 percent. The exports of petroleum products, it may be seen, has steeply increased by 475 percent up to 2010-11. Imports of petroleum products are relatively limited with greater focus on imported crude oil to utilize domestic capacity as may be seen in Table-3 and Graph-5 below:

Table -3 Imports and Exports of Petroleum Products

Year	Imports of Petroleum Products	Per cent in Growth	Exports of Petroleum Products	Per cent in Growth
2002-03	7.228	-	10.289	-
2003-04	8.001	10.69	14.62	42.09
2004-05	8.828	10.34	18.211	24.56
2005-06	13.44	52.24	23.461	28.83
2006-07	17.66	31.4	33.624	43.32
2007-08	22.462	27.19	40.779	21.28
2008-09	18.524	-9.5	38.902	-4.6
2009-10	14.662	-20.85	50.974	32.15
2010-11	17.337	18.24	59.133	16.01

Source: GOI: Ministry of Petroleum and Natural Gas, New Delhi

Graph-5 Growth Rate of Imports and Exports in Petroleum Products



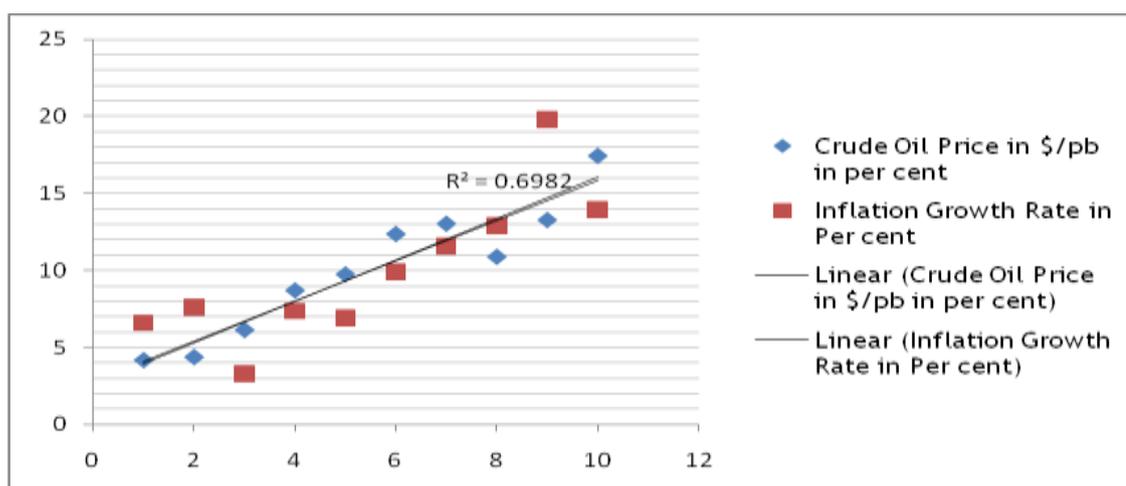
Source: Table 3

Table 4: Crude Oil Price Behaviours and it's Inflation Growth Rate in India and Association Between Crude Oil Price and Inflation Rate

Year	Crude Oil Price in \$/pb	Inflation Growth Rate	Crude Oil Price in \$/pb in per cent	Inflation Growth Rate in Per cent
2002-03	26.65	4.5	4.15	6.6
2003-04	27.97	5.12	4.35	7.59
2004-05	39.21	2.23	6.11	3.30
2005-06	55.72	4.96	8.68	7.36
2006-07	62.46	4.65	9.73	6.90
2007-08	79.25	6.67	12.35	9.89
2008-09	83.57	7.81	13.02	11.59
2009-10	69.76	8.7	10.87	12.91
2010-11	85.09	13.33	13.26	19.78
2011-12	111.85	9.41	17.43	13.96
Total	641.53	67.38	100	100
CGR	15.2	13.3	-	-

Source: GOI: Ministry of Petroleum & Natural Gas, New Delhi

Graph 4: Correlation between on Crude Oil Price and Inflation Growth Rate



Source: Table 4

The table 4 and Graph 6 analysis that the relation is positively correlated for crude oil prices and inflation growth rate during 2002-2011. The price of oil and inflation are often seen as being connected within a cause and effect framework. As oil prices move up or down, inflation follows in the same direction. The Pearson Correlation value is 0.726 is a positive relationship between crude oil prices and inflation growth rate. In the form of oil has been frequently increasing. At the same time the world oil prices have also constantly increased. The oil prices have started rising significantly since the beginning of the twenty first century. The immediate effect of the oil price shock is the increased cost of production due to increased fuel cost. As a result of inflation in the economy, the cost of production would also rise and inturn causing a decrease in supply. On the other hand, inflation implies a fall in the purchasing power of people; in short, oil price fluctuation has adverse effects on the economy (Jose De Gregorio et al, 2007).

Conclusion

The oil age went into decline roughly ten years ago. Oil's share of total global energy demand, which had been on the rise since the 1930s, peaked in the mid-1970s but held steady for over twenty years until the new millennium. But starting early last decade, through a combination of oil's re-pricing and the industrialization in the Non-OECD, oil's market share in the global energy mix retreated. This decline of oil in the global economy explains perfectly why the weak rebound since 2008 financial crisis which has grown along the contours of the power grid.

Economic development and energy are deeply inter-related. Affordable energy is critical for sustaining economic growth and for improved living standards of its population, which in turn is driven by increasing energy consumption. Hence, it is recognized that energy security in a fast developing economy like India is of strategic importance and energy needs of the country, In the first half of the last fortnight, Crude oil price decline in overall global market due to fall in value of greenback. Controlled for oil intensity, we found that the decline in the economic intensity of oil use over the years helps to explain the limited impact of more recent oil shocks on inflation.

Therefore one can conclude that a significant part of the decline in the oil pass-through around the world is explained by the reduction in the effects of exchange rate changes on inflation and by declining oil intensity. However, our estimates show that, even after controlling for these factors, part of the decline in the oil pass-through remains unexplained. Mankind is using up world's energy resources in a way no other animal has ever done now petroleum based fuel economy is ruling our world. Although we have developed so many alternative fuels, they are still able to meet only small proportion of our actual demand globally.

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M. Anandan, M.Sc., M.Phil.
Doctoral Research Scholar
anandanmku@gmail.com

S. Ramaswamy, M.A., MBA, M.Phil., Ph.D.
Professor
srsmother@gmail.com

S. Sridhar, M.A., M.Phil, Ph.D.
Assistant Professor
mkusri@gmail.com

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M.Anandan, S. Ramaswamy and S. Sridhar

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Department of Economics
The Gandhigram Rural Institute-Deemed University
Dindigul-624 302
Tamilnadu
India

Using Exact Formant Structure of Persian Vowels as a Cue for Forensic Speaker Recognition

Mojtaba Namvar Fargi
Shahla Sharifi
Mohammad Reza Pahlavan-Nezhad
Azam Estaji
Mehi Meshkat Aldini

Linguistics Department, Ferdowsi University of Mashhad
Mashhad, Iran

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Abstract

Forensic phonetics is subfield of forensic linguistics in which using acoustic information and phonetic features are investigated for completing forensic cases in which one of the existing evidences is a voice record related to the guilty. One of the most important tasks of forensic phoneticians is forensic speaker recognition. For doing this the phonetician is asked to estimate the degree of similarity between the given records of the guilty's speech and the suspected(s) and determine that whether these two sound evidences match to each other or not.

The objectives of this study which is conducted on the sound data from 10 Persian native speakers of both sexes, is to investigate the possibility of using exact formant structure of vowels as a cue for forensic speaker recognition tasks.

The results of this study show that using vowel space and exact formant structure of vowels may be a useful means with perfect reliability in tasks related to forensic speaker recognition.

Keywords: *forensic linguistics, forensic phonetics, speaker recognition, acoustic phonetics.*

1. Introduction

Forensic linguistics, deals with the topics such as Forensic Language (Tiersma, 1999), Forensic Semantics (Langford, 2000: 72-94), Forensic Discourse (Bavelas, & Gibson, 1994: 189-206), False testimony (Harris, 2001: 53-74) and forensic phonetics (Aqagolzadeh, 1391).

Forensic Phonetics, which is a subfield of forensic linguistics, deals with issues such as forensic speaker recognition, forensic speech recognition, forensic speaker identification and forensic speaker verification and determining the truth or falseness of phone calls (Hollein, 1990: 190-191).

Forensic phonetics tries to determine the probability that a recorded voice or recorded phone call which is attributed to the accused person can be the same as the voice of a suspect.

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This probability can help a court or police or related organization to solve a judicial case. It may be also useful in some more complex cases in which it's tried to determine whether a speaker had stress while doing the crime or not and to get some information about his/her emotional status out of the recorded voice.

In this study, we used Persian vowel space and exact formant structure of Persian vowels for forensic speaker recognition.

The number of juridical cases in which courts require speaker recognition through recorded voices, is increasing. In such cases the phonetician is asked to do forensic speaker recognition. In other words, he is asked to make a comparison between the recorded voice of the guilty while doing the crime and the suspect's to help confirming the guilt or exonerating the suspect doing this (Nolan, McDougall, Jong & Hudson, 2006).

The task of speaker recognition is affected by numerous varieties. In particular, speakers change their voices under conditions like their familiarity with the addressee, emotional statuses, the degree of formality of the situation, the degree of background noise and such (Nolan, 1997: 748). Also the person's voice changes with changes in the health status and that the speaker may change his voice deliberately or copy another person's voice (Nolan, McDougall, Jong & Hudson, 2006).

In forensic speaker recognition, multiple variables must be paid attention to. For instance, Hollein (1990) states that these variables include: non-consecutiveness of the records, vocal changes due to the recording system used, and the varieties being formed in the speech of a single person for many reasons such as changes in emotional or health statuses and even the intentional voice change (voice imitation) (Hollein, 1990: 190-191).

Kinoshita (1998), investigates how stylistic features affect the sound features of Japanese speakers WRT forensic phonetics (Kinoshita, 1998).

In the 1960s, the scientists tried to use the speech spectrogram apparatuses as a means for speaker's recognition. (Kersta, 1962, Stevens, Williams, Carbonelli and Woods, 1968, Over, Lashbrook, Pedrev, Nicol and Nash, 1972). However, the findings were limited, with the analysts working with these tools. At that time, the computer technology was not that advanced to enable the experts in doing so. Advancements in the computer technology after the 1960s, made a new wave of studies in the field of speaker recognition. Although these studies made improvements to the text-based speaker recognition systems, they still had considerable deficiencies in the field of text-independent speaker recognition which accompanied varieties like channel and the speaker and these studies were not successful as expected (Rodman, 1997).

Despite so many advancements in today's systems of speaker recognition, there still remain shortcomings which delay the recognition task or reduce the efficiency and the accuracy of the task; so that the recognition accuracy is affected by the environmental changes, speaker variation and the natural linguistic input conversely (Herbig, Gerl, Minker, 2011).

2. Data collection and methods

The data of this study, included 100 hundred minutes monologue and speech of 10 Persian speakers 5 of which were male and the other 5 were female who were in the age group of 20 to 35. These people's voices were recorded using professional voice recording devices in stereo format at sample rate 44100 and the Bit Depth 16 in Soroush-e-Sima Recording Studio of Khorasan Razavi Broadcasting Center. The software recording studio was Adobe Audition.

Selecting the people whose voices are studied is done randomly and there were only three factors interfering with it. First thing is that they be in the age group of 20 to 35 to make sure their voice is different with that of children and adolescents and also with that of the old. The second is that among these, 5 speakers are male and the other 5 ones are females and the third factor was that these people enjoy with the standard dialect or the dialect close to the standard Persian.

All voices were recorded at once. Each speaker was asked to read a pre-determined text with the typical and usual routine tone. This text included Persian language vowels separately, one-syllabic words having one consonant and one vowel for all the vowels and consonants of the Persian language, 140 words each of which was repeated twice randomly and 34 sentences in a conversation form, which included all of the separate words from the text. The used words in this investigation were selected according to the table Samareh (1381) had provided for the allomorphs of the Persian language morphs, and it was tried to embed in these data all the different contexts in which consonants and vowels of Persian language might be used.

The speakers were asked to make a pause in between the vowels, syllables and also the words while pronouncing them to ease the separation of the sound data related to these voices, syllables and the words and to make sure that the data have not merged with each other. In the part related to the reading the conversational sentences the speakers were asked to read those texts just like a typical speech and before the recording began, they had already read the text for an hour to make sure that no problems would pop up while reading the text and that the natural velocity and the speech style is assured while reading.

3. Data Analysis

The prime hypothesis of this key is achieved from the evident relation between the formants and the sizes of vocal tract. The formants are under direct effect of the shape of the articulation system as the resonance-maker device and the resonance of each individual's voice differs with another one and it is this very difference in the people's resonances that enables us to recognize people through their voices. This primary hypothesis is studied with 18 various experiments in this thesis.

In the first two experiments, the patterns of exact place of the formants is achieved using the SPSS software to use the frequency mean for the formants of vowels for 5 male speakers using graphs that their horizontal axis is F2 and the vertical axis is F. And the 5 provided

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patterns were put into one graph to find out the similarity or difference of them. Then the same process was applied to the vowels of 5 female speakers.

In the third to the twelfth experiments, the achieved patterns from the structure of vowels of each speaker were mapped in separate graphs using F1 & F2 in five sets of different words that the words in each set were also randomly different with the words from the other sets and the patterns related to each speaker were put into one single graph in five sets of different words which were marked with different colors to distinguish between the degree of their similarity or difference

These twelve experiments were reiterated once more and this time F1 and the space between F1 & F2 was used for F1 & F2 or the F1-F2 and the results were also studied.

The point which is present here is that in these surveys for more assurance of the results, various words and different voice contexts were used for the extraction of formants of vowels while such variety is not needed and the accused could be asked to repeat the same words and sentences which exist in the pre-existing data in different times to extract the formants of the vowels in the same voice contexts and the same places. But using the variety in the words and random selection of them brought more trust to the achieved results.

In the figure below, the first formant is marked by F1, the second formant is marked by F2 and the third formant is marked by F3.

The resulted frequency is also noted below each of these variables. The red points are the points that the Praat Software has presented which of course they are sometimes of low accuracy and here the formants are manually presented with more accuracy with making the graph bigger or smaller.

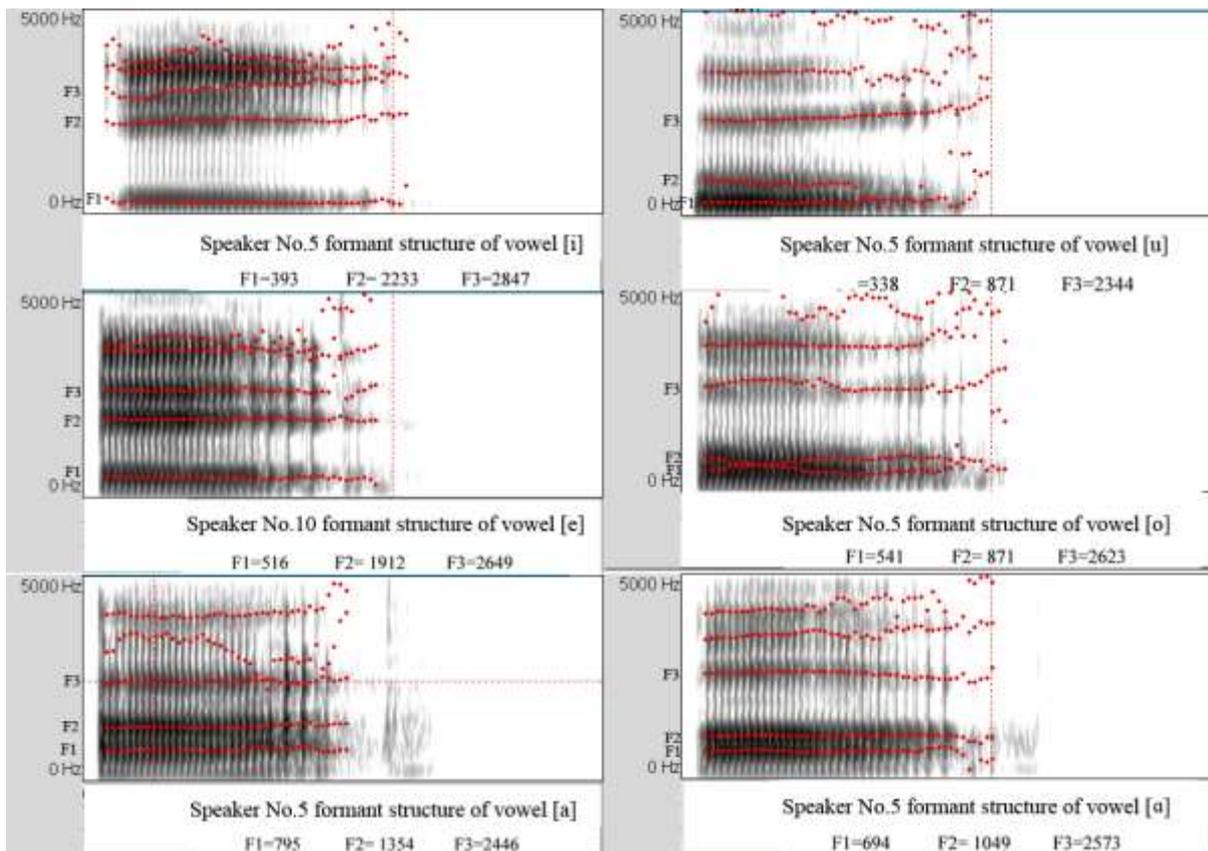


Figure1: Formation of F1, F2 and F3 in pronouncing vowels of the Persian language by Speaker No. 5

In this figure, each of the 6 Persian language vowels, are presented in the sound data of a male speaker (Speaker No. 5). Their arrangements in this figure are based up on the same traditional pattern of displaying the vowels of the Persian language, in a way that the posterior vowels are at the right side and the anterior ones are seen at the left side and the up and down figures are in row the highest and the lowest vowels and the middle figures indicate the middle vowels.

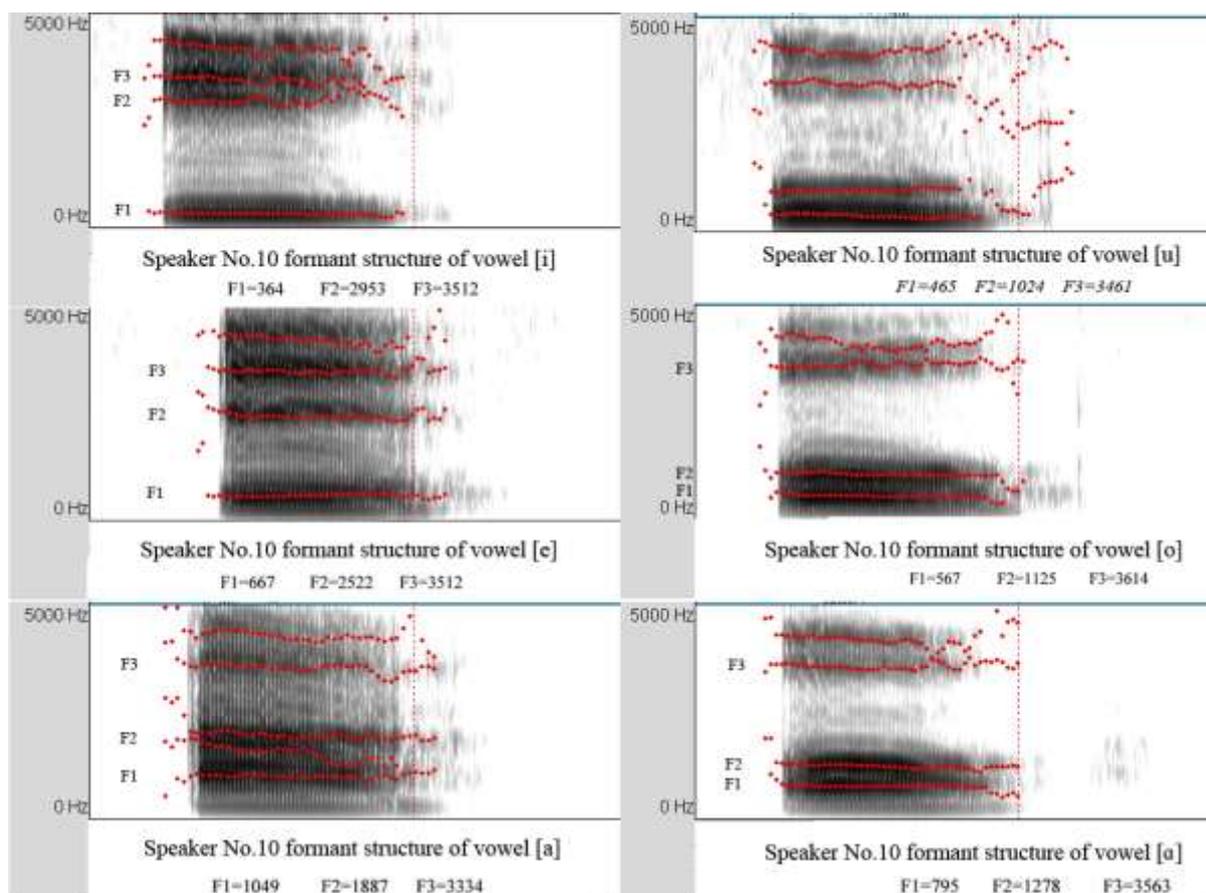


Figure 2: Formation of F1, F2 and F3 in pronouncing vowels of the Persian language by Speaker No. 10

In this figure, each of the 6 Persian language vowels, are presented in the sound data of a female speaker (Speaker No. 10). Their arrangements in this figure are based up on the same traditional pattern of displaying the vowels of the Persian language, in a way that the posterior vowels are at the right side and the anterior ones are seen at the left side and the up and down figures are in row the highest and the lowest vowels and the middle figures indicate the middle vowels.

Speaker	Vowel	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Speaker No. 1	Vowel [i]	338	1887	3182	1549	1295
	Vowel [e]	516	1760	2598	1244	838
	Vowel [α]	744	1532	2293	788	761
	Vowel [u]	415	846	2169	431	1323
	Vowel [o]	491	998	2217	507	1219
	Vowel [A]	592	998	2471	406	1473
Speaker No. 2	Vowel [i]	338	2471	2877	2133	406
	Vowel [ε]	465	1862	2623	1397	761
	Vowel [α]	821	1532	2446	711	914
	Vowel [u]	313	795	2547	482	1752
	Vowel [o]	465	770	2547	305	1777
	Vowel [A]	693	1024	2801	331	1777
Speaker No. 3	Vowel [i]	262	2446	3182	2184	736
	Vowel [ε]	440	2090	2750	1650	660
	Vowel [α]	948	1582	2725	634	1143
	Vowel [u]	364	846	2598	482	1752
	Vowel [o]	416	897	2573	481	1676
	Vowel [A]	684	1103	2911	419	1808

Speaker No. 4	Vowel [ɪ]	288	2243	3055	1955	812
	Vowel [ɛ]	491	2039	2674	1548	635
	Vowel [ɑ]	846	1608	2892	762	1285
	Vowel [ʊ]	267	735	2446	468	1711
	Vowel [o]	491	871	2496	380	1625
Speaker No. 5	Vowel [A]	694	1024	2598	330	1574
	Vowel [ɪ]	393	2233	2847	1840	614
	Vowel [ɛ]	516	1912	2649	1396	737
	Vowel [ɑ]	795	1354	2446	559	1092
	Vowel [ʊ]	338	871	2344	533	1473
	Vowel [o]	541	871	2623	330	1752
	Vowel [A]	694	1049	2573	355	1524

Table 1: The frequency of formants of the vowels pronounced by speakers 1 to 5 (Male Speakers)

Speaker	Vowel	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Speaker No. 6	Vowel [ɪ]	440	2700	3360	2260	660
	Vowel [ɛ]	577	2344	2877	1767	533
	Vowel [ɑ]	1084	1661	2776	577	1115
	Vowel [ʊ]	415	897	2750	482	1853
	Vowel [o]	516	998	2826	482	1828
Speaker No. 7	Vowel [A]	846	1176	2623	330	1447
	Vowel [ɪ]	363	3182	3537	2819	355
	Vowel [ɛ]	592	2649	3334	2057	685
	Vowel [ɑ]	1151	1989	3004	838	1015
	Vowel [ʊ]	415	897	2979	482	2082
Speaker No. 8	Vowel [o]	465	973	3157	508	2184
	Vowel [A]	845	1265	3105	420	1840
	Vowel [ɪ]	312	2953	3360	2641	407
	Vowel [ɛ]	516	2496	3157	1980	661
	Vowel [ɑ]	1075	1963	3334	888	371
Speaker No. 9	Vowel [ʊ]	313	846	2776	533	1930
	Vowel [o]	491	948	2826	457	1878
	Vowel [A]	795	1227	3131	432	1904
	Vowel [ɪ]	338	2446	3588	2108	1142
	Vowel [ɛ]	668	2243	3055	1575	812
Speaker No. 10	Vowel [ɑ]	1024	1862	2852	838	990
	Vowel [ʊ]	364	846	2891	482	2045
	Vowel [o]	516	896	3004	380	2108
	Vowel [A]	872	1176	2928	304	1752
	Vowel [ɪ]	364	2953	3512	2589	559
Speaker No. 10	Vowel [ɛ]	667	2522	3512	1855	990
	Vowel [ɑ]	1049	1887	3334	838	1447
	Vowel [ʊ]	465	1024	3461	559	2437
	Vowel [o]	576	1125	3614	558	2489
	Vowel [A]	795	1278	3563	483	2285

Table 2: The frequency of formants of the vowels pronounced by speakers 6 to 10 (Female Speakers)

This table is arranged for calculating the average of formants frequency for each vowel in table below:

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Vowel [ɪ]	Speaker No. 1	338	1887	3182	1549	1295
	Speaker No. 2	338	2471	2877	2133	406
	Speaker No. 3	262	2446	3182	2184	736
	Speaker No. 4	288	2243	3055	1955	812
	Speaker No. 5	393	2233	2847	1840	614
The average frequency of formants in the vowel [ɪ] pronounced by male speakers		323.8	2256	3028.6	1932.2	772.6
	Speaker No. 1	516	1760	2598	1244	838
	Speaker No. 2	465	1862	2623	1397	761

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Vowel [ɛ]	Speaker No. 3	440	2090	2750	1650	660
	Speaker No. 4	491	2039	2674	1548	635
	Speaker No. 5	516	1912	2649	1396	737
The average frequency of formants in the vowel [ɛ] pronounced by male speakers		485.6	1932.6	2658.8	1447	726.2
vowel [ɑ]	Speaker No. 1	744	1532	2293	788	761
	Speaker No. 2	821	1532	2446	711	914
	Speaker No. 3	948	1582	2725	634	1143
	Speaker No. 4	846	1608	2893	762	2285
	Speaker No. 5	795	1354	2446	559	1092
The average frequency of formants in the vowel [ɑ] pronounced by male speakers		830.8	1521.6	2560.6	690.8	1239

Table3: The frequency of the formants of vowels [ɪ] ، [ɛ] و [ɑ] in the sound data related to the speakers 1 to 5 (male)

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Vowel [ʊ]	Speaker No. 1	415	846	2169	431	1323
	Speaker No. 2	313	795	2547	482	1752
	Speaker No. 3	364	846	2598	482	1752
	Speaker No. 4	267	735	2446	468	1711
	Speaker No. 5	338	871	2344	533	1473
The average frequency of formants in the vowel [ʊ] pronounced by male speakers		339.4	818.6	2420.8	479.2	1602.2
Vowel [o]	Speaker No. 1	491	998	2217	507	1219
	Speaker No. 2	465	770	2547	305	1777
	Speaker No. 3	416	897	2573	481	1676
	Speaker No. 4	491	871	2496	380	1625
	Speaker No. 5	541	871	2623	330	1752
The average frequency of formants in the vowel [o] pronounced by male speakers		480.8	881.4	2491.2	400.6	1609.8
Vowel [A]	Speaker No. 1	592	998	2471	406	1473
	Speaker No. 2	693	1024	2801	331	1777
	Speaker No. 3	684	1103	2911	419	1808
	Speaker No. 4	491	871	2496	380	1625
	Speaker No. 5	694	1049	2573	355	1524
The average frequency of formants in the vowel [A] pronounced by male speakers		630.8	1009	2650.4	378.2	1641.4

Table 4 continues: The frequency of the formants of vowels [ʊ] ، [o] و [A] in the sound data related to the speakers 1 to 5 (male speakers)

The frequency of the first, second and the third formants is calculated for the speakers 6 to 10 (Female Speakers) and its results are noted here in a nutshell.

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
vowel [ɪ]	Speaker No. 6	440	2700	3360	2260	660
	Speaker No. 7	363	3182	3537	2819	355
	Speaker No. 8	312	2953	3360	2641	407
	Speaker No. 9	338	2446	3588	2108	1142
	Speaker No. 10	364	2953	3512	2589	559
The average frequency of formants in the vowel [ɪ] pronounced by female speakers		363.4	2846.8	3471	2483	624.6
vowel [ɛ]	Speaker No. 6	577	2344	2877	1767	533
	Speaker No. 7	592	2649	3334	2057	685
	Speaker No. 8	516	2496	3157	1980	661
	Speaker No. 9	668	2243	3055	1575	812
	Speaker No. 10	667	2522	3512	1855	990
The average frequency of formants in		604	2450.8	3187	1847	736.2

the vowel [ɛ] pronounced by female speakers						
vowel [α]	Speaker No. 6	1084	1661	2776	577	1115
	Speaker No. 7	1151	1989	3004	838	1015
	Speaker No. 8	1075	1963	3334	888	371
	Speaker No. 9	1024	1862	2852	838	990
	Speaker No. 10	1049	1887	3334	838	1447

Table 5: The frequency of the formants of vowels [ɪ] , [ɛ] و [α] in the sound data related to the speakers 6 to 10 (female speakers)

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
vowel [v]	Speaker No. 6	415	897	2750	482	1853
	Speaker No. 7	415	897	2979	482	2082
	Speaker No. 8	313	846	2776	533	1930
	Speaker No. 9	364	846	2891	482	2045
	Speaker No. 10	465	1024	3461	559	2437
The average frequency of formants in the vowel [v] pronounced by female speakers		394.4	902	2971	507.6	2069.4
vowel [o]	Speaker No. 6	516	998	2826	482	1828
	Speaker No. 7	465	973	3157	508	2184
	Speaker No. 8	491	948	2826	457	1878
	Speaker No. 9	516	896	3004	380	2108
	Speaker No. 10	576	1125	3614	558	2489
The average frequency of formants in the vowel [o] pronounced by female speakers		512.8	988	3085	477	2097.4
vowel [A]	Speaker No. 6	846	1176	2623	330	1447
	Speaker No. 7	845	1265	3105	420	1840
	Speaker No. 8	795	1227	3131	432	1904
	Speaker No. 9	872	1176	2928	304	1752
	Speaker No. 10	795	1278	3563	483	2285
The average frequency of formants in the vowel [A] pronounced by female speakers		830.6	1224.4	3070	393.8	1845.6

Table 6 continues: The frequency of the formants of vowels [v] , [o] و [A] in the sound data related to the speakers 6 to 10 (female speakers)

The summary of the above tables is prepared at the two below tables:

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced by male speakers	323.8	2256	3028.6	1932.2	772.6
The average frequency of formants in the vowel [ɛ] pronounced by male speakers	485.6	1932.6	2658.8	1447	726.2
The average frequency of formants in the vowel [α] pronounced by male speakers	830.8	1521.6	2560.6	690.8	1239
The average frequency of formants in the vowel [v] pronounced by male speakers	339.4	818.6	2420.8	479.2	1602.2
The average frequency of formants in the vowel [o] pronounced by male speakers	480.8	881.4	2491.2	400.6	1609.8
The average frequency of formants in the vowel [A] pronounced by male speakers	630.8	1009	2650.4	378.2	1641.4

Table7: The frequency Average of the formants of each vowel in the sound data related to the speakers 1 to 5 (male speakers)

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced by female speakers	363.4	2846.8	3471	2483	624.6
The average frequency of formants in the vowel [ɛ] pronounced by female speakers	604	2450.8	3187	1847	736.2
The average frequency of formants in the vowel [α] pronounced by female speakers	1076.6	1872.4	3060	795.8	987.6
The average frequency of formants in the vowel [v] pronounced by female speakers	394.4	902	2971	507.6	2069.4
The average frequency of formants in the	512.8	988	3085	477	2097.4

vowel [o] pronounced by female speakers					
The average frequency of formants in the vowel [A] pronounced by female speakers	830.6	1224.4	3070	393.8	1845.6

Table 8: The frequency Average of the formants of each vowel in the sound data related to the speakers 6 to 10 (female speakers)

In the following tables, the frequency average of the formants for the sum of speakers 1to10 is tallied.

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced for the sum of speakers 1-10	343.6	2551.4	3249.8	2207.6	698.6
The average frequency of formants in the vowel [e] pronounced for the sum of speakers 1-10	544.8	2191.7	2922.9	1647	731.2
The average frequency of formants in the vowel [ɑ] pronounced for the sum of speakers 1-10	953.7	1697	2810.3	743.3	1113.3
The average frequency of formants in the vowel [ʊ] pronounced for the sum of speakers 1-10	366.9	860.3	2695.9	493.4	1835.8
The average frequency of formants in the vowel [o] pronounced for the sum of speakers 1-10	496.8	934.7	2788.1	438.8	1853.6
The average frequency of formants in the vowel [A] pronounced for the sum of speakers 1-10	730.7	1116.7	2860.2	386	1743.5

Table 9: The frequency Average of the formants of each vowel in the sound data related to the sum of speakers 1 to 10

The most prominent similarity of the posterior vowels is the close connection of F1 and F2 in them. As it is observed in the figures, highness of the vowel has a converse relationship with the degree of its F1. In other words, the highest the vowel, the less is the frequency of its F1. F3 is more related to the roundedness feature. Of course it doesn't maintain a direct relation with roundedness.

According to the relation of each formant with the form of speech system, these relationships among formants and the features of vowels are true:

F1 has a converse relation with the vowel degree of highness or the degree of openness or closeness of the mouth. When the tongue moves from a higher place to a lower one, the space of the mouth increase and the space of pharyngeal cavity decreases and since the space of the pharyngeal cavity has a converse relation with F1, with bringing the tongue down, F1 increases and with its going up, it decreases.

Regarding the openness or closeness degree of the mouth, it can also be stated that the more the mouth goes toward closeness F1 decreases and the more the mouth opens, F1 increases.

F2 has a direct relation with the changes of mouth cavity. Posterior vowels have a higher F2 and anterior ones have a lower F2.

In sum, the space between F1 & F2 is closer in anterior vowels and farther in the posterior ones.

The data of this study is compatible with the relations that Kent et al. (1996) suggested for the relation among F1, F2 & F3 with the openness or closeness of the vowels. These relations are as follows:

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The degree of being anterior or posterior	The relation of the space F1 , F2 و F3
Anterior < Posterior vowels vowels	The degree of F2-F1
Anterior < Posterior vowels vowels	The degree of F3-F2

Table 10: The relation between F1, F2 and F3 with being anterior or posterior of vowels (Kent et al, 1996)

2-1-4 The Persian Language Vowel Space

In this study, regarding the achieved average for the formants of vowels, the Persian language vowel space is first calculated separately for the male and female speakers and then using the calculation of the average formants of vowels of both male and female speakers it is shown in the graphs below.

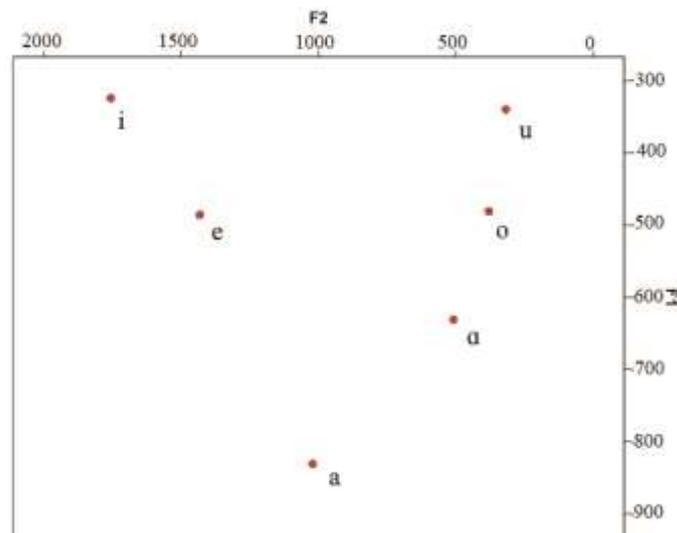


Figure 3: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 1- 5 (male speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

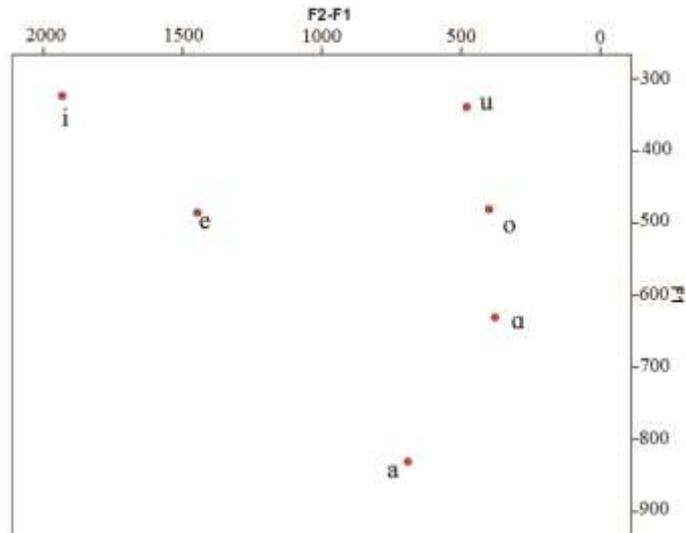


Figure 4: The achieved vowel space from the average first formant and the distance between the first and the second formants of the pronounced vowels by the speakers 1- 5 (male speakers)

The vertical axis indicates the first formant and the horizontal axis indicates distance between the first and the second formants

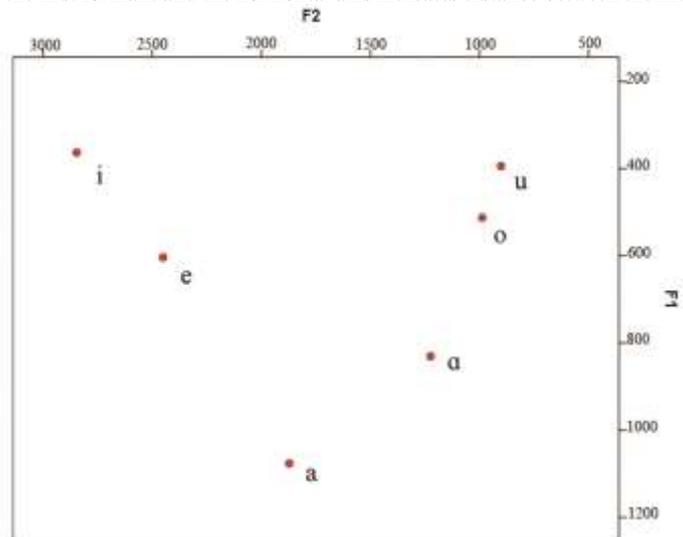


Figure 5: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 6- 10 (female speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

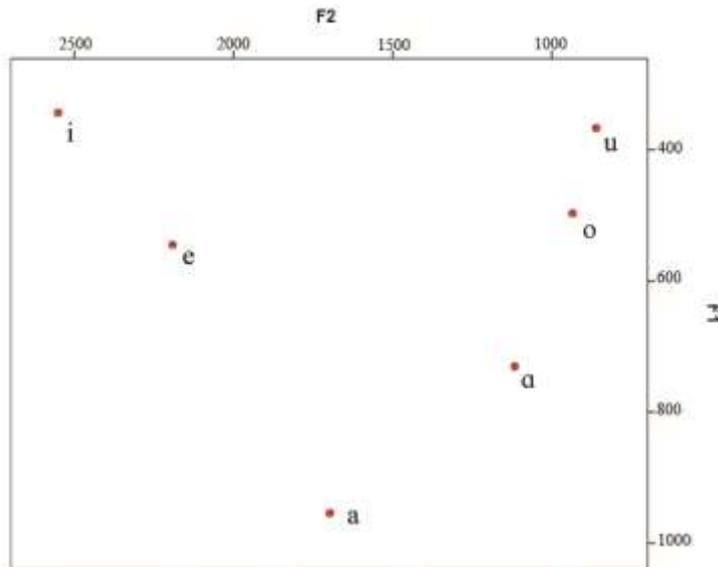


Figure 6: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 1- 10 (5 males speakers and 5 female speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

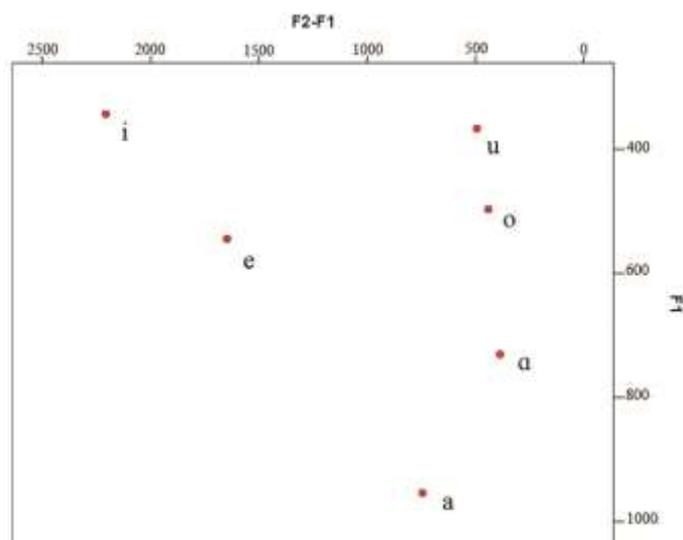


Figure 6: The achieved vowel space from the average first formant and the distance between the first and the second formants of the pronounced vowels by the speakers 1- 10 (5 males speakers and 5 female speakers)

The vertical axis indicates the first formant and the horizontal axis indicates distance between the first and the second formants

3. The formant formation of vowels as a speaker-dependent feature

Since the formants frequency is dependent to the general shape of the speech organ and different people have different features of jaws and the internal sizes of speech organs, this hypothesis was created in this study that it is possible that a vowel space in each person have a unique behavior and could be used as a key for the forensic speaker recognition.

For this purpose, for each person regarding the achieved formants for the vowels, the vowel space was once mapped regarding the F1& F2 and a second time with regarding the space between F1, F2. Then this vowel space was delineated.

For 5 male speakers the vowel spaces were mapped in one single graph and the vowel space relevant to each speaker was marked a different color. The achieved result was so substantial. None of the vowel spaces were in accordance with each other and they had obvious differences with each other.

This feature was there for both graphs. In each graphs, the vowel spaces of different people had different features with each other.

The figures related to this experiment are shown below.

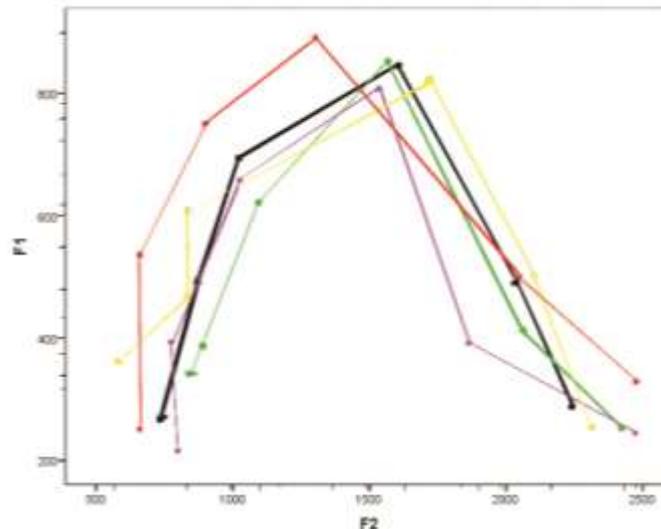


Figure 7: The graph related to the exact structure of vowels according to F1, F2 for the speakers1-5 (male)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

The color yellow, indicates the place of the first and second formants of the vowels of the speaker no. 1 which are connected to each other with yellow lines.

The color violet indicates the place of the first and second formants of the vowels of the speaker no. 2 which are connected to each other with violet lines.

The color green indicates the place of the first and second formants of the vowels of the speaker no. 3 which are connected to each other with green lines.

The color black, indicates the place of the first and second formants of the vowels of the speaker no. 4 which are connected to each other with black lines.

The color red indicates the place of the first and second formants of the vowels of the speaker no. 5 which are connected to each other with red lines.

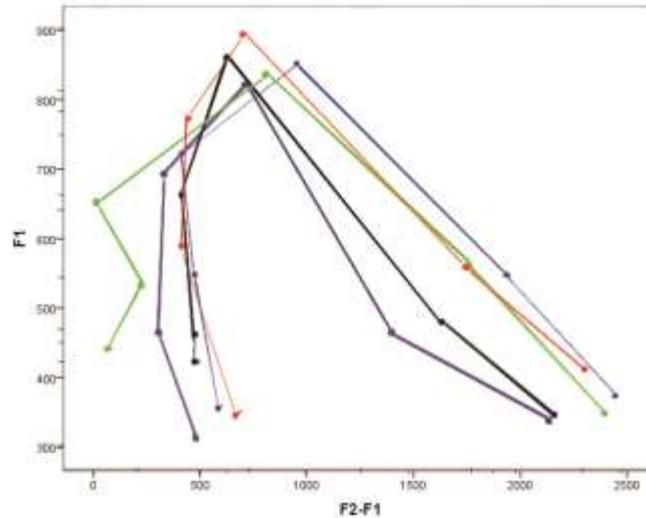


Figure 8: The exact vowel structure according to F2 and the distance between F1 & F2 for the speakers1-5 (male)

The vertical axis indicates the first formant and the horizontal axis indicates the distance between the first and the second formant. The color green indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 1 which are connected to each other with green lines.

The color violet indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 2 which are connected to each other with violet lines.

The color black indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 3 which are connected to each other with black lines.

The color blue indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 4 which are connected to each other with blue lines.

The color yellow indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 5 which are connected to each other with yellow lines.

As it is observed in these two graphs, the exact structure of the formants of vowels for all speakers is incompatible against each other and the exact values of these structures are different for each speaker with another one. This difference solely suffices to be used in forensic speaker recognition. This was also done for the 5 female speakers and had the same results which can be observed in the following graphs.

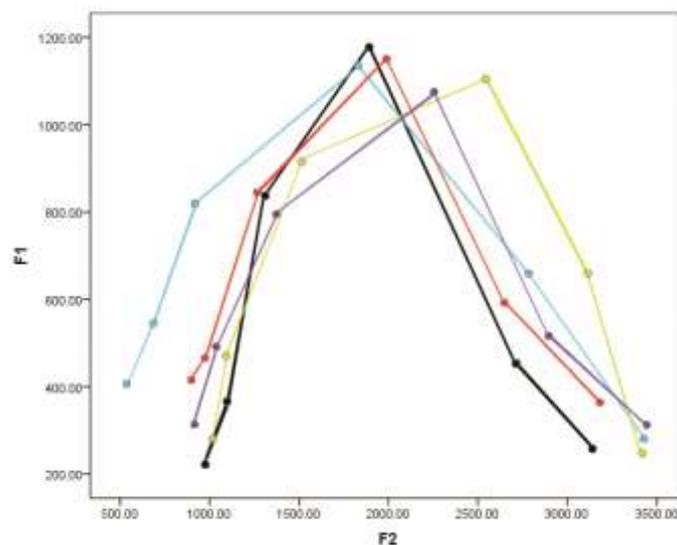


Figure 9: The exact structure of vowels according to F1, F2 for the speakers6-10 (female)
The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

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The color black, indicates the place of the first and second formants of the vowels of the speaker no. 6 which are connected to each other with black lines.

The color red indicates the place of the first and second formants of the vowels of the speaker no. 7 which are connected to each other with red lines.

The color violet indicates the place of the first and second formants of the vowels of the speaker no. 8 which are connected to each other with violet lines.

The color yellow, indicates the place of the first and second formants of the vowels of the speaker no. 9 which are connected to each other with yellow lines.

The color blue indicates the place of the first and second formants of the vowels of the speaker no. 10 which are connected to each other with blue lines.

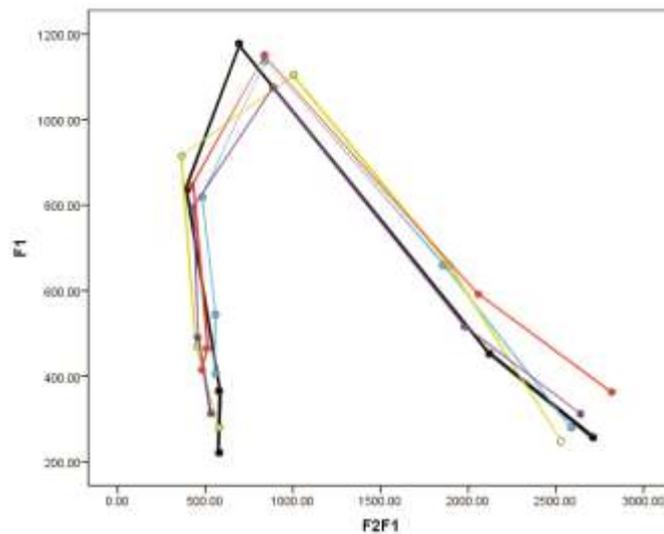


Figure 10: The exact vowel structure according to F2 and the distance between F1 & F2 for the speakers6-10 (female)

The color black indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 6 which are connected to each other with black lines.

The color red indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 7 which are connected to each other with red lines.

The color violet indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 8 which are connected to each other with violet lines.

The color yellow indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 9 which are connected to each other with yellow lines.

The color blue indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 10 which are connected to each other with blue lines.

In order to make sure that the formant structure of the vowel of a single person in different contexts and different words has a similar pattern, another supplementary experiment in this study was conducted and based on this experiment the formants structure of the vowels of each female speaker in different words was extracted and its graph were compared to each other. In this experiment, the vowel formants were extracted from various sonic contexts and different places. The method of study and the word selection from amongst sets of data has also been random. The figure and table below, indicate the result of this experiment for speaker no. 6:

Vowel	The frequency of the formants of vowels pronounced by speaker 6 in different words	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)	
ا و ا [i]	The frequency of the	[αλ:πεζΑ]	414	2369	3030	1955	661

	formants in vowel [ɪ]	[βΑζι]	390	2623	3233	2233	610
		[βιφΑ]	414	2623	3233	2209	610
		[μιζ]	439	2801	3512	2362	711
		[σινι]	490	2700	3207	2210	507
vowel [ɛ]	The frequency of the formants in vowel [ɛ]	[?εησΑσ]	684	2201	3008	1517	807
		[?εφτεμΑ?]	618	2166	2953	1548	787
		[?εστερεσ]	613	2166	3004	1553	838
		[κετΑβ]	592	2014	2852	1422	838
		[λεβΑσ]	490	2065	2928	1575	863
vowel [α]	The frequency of the formants in vowel [α]	[?αμμε]	1125	1709	2801	584	1092
		[?ανγοΣταρ]	1125	1709	2903	584	1194
		[?ανγυρ]	1125	1735	2750	610	1015
		[?αρυσ]	1100	1709	2750	609	1041
		[?ασβ]	1125	1709	2776	584	1067
vowel [υ]	The frequency of the formants in vowel [υ]	[βολανδγυ]	414	998	2750	584	1752
		[δυδ]	414	999	2877	585	1878
		[δυρ]	414	998	2725	584	1727
		[δυστ]	414	998	2700	584	1702
		[κΗαβυτΗαρ]	414	973	2547	559	1574
vowel [ο]	The frequency of the formants in vowel [ο]	[δοξτΗαρ]	439	1252	2826	813	1574
		[ξοδΑ]	490	1025	2725	535	1700
		[μοδιρ]	490	1024	2674	534	1650
		[οφτΗΑδ]	490	947	2953	457	2006
		[ρωσαν]	490	1049	2700	559	1651
vowel [Α]	The frequency of the formants in vowel [Α]	[?ΑβΑδΑν]	795	1100	2598	305	1498
		[/ΑΓΑ]	769	1075	2649	306	1574
		[γΑη]	719	1151	2725	432	1574
		[κΗοφΑ]	719	1303	2674	584	1371
		[ζιβΑ]	719	1100	2750	381	1650

Table 11: The frequency of the formants of vowels pronounced by speaker 6 in different words

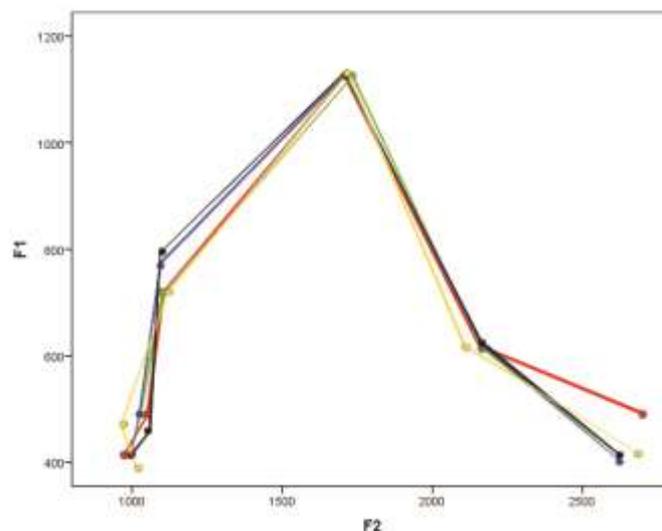


Figure 11: The graph related to the exact vowel structure according to F1, F2 for speaker 6 in 5 different sets of words.

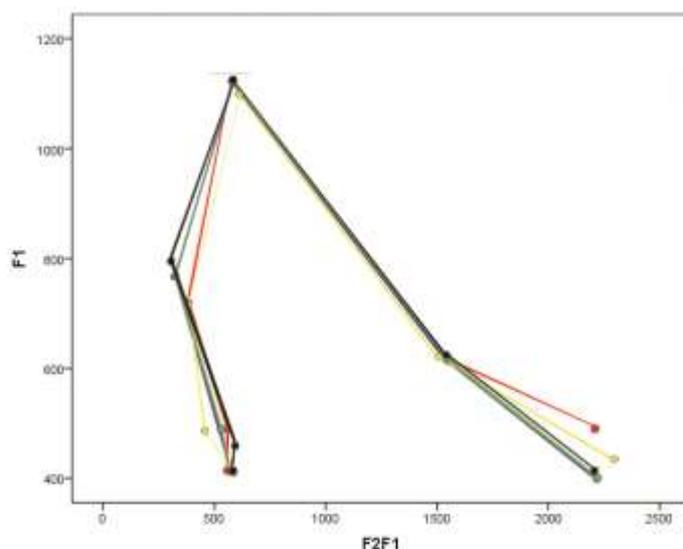


Figure 12: The exact vowel structure according to F2 and the distance between F1 and F2 for speaker 6 in 5 different sets of words.

As it is seen, although in the graphs mapped here the formant structures are also not in accordance with each other, the formant structure of this single speaker in various pronunciations have not changed so much. This test was conducted to all the speakers from 1 to 10 and gave the same results. Based on the results of these experiments, we can confirm the primary hypothesis of possible use of formant structure of vowels of a person for forensic speaker recognition.

4. Conclusion

The results of 24 separate experiments on this feature revealed that the hypothesis of considering this feature as a key for forensic speaker recognition is approved. This key is amongst the new and invaluable achievements gained in this thesis.

It is wise to mention that despite the limited numbers of the speakers whose sound data were studied, and for the vast volume of data being studied and experimented and the precise acoustics studies conducted from various aspects, and also the numbers of numerous keys which were used for recognition, we can say the findings of this study, enjoy with a plausible academic credit, but this doesn't mean at all that the keys and the features introduced in this thesis, are the only existing ones and the forensic speaker recognition studies can pave the way for the scholars and researchers toward extensive studies.

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Mojtaba Namvar Fargi
mojtabanamvar@gmail.com

Shahla Sharifi
sh-sharifi@um.ac.ir

Mohammad Reza Pahlavan-Nezhad
Rezapahlavan5@yahoo.com

Azam Estaji
Estajiz@yahoo.com

Mehi Meshkat Aldini

Linguistics Department
Ferdowsi University of Mashhad
PO box 91779-48974
Mashhad
Iran

Simplification of CC Sequence of Loan Words in Sylheti Bangla

Arpita Goswami, Ph.D. Research Scholar

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Abstract

This paper aims to give an Optimality Theoretic account of the consonant cluster simplification process which occurs in Sylheti Bangla (henceforth SHB), a dialectal variety of Bengali Language, by the emergence of epenthetic vowel before and between the initial consonant clusters in the adaptation of loan words. The study of the Syllable structure of this dialect makes it clear that native Sylheti words are free from initial consonant cluster which compels Sylheti speakers to simplify word initial consonant clusters in loan words through two processes—to insert a vowel medially when clusters consist of obstruent+sonorant sounds, called anaptyxis. For example, /bro.t̪o/ is simplified as /b̪o.r̪.t̪o/ ‘fast’ and a vowel is put initially when clusters start with sibilant[s]+stop, for example, /stei.ʃn/ is pronounced as /iʃ.ti.ʃon/ ‘station’ as well as when it starts with sibilant[s]+nasal[m], for example, /smouk/ is articulated as /is.mouk/ ‘smoke’, known prothesis. The Optimality account of these two processes gives us a clear picture that in Sylheti dialect markedness constraint *COMPLEX^{ONS} is undominated which dominates faithfulness constraint DEP-IO. However, a detailed picture of the Optimality Theoretic account of these two processes is given in the main paper.

1. Introduction

Throughout history many languages have borrowed words directly or indirectly from other languages which are modified phonologically during the process of borrowing. It is noticed that when a language encounters a different phonological structure of lexical borrowings that is not part of its phonology, speakers of language find ways to replace or fix the structure so it can be pronounceable. In other words, speakers use different types of phonotactics in adapting loan words because of the different phoneme inventories, syllable structures and phonotactic

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constraints existing between the loan words and recipient language. Generally in a language loan words undergo adaptations to cause the lexical items to sound more native and less foreign.

This paper will concentrate on how loan words with initial consonant clusters in Sylheti dialect became nativised through the cluster simplification process by the occurrence of vowel before and between the initial consonant clusters. Sylheti dialect has borrowed a lot of words with initial consonant clusters from languages like Sanskrit, Arabic, Hindi, Persian, and English, etc. If we look at the Syllable structure of Sylheti dialect it is noticed that the possible syllable structures are CV / ϕ a/ ‘leg’, CVC /xam/ ‘work’, VC /am/ ‘mango’. In this dialect, complex syllable types such as CCVC, VCC, CCVCC or CCCVC are not allowed since the dialect disprefers clusters. So we see that in SHB maximum syllable structure is CVC and Sylheti speakers carry this structure in the incorporation of loan words. In SHB initial consonant cluster is simplified through two processes—anaptyxis which emerges in the case of obstruent+sonorant clusters, for example, /bɔɾɔ/ (CVC.CV) instead of /broɔ/ (CCV.CV) “fast” and another is prothesis which occurs in the case of sibilant+ stop clusters, for example, /iʃtiʃɔn/ (VC.CV.CVC) instead of /steiʃn/ (CCVV.CV) and also in the case of sibilant+bilabial nasal [m] clusters, for example, /ismaɪl/ (VC.CVVC) instead of /smaɪl/ (CCVVC).

2. Sylheti Bangla

Sylheti Bangla is actually the language variety of Sylhet district (which is also known as the Surma Valley) in the North-Eastern region of Bangladesh. It is also spoken in the three states of India — Tripura (the North Tripura district), Assam (the Barak Valley) and Meghalaya. Outside of Bangladesh or India, SHB is also widely spoken in the United Kingdom. It was formerly written in its own script, Sylheti Nagari, similar in style to Kaithi (a script which belongs to the main group of North Indian scripts of Bihar). Though nowadays it is almost invariably written in Bangla script but it differs from Standard Colloquial Bangla (henceforth SCB) and other varieties of Bangla in terms of accent, vocabulary and pronunciation, etc. This dialect has borrowed a lot of words from other languages such as Sanskrit, Arabic, Hindi, Persian and English, etc. One thing should be noted here is that though Sylheti Bangla actually harks back its origin to present Sylhet of Bangladesh, it also dominates in places like North Tripura and Barak

Valley of Assam. The variety of Sylheti in these places is a bit different from the original one. The present paper is concerned with the Sylheti spoken by people of North Tripura.

3. Data of Vowel Epenthesis in Sylheti Bangla

Examples of medial and before vowel epenthesis in the incorporation of loan words with initial consonant clusters in Sylheti Bangla are given below.

- I. Medial vowel epenthesis in word initial obstruent+sonorant clusters of loan words in Sylheti dialect is given here.

Source language

Sanskrit	SHB	Gloss
/bron̪o/	/b̪or̪on/	‘pimple’
/bro̪to/	/b̪or̪to/	‘fast’
/srad̪h̪o/	/s̪ar̪ad̪d̪o/	‘funeral’
English		
/sleit/	/s̪əlet/	‘slate’
/pleit/	/p̪əleit/	‘plate’
/bleit/	/b̪əleit/	‘blate’

- II. Examples of vowel epenthesis before the initial sibilant+stop clusters of loan words in Sylheti dialect are given below.

Source language

English	SHB	Gloss
/steifn/	/iʃtiʃon/	‘station’
/skul/	/iʃkul/	‘school’
/speʃl/	/is̪p̪eʃal/	‘special’

III. Initial vowel epenthesis can also be found in the case of initial sibilant[s]+nasal[m] clusters of loan words in Sylheti dialect.

Source language

English	SHB	Gloss
/smaɪl/	/ismaɪl/	'smile'
/smɔ:l/	/ismɔ:l/	'small'
/smouk/	/ismouk/	'smoke'

4. Analysis of Data

From the above mentioned data it is noticed that how Sylheti learners use a strategy of vowel epenthesis to break up consonant clusters to make them easy to pronounce. It is also noticed that in Sylheti dialect loan words underwent some other changes including vowel epenthesis. However, this paper only concentrates on the changes of initial consonant clusters of loanwords.

In epenthetic process of SHB we find when clusters start with obstruent and sonorant sounds Sylheti speakers insert a vowel in between two consonants and when it starts with sibilant and stop sounds as well as sibilant+nasal[m] sounds, then vowel is added initially. However to decide the site for epenthesis we can refer Gouskova's work on "Falling sonority onset, loan words and Syllable Contact" (2002). In her paper she claims that according to the Syllable Contact Law in CVC languages a sequence of consonants with equal or falling sonority is split apart by initial epenthesis, whereas those with rising sonority relations are declustered through medial epenthesis. However, if we look into the epenthetic process of Sylheti dialect we find that Gouskova's claim is partially true because though Sylheti speakers allow internal epenthesis in the case of rising sonority, this process is not supported by one cluster pattern when sibilant /s/ is followed by more sonorous nasal sound /m/. In this rising sonority cluster initial epenthesis occurs rather than medial epenthesis. For example, /smaɪl/ is simplified as /ismaɪl/ 'smile'. However except this cluster pattern, i.e. sibilant[s]+bilabial nasal[m], in other examples of rising sonority clusters in Sylheti Bangla, internal epenthesis occurs to break up the clusters. For example /sleit/ is simplified as /səlet/ 'slate', /slim/ as /silim/ 'slim', /glɑ:s/ as /gollaʃ/ 'glass'. So

we see that in Sylheti dialect initial epenthesis occurs not only in falling or equal sonority clusters but also in rising sonority clusters though examples are very few.

5. An OT Analysis of the Epenthetic Process in Sylheti Bangla

Optimality Theory is a development of Generative Grammar which shares its focus on the investigation of universal principles, linguistic typology and first language acquisition. According to Prince and Smolensky, in the Optimality Theory structure phonological constraints are ranked and violable. Constraints are typically in conflict in the sense that to satisfy one constraint implies the violation of another. Given the fact that no form can satisfy all the constraints simultaneously, there must be some mechanism selecting forms that incur 'lesser' constraint violations from others that incur more serious ones. This selectional mechanism involves hierarchical RANKING of constraints, such that higher ranked constraints have priority over lower ranked ones. While Constraints are universal, the rankings are not: differences in ranking are the source of cross-linguistic variation (Kager 1999).

It is evident from the data section 3 that occurrence of consonant clusters in word initial is not allowed in Sylheti dialect which indicates that markedness constraint *COMPLEX^{ONS} is the driving force behind this cluster simplification process in SHB. Other constraint that we need to refer for vowel epenthesis is the faithfulness constraint MAX-IO which wins over another faithfulness constraint DEP-IO as Sylheti speakers do not prefer deletion in the case of consonant cluster simplification. Another markedness constraint ONSET dominates faithfulness constraint CONTIGUITY to form the optimal output with medial epenthesis but in the case of optimal output with initial epenthesis we find the exact opposite picture of these two constraints, i.e. CONTIGUITY wins over ONSET because in the simplification process of sibilant+stop clusters as well as sibilant+nasal[m] clusters, speakers prefer initial epenthesis rather than medial epenthesis and deletion. Here I would like to account sonority sequencing constraint SYLLABLE CONTACT which Gouskova referred to in her paper (2002) to claim that this constraint determines epenthetic site by effecting rising sonority clusters to be split apart by internal epenthesis and falling or equal sonority clusters to be split apart by initial epenthesis because Syllable Contact Law prefers sonority to fall across a syllable boundary.

So, it is noticed that in Sylheti dialect the medial epenthesis between obstruent+sonorant clusters and the initial epenthesis before sibilant+stop clusters are the result of the dominant markedness constraint SYLLABLE CONTACT but this constraint is not active in the case of initial epenthesis before the sibilant+nasal[m] clusters. This observation makes it clear that while in previous two cases of vowel epenthesis in Sylheti dialect SYLLABLE CONTACT Law is the undominated constraint but in the latter case this constraint gets dominated by CONTIGUITY constraint. Another important thing is that in the respect of internal epenthesis between obstruent+sonorant clusters SYLLABLE CONTACT dominates faithfulness constraint CONTIGUITY but the constraint CONTIGUITY ensures initial epenthesis before sibilant+stop clusters while the constraint SYLLABLE CONTACT is not at stake. Now, if we discuss the ranking of constraints to account for internal vowel epenthesis, we find that constraints CONTIGUITY and DEP-IO need to be ranked lower than the constraint *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and ONSET whereas to account for initial epenthesis in sibilant+stop clusters constraints *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and CONTIGUITY need to be ranked higher than constraint ONSET and DEP-IO as well as in the case of initial epenthesis in sibilant+nasal[m] clusters constraints *COMPLEX^{ONS}, MAX-IO and CONTIGUITY need to be ranked higher than SYLLABLE CONTACT, ONSET and DEP-IO.

In the first case of vowel epenthesis in SHB constraints *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and ONSET, in the second case *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and CONTIGUITY and in the third case among the higher ranked constraints *COMPLEX^{ONS}, MAX-IO and CONTIGUITY and among the lower ranked constraints ONSET and SYLLABLE CONTACT can be kept in dashed lines as the order of their ranking would provide the same result. However, all these constraints and their rankings in internal as well as initial vowel epenthesis are discussed below.

*COMPLEX^{ONS}

‘Onsets are simple’ (Kager, 1999)

IV. DEP-IO

‘Output segments must have input correspondents.’ (‘No epenthesis’) (Kager, 1999)

V. MAX-IO

‘Input segment must have output correspondents.’ (‘No deletion’) (Kager, 1999)

- VI. ONSET
* [V (‘Syllables must have onset’) (Kager, 1999)
- VII. CONTIGUITY
‘Elements adjacent in the input must be adjacent in the output’
(Gouskova, 2002)
- VIII. SYLLABLE CONTACT
‘Sonority must not rise across a syllable boundary’
(Murray Vennman, 1983; Gouskova, 2002)

Thus the ranking of constraints to account for medial epenthesis in Obstruent + sonorant clusters and to account for initial epenthesis in sibilant+ stop as well as in sibilant + nasal [m] clusters is given in X, XI and XII respectively.

- IX. *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO, ONSET >> CONTIGUITY >> DEP-IO
- X. *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO, CONTIGUITY >> ONSET >> DEP-IO
- XI. *COMPLEX^{ONS}, CONTIGUITY, MAX-IO >> ONSET, SYLLABLE CONTACT >> DEP-IO

The medial epenthesis in the simplification of obstruent + sonorant clusters, the initial epenthesis in the sibilant+stop clusters as well as the initial epenthesis in the sibilant+nasal [m] clusters are given in the tables 1, 2 and 3 respectively.

Table 1

Input: /bro_ɔto/ ‘fast’ Optimal output: /b_ɔr._ɔt_ɔ/ ‘fast’

/bro _ɔ to/	*COMPLEX ^{ONS}	SYLLABLE CONTACT	MAX-IO	ONSET	CONTIGUITY	DEP-IO
a. b^{h} /b _ɔ r. _ɔ t _ɔ /					*	*
b. /ɔb.r _ɔ .t _ɔ /		*!		*!		*
c. /bro. _ɔ t _ɔ /	*!					
d. /ro. _ɔ t _ɔ /			*!			

Here candidate a) is an optimal output because it satisfies all high ranking constraints *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO, ONSET. In candidate b) we find that it

appears with the initial epenthesis and thus violates two high ranked constraints SYLLABLE CONTACT and ONSET, so it gets ruled out. Candidate c) though satisfies most of the constraints still it gets ruled out as it violates the highest ranking constraint *COMPLEX^{ONS}. Candidate d) appears with the deletion of one consonant; therefore it satisfies the low ranked constraint DEP-IO but violates the crucially ranked constraint MAX-IO and thus loses its place.

Table 2

Input: /steiʃn/ ‘station’ Optimal output: /is.ti.ʃn/ ‘station’

/steiʃn/	*COMPLEX ^{ONS}	SYLLABLE CONTACT	MAX-IO	CONTIGUITY	ONSET	DEP-IO
a. ☞ /is.ti.ʃn/					*	*
b. /si.ti.ʃn/				*!		*
c. /stei.ʃn/	*!					
d. /tei.ʃn/			*!			

In this table candidate a) violates the constraints ONSET and DEP-IO, yet it still it takes the place of a winning candidate because it satisfies the higher ranked constraints. Candidate b) appears with internal epenthesis thus it gets ruled out violating the high ranked constraint CONTIGUITY. Candidate c) has been ruled out because it violates the highest ranking constraint *COMPLEX^{ONS} and candidate d) loses for violating the crucially ranked constraint MAX-IO.

Table 3

Input /smaɪl/ ‘smile’ Optimal output: /is.mail/ ‘smile’

/smaɪl/	*COMPLEX ^{ONS}	CONTIGUITY	MAX-IO	ONSET	SYLLABLE CONTACT	DEP-IO
a. ☞ /is.mail/				*	*	*
b. /si.mail/		*!				*
c. /smaɪl/	*!					
d. /maɪl/			*!			

In this tableau candidate a) is a winning candidate as it does not have any fatal violation. Candidate b) has been ruled out because it violates the high ranked constraint CONTIGUITY.

Candidate c) violates the highest ranking constraint thus it loses and candidate d) gets ruled out because it violates the crucially ranked constraint MAX-IO.

5. Conclusion

The Optimality Theoretic account of initial consonant cluster simplification process in Sylheti Bangla theorized that this phonological process is not arbitrary, rather rule-governed. The declustering of the underlying onset of CC sequence of loan words also theorized that this dialect has strong non-preference for clustered onsets in this dialect. This article demonstrated how markedness constraint *COMPLEX acts as the driving force behind the consonant cluster simplification process in SHB. In fine, this article also delineated a clear picture of the reason behind the systematic error of Sylheti speakers in pronouncing loan words or foreign words correctly.

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Arpita Goswami, Ph.D. Research Scholar

Department of English

Tripura University

Suryamaninagar

Agartala 799022

Tripura

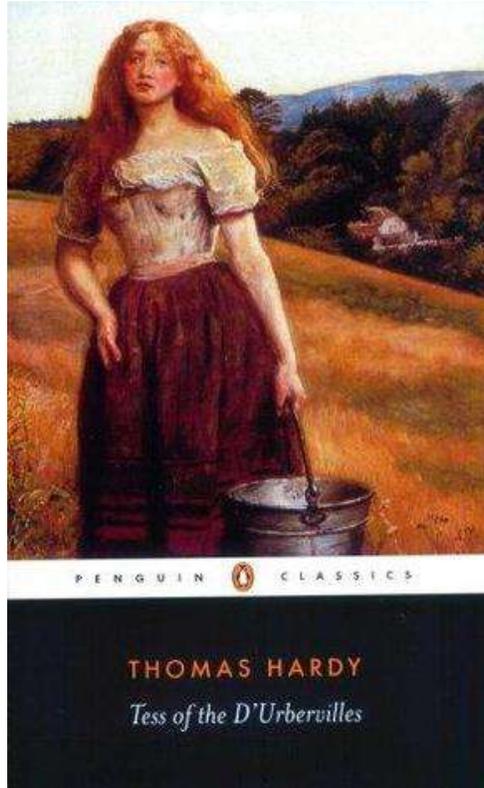
India

arpitag94@gmail.com

Impact of Class on Life
A Marxist Study of Thomas Hardy's Novel
Tess of the D'Urbervilles

Farkhanda Nazir, M.A. English, M.Phil. (English Literature) Scholar

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Abstract

Class has central role in Hardy's works, specially in the novel *Tess of the D'Urbervilles*. Tess, the protagonist and the representative of 19th century social class is exploited in this novel by the members of elite class. In spite of all other themes the novel is about the experiences that a working class does in order to hide or shift its class and to minimize the gap that has become a source of exploitation.

In class shifting process Tess's mother, her father and Tess herself plays a vital role that will become part of discussion later in this paper. However, major source of exploitation is economy, which acts as a venomous tool not only for Tess's destruction but for her whole family

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also. Tess throughout the novel is struggling between intractable material satisfaction and self.

Further, it is essential to highlight that Hardy has told the story of Tess in the same socioeconomic background in which he himself was living and experiencing such types of bitter realities. There lies vivid comparison between his world and in Tess's world. The only difference is that, Tess being a female is a double standard of exploitation. It is worth mentioning that, Hardy was producing class literature by choosing his protagonists from working classes because he was of the view, if there does not exist any literature for working class, it will be diminished from the history and become a permanent source of exploitation. Further there is a great influence of Marx's philosophy with the dominant aspect of "each according to his abilities to each according to his needs", and that "whole hitherto history is the history of working class", and above all "philosophers have interpreted the world; our aim is to change it".

In this way this research paper is going to highlight in overall, the issue of class. It will take Marxist literary theory as a lense to analyse this work. Paper will also highlight the factors that are responsible in class making process and purposes or motives of these different classes.

Key Terms:

Marxism, Class, Dialectical Model of History, Ideology, Alienation

Marxism

Karl Marx, a German Philosopher, and Friedrich Engels, a German sociologist, were the joint founder of this school of thought .They forwarded their economic theory and gave it the name of Communism. Marx and Engels announced the advent of communism in their jointly-written Communist Manifesto of 1848.The pin points of Marxism are:

"The philosophers have only interpreted the world in various ways; the point is to change it".

"It is not the consciousness of men that determine their being, but on the contrary, their social being determines their consciousness" (Seldon, 1985:23).

. The second fact is further elaborated by Karl Marx himself of what it means when he says

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that social being determines social consciousness? Marx answers this question quite clearly. He says:” the first premise of all human history is of course, the existence of living human individuals(social being).Thus the first fact to be established is the physical organization of these individuals and their consequent relation to the rest of nature (Gondal *et al.*, 2006: 27).

Marxism or scientific socialism is the body of ideas which provide a fully worked-out theoretical, basis for the struggle of the working class to attain a higher form of human society Socialism. Whether Marxism is considered a philosophy, a theory, a method or a movement is of little concern its role is to change the world. (Berry, 1992:157).

It can also be taken as a materialist philosophy, one which insists upon the primacy of material living conditions rather than ideas or beliefs in the life of human beings. It sees history as, in Marx’s words, “The history of class struggle”- the history of struggle for control of the material conditions upon which life rests. It is on the basis of these material conditions, and in response to the struggle for them, that ideas, philosophies, mental pictures of the world, develop –as secondary phenomenon.

For Marxists, all is in movement and – because there is no separate or pure realm of ideas, or values, or spiritual Phenomenon- all is interconnected, however complex .Marx, a characteristics form: or dialectical rather than a mechanical and purely hierarchical one .And this open up the possibility for human beings, to gain at least partial control over their life circumstances: Marxism has traditionally been an active and interventionist philosophy , not a spectatorial or passive one, in this way it is also called anti-essentialist philosophy (Paul and Hawthorn,2001: 185).

Class

Class is a large group of people differing from each other by the place they occupy in a historically determined system of social production, by their relation to the means of production, by their role in the social organization of labor and consequently by the dimensions of the share of social wealth of which they dispose and their mode of acquiring it. He also says, class is the manifestation of economic differentiation.”

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Marx divides history into several periods, for example, ancient civilization, feudalism, and capitalism. These periods are characterized by a predominant mode of production, and, based upon it, a class structure consisting of ruling and oppressed class. The struggle between these classes determines the social relations between men. Hence tensions and conflicts between these classes lead to a revolutionary reorganization of society (Bendix, R and Lipser, M.S.Edi. 1976:06).

Marx, explaining the organization of production as the basic determinant of social class, believes that work is man's basic form of self-realization. Man cannot live without work: hence the way in which man works in society is a clue to human nature. He uses tools to facilitate his labor and make it more productive. He has an interest and capacity for elaborating and refining these tools, and so doing he expresses himself, controls nature and makes history. If human labor makes history, then an understanding of the means of production is also necessary to understand history. Production, thus has four aspects, which explain why man's efforts to provide for his subsistence underlie all change in history:

“Life involves before everything else eating, drinking, habitation, clothing and many other things. The first historical act of this production is to satisfy these needs”.

“The second is, with these needs many new needs arise”.

“Third is, the needs multiply when a man develops his relation with his wife, parents and children, the Family. Family with other social relations develops new needs.”

Fourth is the production of life; on one hand it is a natural; on the other it a social relationship. By “social” cooperation of several individuals is meant. In conclusion, certain mode of production is always combined with a certain mode of cooperation and this mode of cooperation is itself a productive force. And multitude of productive forces accessible to men determines the nature of society; hence that history of humanity must always be studied and treated in relation to history of means of production.

It seems a logical connection between these four aspects. The satisfaction of man's basic needs makes work a fundamental fact of human life, but it also creates new needs. The more needs are created the more important is it that the "instruments" of production be improved. Then the importance is of cooperation, first within the family, then outside it. Cooperation implies the division of labor and the organization of production which the individual occupies in the social organization of production that indicates to what social class he/she belongs (08).

The development of the term *class* was a good thing to understand the confusions of the period of 1780-1848. This period included the radical ideas of French Revolution, Rise in Population, the intensification of the enclosure movement, the development of factory systems and the growth of towns. The effect of these changes was to undermine the idea of society as a harmonious hierarchy and the term class seemed more appropriate.

But Days Gary describes that in the seventeenth century the word class was entered in English languages for the first time (Gary, 2001:113).

Marx distinguishes classes as following:

- 1 The Proletariat
- 2 The Bourgeois
- 3 The Landlord

Marx located the source of this conflict in the fact that one class owned the means of production, while the other class owns nothing but their labor power, which they were obliged to sell in order to survive. He therefore explained class in economic terms. The means of production were the land, factories and machinery, whereas labor power was simply skills or strength of workers to undertake specific tasks. Marx called the class Bourgeois who owned the means of production such as machinery and factory buildings and whose source of income was profit. The class who sold their labor power for wages is proletariat. The Bourgeois, in order to make a profit paid the workers the lowest possible wages while demanding that they attain the highest level of productivity. Landlord is a class whose people were historically important. He

defines this class, the class which owns land and derives its income from ground rent. Once powerful and dominant class; but having lost its central role in the production organization of society considered them marginal. In order to retain their wealth some of the landowners were able to transform their wealth into capital, landlord capital different from industrial capital. This class can be defined also as a class whose income is rent (Rummel, 2010:02).

Marx further elaborated that workers are not simply passively shaped by society. Capitalism, because it is a form of society based on exploitation, that is, on the contradiction between capital and labor, gives rise to the class struggle. The effect of this struggle is to transform the working class. The experience of struggle makes workers aware that their interest differs from those of the capitalists. Everything depended ultimately on the consciousness, organization and confidence of the working class. The general rules of the International Working Men's Association, written by Marx, begin with the words; the emancipation of the working classes must be conquered by the working classes themselves (Callonicos, 1983:113).

However, it is also necessary to know, how and when these classes were developed, and to study Victorian history can be helpful in this regard. The Victorian age was an age of material advancement and industrial progress. The industrial revolution transformed the agricultural economy of England into an industrial economy. Factories were established all over England. Large scale production brought about the creation of new classes of capitalists and laborers (Johri, 1987: 263).

Growing industrialization and mechanization increased life considerably and affected human relations, the professions due to this there were new opportunities for the working classes. Important cultural and social structures were introduced because the existing formats were considered inadequate by the culture of industry. As the condition of English novels show, the rhetoric of mechanization impacted necessary social spheres like education and religion.

Another socially significant move was the policy of state supported education adopted by the governments of the Victorian age. With educational opportunities being extended to the lower classes, the claim for political rights was mounted with greater vigour.

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Even though the questioning about women's position in a patriarchal society had begun during the enlightenment it was not until the middle of the nineteenth century that a strenuous movement for rights and votes found momentum. One example of such tradition, where male identity worked as a more powerful agency than the female is exemplified by the Bronte's sisters adoption of names that did not give away their female identity when they first approached publishers with their works. We find another example about George Eliot's identity.

An average Victorian woman was considered to be best suited for the life of domestic activities and as the benefits of an industrial society occurred, the recruitment of domestic help may have lessened the burden of the woman but did nothing to unshackle the patriarchal structures. Men's jobs or those professions seen as being conducive to men such as employment in factories and offices were not approached by women. The presence of Victorian work ethic in a twentieth century text only suggests the pervasiveness of such cultural structure (Choudhury, 2005: 225).

The darkest shadow to have fallen over the nineteenth century was the harsh and often brutal treatment of Britain's laboring classes and especially of the women and children who made up so many of its numbers. The poorest classes, despite the mitigating causes of their reduced circumstances, were looked upon as a drain to the public purse, and even the lot of able country laborer and his family was a hard one.

On the other hand, the industrial revolution allowed for the production of large quantities of reasonably priced fabric, allowing women from the middle class to follow new changes in fashion. Seamstresses became much in demand, and for girls from the lower classes, entering the dress making field was seen as a step toward bettering oneself. Nearly two thousands land enclosures act were passed between 1802 and 1844, encircling over six million acres, which represented roughly one –quarter of the cultivated land in England. Enclosure commissioners, who divided parcels off and after they had been enclosed, were respectful of the rights of those land owners who had legal title to the land (Hughes, 1998:115).

The rise in the scale of organization was not only an effect of the increasing division of labor, it was also the cause of a further division of labor as management itself became more complex and was further divided into production, purchasing of materials, accounting, design and engineering, quality serving and eventually industrial relations.

A class society reached its zenith the working class after the relative quiescence of the mid Victorian, social peace rose once again in a resurgence of class consciousness and class conflict. The distinctiveness of a working class way of life was enormously accentuated Its separateness and impermeability were now reflected in a dense and inward looking culture, whose effect was both to emphasize the distance of the working class from the classes above it and to articulate its position within an apparently permanent social hierarchy (Perkin,1989: 122).

The classic interpretation of the mid-Victorian period in the history of the working class movement was laid down by the webs in their history of trade unionism. Surveying the trade union world in the late 1840s, they described the emergence of a new spirit characterized by an acceptance of various aspects of middle class ideology- individualism, respectability, self-help and self-improvement. In the Webb's account the new model trade unionist was a respectable working man, imbued with the middle class economics and middle class values. G.D.H Cole, in his magisterial works of synthesis, described a similar shift in outlook in the working class movement in the whole: The new cooperation of 1844, the new unionism of 1850, the new friendly society movement... were all signs of this changed spirit - all attempts to work with and within the capitalist order instead of seeking its overthrow. The nub of Cole's interpretation was the total domination of mid Victorian society and culture by a newly ascendant capitalist class: Everything thus tended to impress on the working class organization, the Victorian era the mode and character dominant in Victorian era itself- a mood of acquisitiveness, which measured man by money and reckoned virtues largely in monetary terms.

The monochromatic picture painted by the Webs has been modified by recent scholarship, which has depicted the mid Victorian working man as a more complex and interesting figure.

The situation of working class in mid Victorian urban culture provides more than enough material to satisfy the contemporary historians applied for vagueness and absurdity. On the other hand the mid Victorian cities were the scene of continual class conflict, which manifested itself socially and ideologically. There was considerable working class resistance to the middle class and its pretensions. Yet criticism of middle class propaganda was often accompanied by an affirmation of values, which corresponded closely to official platform rhetoric, and working class militancy assumed forms which were congruent with a culture that presupposed middle class pre-eminence. These apparently contradict characteristics are reflected into successive sentences in a letter which Marx wrote to Engels after attending a working class meeting in London in 1863. On the one hand Marx noted that the worker themselves spoke excellently with a complete absence of bourgeois rhetoric and without in the least concealing their opposition to capitalists. Yet in the next breath he expressed the hope that English workers would soon, free themselves from their apparent bourgeois infection; thus Marx noticed not only characteristics of mid Victorian working men, but also traits which were momentarily forgotten (Tholfsen,1976: 12, 29)..

The period of the Napoleonic wars and the economic crises which succeeded it, is the blackest chapter in the whole history of the British working class. Driven from the land by enclosures more redundant or exposed to relentless persecution because of the fears engendered in the mind of governing classes, both by the misery and by “a full portent” of the revolution in France, and inward in the hideous, stinking purlieus of the new factory towns, the workers underwent a long agony, from which they emerged at length exhausted and docile, into the Victorian era. In this age of misery, and as the child of misery, the British labor movement was born (Smelser, 2006:15).

Dialectical Model of History

Hegel observed that society is moving from idea towards matter through a constant process of evolution. Marx developed his critique of Hegel’s dialectic into what he calls the materialistic conception of history, in which there is constant evolution of society through the process of thesis, antithesis and synthesis. For example, to understand his point of view Capital

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which is a force is thesis and labor is antithesis, this leads to struggle which is synthesis (Sinha, 1999:92).

Like Hegel, Marx viewed the world, human beings, and history as driven by an absolute spirit of God, but he insisted that the dialectic of history was motivated by material forces, by upheavals in the forces and relations of economic production. In particular he viewed history as driven by class struggle. As he claims in *The Communist Manifesto* (1848): “the history of all hitherto existing society is the history of class struggle”. Marx alludes to the history of class conflict from ancient world to his own times: between slaves and freemen, patricians and plebians, lords and serfs. The major class conflict in modern times is between the bourgeoisie and the proletariat or industrial working class. And, just as the capitalist mode of production superseded the feudal mode, so the capitalist mode will be superseded by socialism.

It is also important to note Marx’s point of view that, it is bourgeois itself which creates the instrument of its own destruction: the proletariat on the one hand, increasingly destructive economic crises which are internal to the operations of capitalism.

Finally, Marx opposed previous philosophical systems as they were idealistic; and said that the given economic and political system cannot be abolished by mere thought but by revolution. With this pre-occupation of the materialistic ideas in his mind he declared that “it is not the consciousness of man that determines their existence, but their social existence determines their consciousness”. He thought that the system of bourgeois dominance and capitalist exploitation would end when conditions for the great mass of people had sufficiently deteriorated (Habib, 2006:530).

Ideology

Ideology is the ideas of ruling class who seeks to perpetuate the prevailing order of capitalism and their own privileged position. For Marx ideology was false consciousness a set of beliefs that obscured the truth of the economic basis of society and the violent operation that capitalism necessarily entails (Ikram, edi. 2010:01).

Gramsci theorized the ways in which people conspire in or consent to prevailing ideological values. As he describes election campaigns a place where we might look for contemporary ideological formations, these ideological formation which people deceptively develop, he gave it the name of Hegemony, another name for constructed ideology.

Louis Althusser (a Marxist) observed ideology as a representation of the imaginary relationship of individuals to their real conditions of existence. He got this idea from Lacan and Gramsci, who discussed the relationship between ideology and hegemony, as mentioned above (Murfin and Ray, 1998:05).

Goldstein Philip describes Louis's distinction of the state division into Ideological state apparatuses and repressive state apparatuses (Goldstein, 2005:27).

Ideological state apparatuses are law, religion, political parties, media, family, churches etc). The ideas of these institutions are accepted by the repressive workers consciously or unconsciously, willingly or unwillingly. These repressive state apparatuses are (courts, prisons, police, army, common people etc).Ideological state apparatuses work as agents ensuring the ruling class unity.

Following Althusser, Macherey finds crucial: consciousness from the very beginning a social product and remains so as long as men exist at all. Ideology then involves the relation through which individual subjects make sense of or rationalize the world around them. This analysis of the functioning of ideology enables us to understand the ways in which social relations are reproduced through ideology's ability to shape, and indeed to perform the conscious desires and beliefs of individuals. This is the object world, constructing its reality in specific ways (Tallack, 1987:184).

Base and Superstructure

Means and method of production and the social relationships engender base of the people. Superstructures are the institutions (Politics, churches, schools, media etc) that are determined by base.

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In the way it can be said, means of Production are directly linked with class determining Process. Hence the realms of ideology, politics, law, religion and art are not independent but an outflow of people's material behavior (Sinha, 1999:193).

Alienation

Alienation is sense of powerlessness, isolation and meaninglessness experienced by human beings when they are confronted with social institutions and conditions that they cannot control and consider oppressive.

Marx analyzed this process of alienation in capitalist society. According to him alienated labor involves four aspects:

Worker's alienation from the object that he produces,
from the process of production,
from himself,
and from the community of his fellowmen (Taga, 2010:36).

Marx also believed that the alienation of labor was inherent in capitalism and that it was a major psychological deprivation, which would lead eventually towards proletarian revolution. Marx made a contrast between the modern industrial worker and medieval craftsman, and along with many other writers of the period- observed that under modern conditions of production the worker had lost all opportunity to exercise his "knowledge, judgment and will" in manufacturing his product. To Marx this psychological deprivation seemed more significant even than the economic pauperism to which capitalism subjected the masses of workers. Thus, he considers "the extreme division of labor in modern societies a source of alienation, because in this division he does not own the tools with which the work is done, does not own the final product, even not have right to make decisions. In this way, a worker remains worker forever as this capitalist society only provides the resources with which he/she hardly fulfills his/her bread and butter and compelled to do work only with capitalist's tools (Bendix, R and Lipser, M.S.Edi.1976:10).

Class and Marx's Dream of a Classless Society

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Generally and from sociological point of view class is a large group of people, living at the same place and sharing the same conditions, rituals and customs. If we see china from class point of view , it is important to describe that chines have rejected Hobbes's philosophy that man's conditions is the condition of war with everyone against everyone . what chines say, the heart of matter is the need to root out selfishness and bring into existence a selfless, dedicated men whose happiness consist of serving their fellowmen in the fullest sense of the human community (without creating difference b/w them).this is the real thing of their progress and it is the real thing for which Marx also struggled.

Marx's description of class division is not exact sometimes he says two classes and sometimes three. Mostly, he describes two divisions: The capitalist (Bourgeoisie) who owns the means of production and distribution and the proletariat who own nothing but their own labor. Marx had also described the intermediate state such as small capitalists, the petit bourgeoisie and the lumpen proletariat, but he thinks these would be drawn into the ranks of the proletariat. He believed that history is the story of conflict between the exploiting and exploited classes. This conflict repeats again and again and it happens as thesis and antithesis until capitalism is over thrown by the workers and a socialist state is created which is synthesis where there will be no antithesis again (Day, 2001:112).

As a creative thinker and revolutionary, Marx had strongly supported social change. "Philosophers have already interpreted the world; our present task is to change it". From the Marxian point of view, class is not determined by the occupation but by the position an individual occupies in that occupation. For example, if there are two bankers of whom one is manager and the other is cashier, they belong to two different classes though the occupation remains same. He further explains, the relationship between two classes is not only of dominance and subordination but also of exploiting and exploited. In fact workers produce surplus wealth (more wealth), because they prepare everything, but they get wages with which they hardly meet their needs. Instead those who own the means of production are able to use their surplus wealth, as profit. This thing is an essence of exploitation and the major source of conflict and division between classes that has occurred throughout history. The owner uses profit given by the worker and lives a life of leisure. Marx has also pointed out primitive communism, a name he given to

hunting stage, because at that stage man had not any private property. This stage represents a subsistence economy, which means that production only meets to basic survival needs.

“Classes emerge only when the productive capacity of society expands beyond the level acquired for subsistence”.

Marx made the workers conscious to overthrow the thesis of capitalism by the antithesis of organized and unified labor (Woods, 2010:03).

Marx wanted to establish a society known for equality and social coherence. He wanted to see a society free from all types of exploitations. But his thought or concept of a classless society remains as an imagination.

“A classless society devoid of all kinds of exploitation and conflicts is only imaginary”. Such type of society never existed in the past, nor we find it today. Then why and how Marx has this cherish dream in his mind? Because he has seen the pitiable lot of the working people in the initial stage of Industrial Revolution, he was aspiring for a classless society (04).

Marx wanted a society in which the classes with opposing interests like landowners and landless, workers and management, rich and the poor, exploiters and exploited, capitalists and labors etc. are not found. But we all know that classes had been in existence from the very beginning of the history. It is very difficult and time consuming but not impossible task to achieve a classless society.

General Introduction and Impact of Class on Hardy

Hardy was born in 1840 when Victoria was a young queen; he rose from lower rural class to the rank as a major poet, novelist and short story writer. We can find his minute observation in his writings as complex strands of relationship between his writings and his life. He engages with the ideas of his age, developments in science, Darwin’s theory of evolution, revolutionary changes the growth of the radical politics that gave expression to the striving of the working class for equal social status and the effects of the first world war. Finishing his formal education

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at the age of sixteen and then apprenticing with his father as a stonemason, he worked at first on the restoration of churches and from 1862 to 1867 practiced architecture in London. Plagued by ill health most of his life time he lived in Dorset. He began to publish novel in 1870. Hardy married Emma Gifford in 1874. They resided in several rural places in England, finally building a permanent home called Max Gate at Dorchester. His fame as a novelist and poet greatly increased and he was awarded a number of honors including the order of merit, The Gold medal of the Royal Society of Literature. Mrs. Hardy died suddenly with mental illness in 1912. In 1914 Hardy married Florence Dugdale (Harvey, 2000:14, 18).

Education in 19th century responded to many social and economic changes, aiming on 1870 for universal literacy, it also perpetuated social divisions, and for Hardy was inevitably bound up with class issues. He was ambivalent and defensive about his self-education and was bitter about his exclusion from the universities, which were for the financially secure middle class. Hardy also examined how increased social mobility might bring individuals lives by educating people out of their class while exclusion from education might waste lives. He depicted human existence as tragedy determined by powers beyond the individual command; in particular social class was an extremely significant influence on the external pressure on Hardy. He always wanted to reveal realistically all the aspects of love and sexuality in his fiction, a practice that often offended his readers and endangered his literary reputation. In Victorian period the divisions between social classes were at top and to Hardy it mattered intensely because his father was a master mason. That is why he provided the class theme for his first attempt at fiction *The Poor Man and the Lady*. Unlike many other Victorian novelists Hardy opens his work to a variety of interpretations (Widdowson, 1984:39).

Hardy is considered one of England's greatest novelists. His work resembles that of earlier Victorian novelists in technique while in subject matter it daringly violated literary tradition of the age. In contrast to the Victorian ideal of progress, Hardy depicted human existence as a tragedy determined by powers beyond the individual's command, in particular the external pressures of society and the internal compulsions of character. His desire to reveal the underlying forces directing the lives of his characters led him to realistically examine love and sexuality in his fiction, a practice that often offended his readers and endangered his literary

reputation (Adamson and Akhurst, 2009:97).

Hardy once told Lea (his friend) that as a writer he had always striven to attempt description “only of such things as he had actually experienced or learned by actual first hand knowledge (Lea, 1986:36).

Class has remained a debatable issue in every society. Victorian era was also the victim of class due to economic growth and dislocation. Large scale production brought about the creation of new classes of capitalists and laborers. Class was the issue Hardy himself suffered.

Class in Hardy’s Works

Thomas Hardy’s novel has many categories. For example, the novel of character and environment romances and fantasies.

In his novels of character and environment and in many of his poems he tells his readers about class distinction which he observed himself during his time of writing.

Thomas Hardy’s poem the Ruined Maid’ is an example of a conversation b/w two women. The poem calls into question the role of a women and class distinction, which was a prevalent issue at that time (Johnson, 1901:04).

In 1867-68 he wrote a class conscious novel “The poor man and the lady” which was sympathetically considered by three London publishers but never published.

The closing phase of Hardy’s career in fiction was marked by the publication of Tess of the d’Urbervilles (1891) and Jude the obscure (1895), which are generally considered his finest novels. Both these novels offer the sympathetic as well as oppressive (by elite class) representation of working class figures.

Jude Fawley is a stone mason and Hardy traces his character initially hopeful, momentarily overjoyed but steadily troubled and depressive leading towards death.

In this novel the class ridden system of education is challenged by the defeat of the Jude's noble and honest aspirations to knowledge (Stan, 2010: 01).

Similarly in *Tess of the d'Urbervilles* the poor Tess from working class is victimized by two elite class members whose hearts were full of cunningness and cruelty and who were merciless. They exploited Tess in every way as, mostly elite classes do with working class. In this way Hardy presents a world in which human spirit is exploited by the forces not of fate but of social hierarchy.

Tess's death shows the most moving indictments of the lives, especially of working class woman.

Roll of Class in Tess

Unlike many other Victorian novelists, Hardy opens his work to a variety of interpretations. Class is a debatable issue here, as Victorian era due to economic growth and dislocation was the victim of class. Class was the issue, Hardy himself suffered.

Point of discussion here in this paper is also class (class division, class struggle, class consciousness, class exploitation and sufferings of a class) and its impact on different lives. All these perspectives and their impact can easily be analyzed under Marxist literary theory because theory is also based on similar Marxist assumptions of class (warfare, division, struggle, sufferings and consciousness).

Tess's fall in this novel is due to class and economy. Economy plays an important role in making or breaking a class and its respect. Economy is also important in Marx's analysis of class as it is important in this novel.

Variety of Class in This Novel

Class division is the very first step, which creates a sense of degradation and deprivation for working classes due to elite people's exploitation. In the novel this division is very similar to the description about division in Marxism.

All the characters of the novel belong to different classes. In the light of Marxist analysis, Tess herself is seen as a representative of the working class, exploited by the capitalist Alec and a middle class Clare.

Alec's father, Mr. Stokes, is a commercial capitalist, whose wealth is being spent in luxury, without benefiting the economy.

Clare is the representative of the middle class. There is also petit bourgeois level just as in Marxism, at Flint comb Ash dairy where Groby, a farmer wants to exploit Tess, We can also see Marxist ideal community at Talbothays dairy, where there is equality of work and labor. Production norms are met voluntarily and there is peace and harmony. Here Tess is undermined by the false consciousness of her family in this novel especially, that of her father. All these interpretations in the light of Marxist theory justify the role of class and are preliminary step to go ahead to scrutinize this novel for same purpose. First, I describe class divisions, which are similar to Marxist theory and prove that this division creates exploitation of the character Tess in this novel. She is the example of ideological atrocities of patriarchal society of nineteenth century England.

When there is May-Day dance festival, different girls did dance there and many male bodies also joined them. Tess was one of those dancers who danced there. Writer shows the class of Mr. Clare by saying member of superior class as it is in the text lines.

It is said, among the onlookers there were three
young men of a superior class carrying small
knapsacks strapped.

These three onlookers were Angel Clare and his two brothers whom the writer describes member of superior class due to their dandy and dignified dresses (p 22). At Talbothays dairy he works with the farm workers but he sits apart at meal time and is always addressed respectfully by the dairy owner and all other workers.

There is another character,

Alec, who belongs to aristocrat class, obviously a sexual predator and a dandy, his stylish clothes, the driving of a fast carriage and a smoking of a cigar are typical aristocratic traits (p 61).

He is a villain who seeks the ruin of an innocent girl for his own pleasure. Alec the son of a capitalist has never had to work- his idleness becomes a bad influence on the village. Tess as representative of the working class is being exploited as a designed supervisor, which becomes a sign of sexual exploitation.

The efforts to seduce Tess by the D'Urberville son also operate on assumption about the right of privileged class. This is an assault whose foundation is at least as much a perception of the right of the ruling class over the poor as the superior force of a cad like D'Urberville.

Tess's Class and How Does She Pay Heed to Hide Her Class

Tess is a character in the novel belonging to working class. Her father has only one horse for earning and for transportation, and they are living in a flat which is not their own. She is the victim of Class-inequity in the whole novel. In chapter nine Hardy clearly tells us that she is from working class and in this way three divisions of classes are presented in the novel. Her class is evident from these lines,

Ah, you are young woman come to look after my birds" said Mrs. D'Urberville, I hope you will be kind to them. My bailiff tells me you are quite proper person (p 68).

It is clear from Marxism that working class struggle hard to become the member of the elite class, this novel also has many incidents which show the struggle and hiding, done by working class.

Tess has some impact of education because she has passed the sixth standard in the National school under a London trained mistress. She comes from lower class but she can affect a higher personality due to her education. She is the only responsible member of her family who has some live conscience about her class and does continues struggle to hide her class and to show herself member of a high class. It is also a hiding element, that she speaks two dialects. One is a local language she speaks to her mother at home and the ordinary English abroad and to the persons of quality, as it is mention in the novel

She spoke two languages: the dialect at home, more or less ordinary English abroad and to persons of quality (p 28).

Tess' Mother's Role to Make Her a Tragic Figure

Tess inspite of the member of the low class is a character who has high morale and self-esteem. We can see it in chapter 5 when her mother tells her about the rich lady D'Urberville living on the outskirts of the chase. She says to Tess, you must go to her and ask for some help, to which Tess replies us,

I shouldn't care to do that, if there is such a lady it would be enough for us if she is friendly not to expect her to give help (p 43).

Tess has to do this job due to a shift in the society from agrarian to mechanical. Industries have been developed to replace agriculture and working class has its only means of earning from this resource. She goes to do work on her mother's insistance, saying that,

and don't go thinking about her making a match for me- it is silly (p 43).

Here Tess may be excused for being innocent, because she does not know that “ danger lies in menfolk” and also that she does not agree to go and work in that house. It is only her mother who inspite of aware of the fact, consciously sends Tess to earn money at that house. This consciousness, she gets from economic compulsion. Hence, Economy, being a propelling force is a source of exploitation and degradation for Tess.

Working Class’s Class Consciousness

Class consciousness is another dominant aspect of this novel as this is present in Marxism also. This consciousness is present in the very first chapter of the novel where John Durbeyfield becomes happy over a useless piece of information. Parson Tringham, a historian, tells him, you are the lineal representative of an ancient and knightly family called D’Urberville. Even though he knows that both are different families, but he develops the historian’s point of view and wants to make relation with D’Urberville family. He is much inspired when Tringham says,

” there is hardly such another family in England”.

That’s why he wants to send Tess in the house of that family. His inner motive to send Tess was to emerge in society by marrying Tess in that family.

This class consciousness develops step further in the novel when one day John Durbeyfield was on his way home, he met a boy whom he told that he is sir john D’Urberville. He said to lad to take up his basket and go to Marlott. As the lad stood in a dubious nature after reaching his home in Marlott,

Durbeyfield put his hand in his pocket and gave
the boy a shilling only to maintain his position(p 17).

Novel also shows that it is only working class that their children can’t study well due to limited facilities and lack of resources. Same is the case with Tess, she left school after the death of his father’s horse and did work for younger ones of her family. She lent a hand at harvesting and haymaking on different farms or by working as milkmaid and butter maid because she had learnt and excelled these work when her father had cows (p 45). She wants to make her name

and to rise in society only through struggle and work hard.

Elite Class's Exploitation of Working Class

It is also evident from this novel that elite class exploit the lower class in every possible way, either it is economic, social or sexual. Such exploitation is present in this novel when Alec, a bad and ill-omens nature man from aristocrat class says to Tess,

upon my honor!" cried he, "there was never before
such a beautiful thing in nature or art as you look,
cousin Tess (72).

Where cousin had a faint ring of mockery. Alec's cunningness enabled him to remove much of her original shyness without implanting any feelings. His aid and company to Tess after she has beaten by Car Darch has the aspect of exploitation which she can't understand fully and is seduced by Alec in the Chase, the oldest forest in England when she was in her deep sleep.

Tess left her home for the second time in chapter 16 to regain the name of her family and to fulfill the needs of younger ones of her family. She left Marlott regretfully and went towards Talbothays dairy in order to perform hard manual labor. She appears more confident and calm on her second journey than her more leisurely first one, because she has rejected such unrealistic dreams as she dreamed about D'Urberville. She worked as a dairymaid there,

all my prettiness comes from her, and she was
a dairymaid (p118).

During reading this novel it has been noted that it is only Tess who did struggle hard to move upward and for the sake of her family. Paraphrase of chapter 16 is there to support this point of view,

it is really Tess who wished to walk for high position,
while her father did nothing of this kind. Tess thought
about her father, as a contented person who felt pleasure
over immediate and small achievements, and who never
wanted to do laborious effort to improve his petty

social condition, which was affected only by handicapped member of the family who once was powerful in the history, but now badly handicapped D'Urberville (p120).

Clare's Hypocritic Love and Tess's Inferiority Complex

Chapter 18 and 19 shows that Clare loves Tess, but he as well as his family did not know about her class. He plays on flute as well as loves to listen to music. He had thought about Tess from the time he had danced with Tess. Now they are working together at Talbothay's dairy, he listened a musical voice and said,

What a fluty voice one of those milkmaids has!

I suppose it is a new one.

He continued to observe Tess and said to himself,

what a fresh and virginal daughter of nature that milkmaid is!" (p 137).

These qualities were sufficient to impress him to select Tess in preference to the other pretty milkmaids working there.

Tess is the victim of class complex and is always in frustration that she could not understand why a man of clerical family and good education has chosen her. Her proximity to the D'Urberville at the Talbothays dairy reminds her, they are a fallen family.

Text of the same chapter again shows Tess as a victim of class and that's why a prey of inferiority complex, as she herself says,

my soul chooseth strangling and death rather than my life. I loathe it; I would not live always (141).

It was not her own desire to present herself a member of the elite class and due to her unwilling tragedy she spoke these words.

She suffers, as every reader understands due to her inferior class. That's why she preferred death over life. In the same chapter she is dejected again due to her class and cannot

even think about marriage with Clare. She says,

Every day, every hour, brought to her one
more little stroke, and of Angel one more.

She considers it only dream and compares him with herself, as the textual line shows,

she compares the distance between her own modest
mental standpoint and the immeasurable , Andean
Altitude of his (142).

In case of hiding her class, she asks the dairyman,

if Mr. Clare had any great respect for old country
families when they had lost all their money and
land (144).

In chapter 22, class is presented by her dress. Angel Clare asks Tess about her well being when they were discussing a score of personal matters, “the hem of her petticoat just touching his (angel Clare) gaiter” (p144).

This chapter again shows Tess’s inferiority complex. When Clare asks for marrying Tess, she replies,

marry one of them if you really want to marry
a dairymaid and not a lady; and do not think
of marrying me.

She does not consider herself a lady but a working maid.

On one hand it is the choice of every working class to move ahead and to be a part of high class and to bridge this cruel gap which makes them marginalized. This struggle can be seen at Talbothay’s dairy where every working woman wants to marry Clare as the textual sentence shows,

every woman has a practical and sordid expectation

of winning him(Angel) as a husband (p 164).

While on the other hand every elite class is so much conscious about their class that they are never ready to accept the member of working class as their own family member. When Clare discusses in his home about the marriage with Tess, his whole family becomes rash and furious as, they say,

“he had lost culture and that he had become coarse”.

Clare is insulted in his family because he wants to marry a working class lady. Only this class consciousness wants to move away Clare from Tess which he never agrees to do at any cost, because he sees in her, his own benefit. Class consciousness is a dominant aspect of the novel similarly as this consciousness is present in Marx’s class division Clare’s mother wants to marry Clare with Mercy Chant and says about her,

“she is of a very good family”.

But she says about Tess,

“she is a cottager’s daughter”.

In fact there is a battle of words between mother and son. She wants to convince Clare about her own point of view and he insists upon his own views about class. Clare describes her qualities which an agriculturist’s wife must possess. He says either Tess is from working class but she is a young woman equally pure and virtuous as miss chant. He further explains,

If Chant does ecclesiastical accomplishments, Tess understands the duties of farm life as well as farmer himself.

Clare describes her some more qualities to her mother to compensate her class,

she does attend church almost every Sunday morning,
and is a good Christian girl, I am sure you will tolerate
any social shortcomings for the sake of that quality(p 182).

Tess always thinks about her low class and when Clare insists her to marry him, she says,

I can't be your wife, I can't be!

She further says,

your father is a parson and your mother would
never agree to marry me. She will want you to
marry a lady.

Tess does not want to marry because she is worried about its results. She recalls again and again the illusion of Alec D'Urberville and thinks; this person from good class can also play the same trick with her. It shows the bad impact of class on poor Tess.

Tess says about old families in chapter 30, where Clare wants to ask Tess that I was told by the dairyman, you did hate old families and she replied, it is true in one sense,

“I do hate the aristocratic principle of blood before everything” (207).

These class conscious attitude and tricks of old families made Tess to hate these families. Angel Clare who is from middle class and loves Tess very much, who says that he cannot live without her is also worried due to her class. This is seen in the same chapter when Clare says,

society is hopelessly snobbish, and may make
an appreciable difference to its acceptance of
you as my wife (208).

He is worried about society, which creates difference between different classes, high and low. Elite people have prejudices against working people and try to build gap between them. They are never ready to dissolve these bonds. That's why people from working class suffer.

In chapter 31, paradoxically and cunningly Angel Clare has beautiful point of view about class. He gave no importance to class whatever it was, for him the only importance was of Tess, whom he loved whole heartedly. These set of conventions are the conventions of different classes, which the society has made. But these conventions are useless for Clare and only importance is of the Tess who has good morale and civilized attitude.

Why Tess has become so much important? Why Angel can't live without Tess? Because

his work can become difficult without her. He wants to get Tess at any cost and inspite of many hurdles, only for future advantage. He says,

distinction does not consist in facile use of despising
set of conventions, but being numbered among those
who are true, and honest, and just, and pure, and lovely,
and of good report- as you are, my Tess (215).

Why only Tess to marry? Because elite class only thinks its own benefit in every task of life. Now Angel wants to get Tess not only, because Tess is beautiful, but also because she knows all the dairy work very well and Angel wants to become a dairy man in future. He has come here only to learn dairy methods and finds Tess a perfect girl in this work, which can be a good source of economy for him. She is not only a master at milking but also knows how to make butter from milk. She can also does work at fields. He wants to marry Tess even against the will of his family, only because he sees economic advantage in her. Thus economy is a propelling force in Angel's choice. In chapter 33 it is noted that Clare had lived a life of recluse in respect of the world of his own class just as Marxist illustrates about the elite class, they never want to come down as working class. All the dairyman and dairymaids working at Talbothays dairy are from working class. He does not want to mingle himself with these working people. It is also noted that at dinner time he is on a separate table and he also lives in a separate house away from workers. This shows his clear class consciousness.

These incidents also show that elite classes build barriers for the working classes and Clare is also not free from class prejudices.

When Tess tells about her past, Angel becomes furious and is not ready to listen more, what he says,

the woman I have been loving is not you, but
another in your shape" (p 252) .

In fact Clare has known not only her past but purity has come into Angel's hands as an exploitative tool. On the plea of this shallow excuse he rejects Tess. His fidelity of fooled

honesty is often great after enlightenment and it was mighty in Clare now". Now he does not want to live with her and even goes out of the house leaving Tess alone.

Tess argues and pleads her case. She tells that she is not a deceitful woman, and Clare replies,

“don’t argue. Different societies, different manners” (253).

He considers himself superior to all others. He also says to Tess, whom he loved more than anything else,

you are a peasant woman who has never been
initiated into the proportions of social things.

Elite class always consider peasants out of society as we also note in Marxism, it is also evident that elite class never agree to forgive the sin of poor class. Tess replies to Clare in this way,

“I am only peasant by position, not by nature”.

But position is preferred in that society, that’s why Clare says,

I cannot help associating your decline as a family
with this other fact (p 254).

This line shows that sin is not actual problem but the actual problem is class. Chapter 39 also shows this class prejudice, where Clare does not allow Tess to go his own parents home when he sets for Brazil, instead he sends her to her own mother’s home. He alone comes to his parent’s home to pack his luggage for his first journey. His mother asks him about Tess and he replies,

his original plan had been, as he had said, to refrain
from bringing her there for some little while- not to
wound their prejudices- feelings- in any way (285).

Her sin and her belonging to working class family has adhered her to come in Clare’s parent home because he does not want to wound the feelings of his parents about high class.

In chapter 42 Tess is again part of working class. Here Clare has gone to Brazil leaving her alone. Tess again started working at fields but now all her passion about high class has gone. She is weeping bitterly for very pity of herself,

she walks on; a figure which is part of the landscape,
a field woman (304).

She goes to Flintcomb Ash to do work hard. She is still the working class member as she was before marriage. This shows how working class suffers for dignity and respect. She, inspite of working class has respect for all other classes high or low. She also does care a lot for Clare's name. When all the girls at dairy call her Mrs. Clare, she stops them to say this, "Don't call me Mrs. Clare but Tess, as before".

She does this only to establish his respect. She does not want to listen that Clare's wife is doing work at dairy and in this way,

she does not want to bring his name down to the dirt.

This is so, because working class's ideology and consciousness has been constructed in this way by their own family and moreover by the society. They feel hesitation and uncomfortable among elite members. This is also because; she is continuously a prey of inferiority complex. She considers herself as much degraded and low quality as equal to dirt.

Dynamics in Alec's Hypocritical Tricks

Elite class's teasing and torturing to the working class again and again, is also common here. Alec again comes toward Tess when she is working at Mr. Crick's dairy. He makes a long discussion with her, that she does not want to listen. Dairyman watches this and shows scornful remarks against poor working woman.

You have made an agreement to work for me till Lady Day and I'll see; you carry it out and at once growled,

od rot the woman- now it happened once

and it would happen again. But I shall put
up with it no longer (344).

Tess is a servant working here because she has no other means of earning for her family. Elite class Alec is becoming a hurdle again and again of her way. His coming at dairy and talk to Tess for a long time is severely disliked by dairyman, who threatens Tess to offer work no more. In this way working class suffers, either they are at fault or not.

In chapter 46 Alec calls Tess a petticoat. He is man of cunning nature and has no feelings for the poor. He wants to use them only to gain pleasure and uses many tricks and methods to seduce her. He shows himself a caretaker, a well-wisher, and a true guardian of Tess, but at the same time he calls her a working girl with petticoat, as it is noted in the text,

there was one petticoat in the world for whom
I had no contempt (348).

He never considered Tess a worthy woman but always tempted her to gain pleasure. Now his hypocrite and mean nature is working to persuade Tess again.

In the next chapter she has been shown doing work hard only due to her poor economic conditions. Marian who is a slow speed and inspite of Groby's (a farmer) objection that she is too slow handed for a feeder. She is doing work at Flintcomb Ash. Mr. Groby admired Tess by saying,

Tess is one of those who best combined
strength with quickness in untying and both
with staying power, and this may have been true (p353).

In the whole novel Tess is a hard working lady who always tries her best for her family, but instead of all her good qualities she is unable to get any good job. In this way working class always struggle to gain not only money but respect and designation also.

Alec once again exploits Tess and wants to deceive her when he sees Tess working at

dairy farm. He thinks her days have not turned and she is in the same condition of working as she was before. Evil spirited Alec has following words of temptation,

I am more taken with you than ever, and
I pity you. For all your closeness, I see you
are in a bad way- neglected by one who ought
to cherish you.

His remarks about Angel's exploitation and carelessness of Tess are again cunning and double faced. Tess is worried about this discussion because she is threatened already by the dairyman; she will be dismissed if the situation of talking resists more. Poor Tess replies,

It is cruelty to me!" how can you treat me to
this talk, you care ever so little for me (357).

She does not want to go with him inspite of his insistence and says,
whip me, crush me, you need not mind those
people under the rick! I shall not cry out.

Once victim, always victim- that is the law. It is the law of elite class that becomes permanent to victimize the poor again and again, specially, who has become once prey. Working class suffers in every condition, we see it when she remains busy in reducing the stack, Marian and Izz never changed their duties now. Writer tells us that whenever Tess lifted her head she beheld the great up grown stack. She is so much exhausted after this heavy duty that she can't speak louder.

Her false class consciousness is described in chapter 50 when her mother is seriously ill and she says,

Would that somebody go round and tell them what
there is living among them and they thinking nothing of him.

She remembers Parson Tringham who once called them descendant of D'Urberville, if he had lived he would have done it, I am sure. She wants to get help from the people on the name of elite class. At this moment Alec comes to deceive Tess again, who himself says,

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I am the old one come to tempt you in the disguise
of inferior animal.

He comes there and does work with Tess and speaks a beautiful sentence to tempt her;
I come to protest against your working like this.

Once again there is struggle to hide class, when Tess's father died they are not allowed to stay in that cottage more, and lived as weekly tenants. They were asked, if you were a genuine D'Urberville, Tess replies, yes genuine D'Urberville, we are going only to get better chances. In this way working class does struggle to hide class. Working class describes its suffering which they have experienced in the form of that words which they have learnt at Sunday school.

Here we suffer grief and pain;
Here we meet to part again;
In heaven we part no more.

They had experienced grief and sufferings in their whole life, when their father was there and also after his death. Tess remained outside the cottage to earn livelihood for her family members. In chapter 54 Clare comes back to reconcile Tess. On his way he watches these words inscribed on the grave of Tess's father,

In memory of John Durbeyfield, rightly D'Urberville,
of the once power family of that name, and direct
descendent through an illustrious line from sir
Pagan D'Urberville, one of the knights of the conqueror
Died March 10th, 18.

Here she had tried to relate her family with knights. But who know the reality, are never agree to accept this. Marx also advises working class to struggle and emerge in society, but this family is an idle one, as instead of Tess, no one else is ready to do work.

At the time of her execution at the end of the novel she requests to Angel to marry her sister Liza-Lu, on the same plea of purity, for which she was rejected. It is also, her attempt at

class shifting. Her journey concludes her struggle for class, till the very moment of death

In conclusion, Study of this novel under Marxist literary theory clearly shows the role and impact of class in the life of persons related to different classes, and that elite class ever exploits working class for its personal benefits. Working class always remain under pressure of bourgeoisie class which becomes hurdle in their way of progress. It clearly shows impact of class, especially on Tess and her family by depicting Tess's family as a sufferer of class positioning and their effort at class shifting process.

Problems and Suggestions

We can note that the major problem behind all this discussion about class is economy. But why people having economy develop this type of problem. The main cause is illiteracy or lack of education. Most of the People who are less educated do not have the sense to speak to others. They never bother that the other persons' feelings can suppress or die with their words. Literacy rate must be increase to avoid this problem.

Second problem is the lack of awareness and social interaction. We don't have any interaction with the people of low rank and this thing creates difference.

Third problem is the lack of good manners and etiquettes. Most of the elite persons do not have the sense to talk to the lower workers. We can see this thing in offices and especially in the villages where a revenue collector considers himself all in all of the village and talks to others in a harsh and indifferent manner. We must develop good manners to make this class and rank differences minimum, because we are as human beings and as having one Master, equal.

Fourthly, people don't obey the message of nature, where there is no exploitation of the poor by the rich and which have regarded all the people equal. Nature gives us the lesson of equality, fraternity and brotherhood. It has taught us to help the poor and needy ones, and here the difference is only on the basis of being pious. If we truly follow the rules and teaching of Nature, we can eradicate this evil upto maximum level and can establish a happy society where everyone will do work according to his capacity and will be respected as an important member of society.

We can say positively that elite and working classes are the products of Nature, but

Nature never allows any high class to exploit the low class. Elite people are never in a right to impose their own ideology on the working people and to suppress their rights and God gifted abilities.

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Farkhanda Nazir, M.A. English, M.Phil. (English Literature) Scholar

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Farkhanda Nazir, M.A English, M.Phil. (English Literature) Scholar
Government College University
Faisalabad

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Farkhanda Nazir, M.A. English, M.Phil. (English Literature) Scholar

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Pakistan

uswanazir@yahoo.com

Literatureenglish66@gmail.com

Advertising and Women's Space: The Bulldozing of Local Spaces and Narratives

Ashaq Hussain Parray

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Globalization and Extinction of Local Spaces

The politics of globalization of local cultural spaces, as a drastic daily phenomenon, is achieving milestones massively. As a multifaceted phenomenon, globalization enjoys more than one form of persuasive channels. Propelled by economic forces and supported eagerly by local profit-mongers in all nations, Western cultural aspects communicated via Western and non-Western sources take precedence and some denigration of non-Western themes and narratives may also take place. However, it simultaneously, directly and indirectly helps the protagonists of consumerism, investors from all nations and related cultural practices in all nations. All this yields good financial harvests and broadens the economic advantages of the proponents.

We need to emphasize that unlike in the recent past, the prime actors of the process of globalization right now are from many nations, both Western and non-Western.

The Role of Advertisement in Promoting Globalization

One essential medium of transformation and communication that functions instrumentally in evolving and adopting a global concept of world, which otherwise seems to be unavailable in a concrete form, has been the enterprise of advertisement. Obviously, the advertisement of products or saleable commodities constitutes the one major step before their arrival and availability in the market. The effectiveness of advertisement determines the fate of products significantly. All the visible and invisible benefits derived through the advertisement agencies, have consequently made the multinational enterprises and the financial institutions of consumerism-oriented and capital block, to seek the help of advertisement agencies.

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Content and Visuals of Advertisement – Focus on Woman’s Body

What is however ironic is that these advertising agencies are an indispensable organ of globalization and these bombard the local spaces by generating sensual environs. And to arouse such sensual sentiments, the incorporation of sexual scenes and massive utility of woman’s body, surfaces extensively.

The question that arises is about the centrality of materialist globalization and within it presumably, what will be the space available to the woman, currently living in varied societal and familial and cultural set-ups?

Is globalization promoting the “Western” woman model and the currently available social position to her as the role model for the woman folk of divergent societies? Is really woman at the centre of globalization, figuring as an emancipated being? Or else simply globalization promotes an institution that wants to exploit her through sexuality, and sexual flavors of globalization, wherein she is but an iconic sexual commodity?

All these things that are basically related to the operational globalization, and functions in the name of advertising enterprise, especially in the context of woman space will constitute the prime concern of present paper.

Woman’s Body

The dominant place given to woman’s body in advertising agency in post-mortem age is recognized by all. The body has emerged as a new reliable, effective, and alluring business and lethal cultural enforcement mantra, especially in the hands of consumer-oriented economy entrepreneurs. The hot concepts like beauty contests, fashion shows, celebrity shows, soap operas, etc., are the very creation of consumer-oriented capital enterprise, so the cultural onslaught is implicit within these iconic concepts as well.

Though through advertisements, the very circulation of the originality of the prime products becomes contestable in the minds of those filled with especially Derridian, Foucaultian

and Nietzschean philosophies, as there are enough loopholes and lacunas refracting through the very advertisements, yet there is no denying the fact that advertising mesmerizes the public consciousness. It acts as a catalyst in the very process of globalization. It casts a magical spell on the gazing eye, and even acts as a reservoir of various discourses that simultaneously clash with each other.

At the same time the central discourse (consumer culture) effectively perpetrates and sets itself off at the place, where from it can maneuver the psychic landscape of the weak culture followers. It acts as a tool of maneuvering, especially the young generation plus the women folk, who otherwise act as deterrence to foreign cultural aggression, as women are the cultural preservers and transmitters, but when the advertisement itself gives space to them, then they become hypnotic and the resistance level is weakened.

The source agency in the name of globalization, manipulates the rhetoric elements, technological advancements and innovative ideas, to sell the duplicate in place of the original. For this, woman's body is used as a conduit to divert the attention from the real to hyper real, and she too realizes that her identity is an illusory construct. She could enjoy the same privileges as her superior center so far has been enjoying. Seeing her image in an appropriated manner, her consciousness is sobered down and she becomes passive to this assault on her previous identity. And she accepts her new role as an (ill) liberalized individual. It gives rise in her mind to the thoughts of equality like that of Eve of *Paradise Lost*, when she sees her reflection in the pond of Heaven and felt the feel of her beauty. It enkindles in her a spirit of inquiry, equality and rebellion as well, and then the inevitable Fall.

Liberalism and Faustianism

Liberalism, if it may not sound fanatic, is Faustianism that seeks knowledge about each and every thing. The consumer culture originated from the West, but is now actively embraced by all. In the guise of liberalism and capitalism, it is smoothly removing the carpet from below the local spaces and leaves them bare. However, Oriental intelligentsia is in a slumber, and does mere rhetoric. Their role as resisting elements is debatable. The question that keeps lurking is that are the marginal cultural norms inhuman and irrational? Obviously, the Orientalists have

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imbibed and ingrained this idea. Therefore, liberalization is thriving day by day. The products of global capital are becoming the part and parcel of local narratives and spaces in a well-knit manner.

Functions of Advertising

Advertising is not a recent phenomenon if seen minutely. It has been used by even epic masters when Sophocles used it as a source of providing tragic paradox, when he used Jacosta's body as a magnetic center that bewitches the post-mortem reader as well, to know the details of this mythic drama. It shows the power of perception of the so called intellectual circle. The so called Classic masters, too, played with women's body that otherwise was, and is so sacred in every culture/religion and is the very source of creation, but has been reduced to something that is being gazed upon by the public in open, with only a voyeuristic eye.

One under the discursive emancipatory hollow slogans shuns all the moral constructs of his/her culture and is reduced to a mere spectator. Seeing the body of woman (not connected to the viewer in any kinship or relationship) in public is ignored, but if it is his/her own kin's, then how controversial and deadening a shock it gives! Foucault was right to a larger extent, when he brought the implicit sexualisation aspect as a new discourse, to deliberate upon the cultural constructs that are intentionally created by the powerful elite mafia, but does this mean that the eastern intellectuals are less capable of conceiving ideas?

Forced Emancipation in Advertising

Criticizing things tabooed earlier in public domain has been the trend, but how far is it mandatory that women body be pasted on the front page of a book that is meant for children, garment that is meant for men, a drug that is meant for a child, and movie that is meant for monkeys. The body of man could equally fit the place, then why this unwanted (d) emancipation?

When in the very name of emancipation, woman's body is made an object of public display, a commodity and a source of advertising. Doesn't this mechanical treatment of her irritate the soul and conscience? Doesn't she lose her freedom? Doesn't she become an

ambivalent object? She is considered to be a transgressor as well as a role model. She is in an identity-crisis phase, a third space, therefore, a dangerous commodity.

How This Advertised Women Body Affects the Psyche of the Onlooker - Disorders

What type of narratives are being constructed by these advertising notions, when the women body is fragmented, her identity is being challenged, and a new fragmented identity is imposed upon her by these celebratory, illusory constructs. Her original identity is distorted. She loses her real self. How this advertised women body affects the psyche of the onlooker. It breeds violent erotic instincts in the minds of the onlookers. It breeds neurosis, violence, gang rapes, scandals and trafficking, etc.

Its impact on the women folk and younger generation especially who gaze at it, is aptly brought to limelight by Objectification theory of Fredrickson and Roberts, 1997. They revealed that “women are taught to internalize an observer's perspective of their own bodies that results in appearance anxiety, thus living much of their life in third person, which is self-objectification. It also results in eating disorders, because they don't want to look fatty. Some other disorders are unipolar depression and sexual dysfunction, for which Brooks coined a term centerfold Syndrome, the causes of which are biology, instinct and survival of the fittest. It is characterized by:

- 1: Voyeurism
- 2: Objectification
- 3: Trophyism
- 4: The need for validation
- 5: The fear of true intimacy”

Impact on Materially Less Advanced Cultures

Though to some literary pundits, the argument may sound myopic and subjective, but it really perturbs the individual psychic landscape in particular of any sound mind, and collective psyche of the materially less advanced cultures in general. A teenager, who constantly gazes at the advertising hoarding, becomes so neurotic and erotic that he becomes the part of a gang rape.

Manipulation through Advertising

Advertising agency has become so aggressive that it even manipulates girls and boys, who just are entering into puberty phase as soft targets for the flow of global capital. Though the so called liberal intelligentsia of Eastern origin would boast of liberalization of everything, but are they ready for such impending dangers. One becomes very irritated, when he sees in advertising hoarding the open bosom of a lady, when the message could have been effectively conveyed without succumbing to this tactic.

According to Fredrickson and Roberts there is “emphasis on one body part, while all other parts of the body are ignored which comes in the domain of Dismemberment advertisements”. A religious minded garment seller too under the spell of postmodernism succumbs and shuns his coyness, and becomes a puppet. The erotic instinct is same from the inception of man, there has been no change in the physiology of human beings, only in social set up there is visible change.

One should not be deterrent to progress, but if it is at the cost of sacrifice of one's cultural sister, mother, daughter and wife, then appropriation is must. Moreover, is the literary critic, cultural scholar and modernized mob ready to contemplate on this type of cultural aggression. Is it not cultural erosion? Is it not ravishing of morals, and is it not suicidal from Oriental perspective?

Advertising Ethics?

Well, advertising ethics is a must. Balance and surveillance is a must. The resisting knowledge has to be allowed to circulate itself through the conduit of advertising itself. It must not be viewed as something derogatory and retrogressive, rather the pressure must be exerted by intellectual circle to let a healthy advertising atmosphere mushroom, otherwise local cultural spaces will shrink and collapse.

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Ashaq Hussain Parray
Assistant Professor in English
IUST
Awantipora 192122
Jammu and Kashmir
India
Ashaq533@gmail.com