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Diasporic Consciousness in Chitra Banerjee Divakaruni's Arranged Marriage

Chitra Banerjee Divakaruni, as an expatriate, she is conscious about her own identity and hence her works reflect the sense of rootlessness and alienation, which are mostly relevant to the Indian diaspora. Disparity in a new land persuaded her to establish Maitri, a hotline for South Asian women who were the sufferers of discrimination, cruelty and abuses. The initiative taken to improve the condition of such women motivated her to write Arranged Marriage, a work of art to narrate the tale of abuses and bravery of immigrant women.

SHAILJA CHHABRA

Uma Parmeswaran, a Indo-Canadian writer has highlighted the diasporic consciousness as follows :

The first is nostalgia for the homeland, left behind mingled with fear in strange land. The second is a phase in which one is so busy in adjusting to the new environment that there is little creative output. The third phase is shaping of diaspora existence by involving themselves in ethno-culture issues. The fourth is when they have arrived and started participating in the larger world of politics and national issues. (1998: 108)

AvtarBrah argues that "The diasporacommunities are forged out of multiple imaginative journeys between the old country and thenew. These spaces are both physical and emotional, yet at theheart of the diasporic experience there is always the image of journey, a movement away and dispersal from, a dislocation to".

Diasporic literature is the product of sensibilities and foregrounds of the life and experiences of this 'Trishanku' community belonging to nowhere. Diaspora fiction lingers over alienation, loneliness, homelessness, existential rootlessness, nostalgia, questioning, protest assertions, quest and identity. It also addresses issues related to amalgamation of cultures. Here lies the clash between the past and the present, between two generation, concern for root and rootlessness, native land and new land, singular culture and multicultural. Such trends continue to occur in all the diasporic writings.

People in diaspora are caught physically between the two worlds, which negate their belongings to the either location. To keep hold of values of the homeland in the new atmosphere of the adopted land often leads to mental conflict,

dilemma, and unanswered questions, which ultimately leads to identity crisis. In general, the migrants are caught in the crisis of identity as their intuitive grasp of their native culture inevitably comes into conflict with their rational understanding of a foreign culture.

Chitra Banerjee Divakaruni, as an expatriate, she is conscious about her own identity and hence her works reflect the sense of rootlessness and alienation, which are mostly relevant to the Indian diaspora. Disparity in a new land persuaded her to establish Maitri, a hotline for South Asian women who were the sufferers of discrimination, cruelty and abuses. The initiative taken to improve the condition of such women motivated her to write Arranged Marriage, a work of art to narrate the tale of abuses and bravery of immigrant women.

Her main area of focus is once again immigrant experience as Divakaruni says,

Expatriates have powerful and poignant experiences when they live away from their original culture and this becomes home, and never quite, and then you can't really go back and be quite at home there either. (Divakaruni Profile by Arthur J. Pais)

Chitra Banerjee Divakaruni, in her debut collection of short stories, Arranged Marriage (1995) deals with the immigrant experiences, especially of women in general. Divakaruni, with her remarkable workmanship portrays diasporic women protagonists, living in two cultures, struggling the insecurities of exile, and questioning their identities. In this brilliant collection, which contains eleven short stories, Divakaruni's focus is mainly on women caught between two worlds, their dejection, and disillusionment and

Associate Professor (Department of English), Govt. P.G. College, Sec-1, Panchkula

adaption to such conditions. Besides, it evaluates their attitude and approach toward life, abandonment or preservation of their cultural values.

The central place in all of these stories is the private realm, conceived as a location where time and space cease to progress or reflect change. When the women in these stories emerge from the private realm and into the public, they experience a conflict of consciousness, for home comes to feel familiar, homogenous and repressive in contrast with the alien, diverse and expressive culture outside the home. The perceptions that the women have of themselves change dramatically as they navigate between these two disparate worlds, and these characters come to develop different consciousnesses for the private and public realms, resulting in the creation of a fragmentary self.

In one of the stories, "Meeting Mrinal" Asha, a divorced mother with a teenage son attributes her attempts at familial perfection to the literary figures that were presented as the examples of what a woman should be. "I think of how hard I always tried to be the perfect wife and mother, like the heroines of mythology I grew up on patient, faithful Sita, selfless Kunti". (Divakaruni, *Arranged Marriage*, p. 298). The image of Indian female identity in the domestic realm is the essence of submissiveness, thus the culture tends to expect similar behavior from its actual women, regardless of time or place i.e. whether they are in 18th century or 20th century, or whether they are in India or America. As a result of existing in such "in-between" space these women move towards a condition that is more complex and numerously divided. They develop multiple consciousness resulting in a self that is neither unified nor hybrid but rather fragmented.

Similarly, in another story "Affair", the central character Meena reconsiders her identity as that of the dutiful wife after suspecting her husband's infidelity. "Had I ever really been myself? I didn't think so. All my energy had been taken up in being a good daughter..... And of course a good wife". (Divakaruni, *Arranged Marriage*, p. 269). But this subservience of Sita contrasts greatly with the feminism of America and emphasis on women's independence and equality.

Another theme that Divakaruni tackles in 'Arranged Marriage' is the clash between culture, and the conflict between family and career. The entire financial structure changes when women leave the home and begin to work thereby changing the traditional power dynamics within the marriage. Indian women see their career as an extension of their roles at home, and not as an alternative.

In "A Perfect Life", Meera first rejects the traditional roles of wife and mother in favor of her career and education. For her, it is not a question of choosing between career and family because she does not desire a family at the moment. "Because in Indian marriages becoming a wife was only the prelude to that all-important, all-consuming event becoming a mother. That wasn't why I'd fought so hard with my mother to leave India; with my professors to make it through graduate

school; with my bosses to establish my career". (Divakaruni, *Arranged Marriage*, p. 76). Yet when Meera meets a six-year old orphan boy, she begins to contemplate motherhood, imagining what it would be like to adopt the child and raise him herself.

Caught up in her new role as a mother, Meera begins to function in both the professional and familial realm, and sees herself as fulfilling two distinct roles. When these self-perceptions conflict with each other, Meera responds by separating them, by creating a partitioned consciousness, which is one type of reaction to the conflict of cultural tensions. Watching her "son" play, Meera describes the contentment that she feels: "It made me ridiculously happy, more than the time, even, when I straightened out the Van Hausen account which had been missing several million dollars". (Divakaruni, *Arranged Marriage*, p. 98).

Thus, Meera adopts the "dual behavior pattern" in order to reconcile the tension between her roles, creating two distinct consciousnesses for her two different spheres of home and work. In the public realm as professionals, there is freedom of self expression on many levels, but at the same time the pressures from family and career often begin to clash, resulting in one of the increasingly common conflicts South Asian women experience in the process of cultural assimilation. And this leads to the fragmentation of their self.

In the other story titled "Clothes" the central theme is the private realm, conceived as a location where time and space cease to progress or reflect change. The perceptions that the woman has of herself changes dramatically as she navigates between these two disparate worlds and the character comes to develop different consciousnesses for the private and public realms, resulting in the creation of a fragmentary self.

Thus in the story "Clothes", Sumita, the central character moves from Calcutta to California, into a small apartment that she shares with her new husband and his parents. She describes the delineation between an Indian home and the American world outside and the contradictory feelings that emerge from the disconnection between the two spheres. The traditions Sumita follows (of covering her head with her sari, serving tea to her mother-in-law's friends, hiding overt sexual activity, and never addressing her husband by his first name) are all signs of respect in India and are strictly maintained in this home in California. She is then plagued by feelings of shame for what she perceives as her increasing yearning for a more westernized self, even while she does not want to ignore her strong desire for change and assimilation. Sumita develops different perceptions of herself in response to this emotional tension: while in the home, she sees herself as the traditional sari-clad Indian housewife- subservient, meek and modest, living life "the Indian way". The moment that she entertains thoughts of leaving her home, however, she views herself as independent, confident and progressive. But Sumita is also aware of her

conflicting desires and her liminal psychological position, thus she perceives herself as “in between” the guilt-ridden subservient wife and the confident yet claustrophobic woman. While Meera of “A Perfect Life” sees herself as fulfilling two separate roles, Sumita comes to perceive herself multiply, with various self-perceptions existing simultaneously.

Although Sumita has not actually left her home, she has created a romantic vision of her husband's store, and with it, an entirely new self-perception. Since actual physical movement away from the home is forbidden to Sumita she must resort to creating her own picture of that which lies outside and simply envisioning what she imagines America to be, becomes enough to change her self-perception so that she is no longer an Indian housewife only, but also a working “westernized” woman as well as in between these two roles. Thus the above story reflects the diasporic South Asian woman's cultural assimilation and identity formation.

Similarly, Jayanti in “Silver pavements, Golden Roofs” faces the dilemma of being an immigrant when she migrates from Calcutta to Chicago to live with her aunt Pratima and uncle Bikram. Jayanti, being the first generation Indian-American, cherishes her past and its memories as an indispensable, integral part of her root and being. The apartment, in which she has to live with her aunt and uncle, is no better than to the house Jayanti came from. Jayanti within the confines of home feels disoriented and caught in the same world:

My monogrammed leather cases are an embarrassment in this household. I push them under the bed in the tiny room I am to occupy it is the same size as my bathroom at home. (41)

Though the incidence of American race categorization made her to long for her home in Calcutta desperately, she can't stop thinking of “the pink-tipped blond hand of the air-hostess” who offered her a warm “towelette” and all American hands that she knew will keep coming back in her dreams.

Will I marry a prince from a far-off magic land?

Where the pavements are silver and the roofs all gold?

The sense of belonging to a particular place and culture and at the same time being an „outsider? to it creates an inner tension in the characters of Chitra Banerjee Divakaruni. An immigrant like Jayanti is compelled to live between two worlds: the imaginary and the real, the past and the present, and the virtual and the material.

Jayanti has developed a multiplicity of consciousnesses in viewing herself, one consciousness with which she understands herself as a minority living in America, another with which she sees herself as the upper class Indian girl of her family, and third with which she perceives herself as in between the two. Although these self-perceptions conflict with one another, Jayanti comes to understand that this paradoxical condition is her fate. As she stands out on balcony at the end of the story, watching as the freezing

snow falls upon her hand, Jayanti remarks, “And now it makes sense that the beauty and the pain should be part of each other.” To live thus, in a state of multiplicity, with oppositional conditions existing within a fragmented self, is the essence of the diasporic experience.

The identity of the south Asian diasporic woman cannot be categorized as simply Eastern or Western, submissive or dominant, but rather it is comprised of numerous consciousnesses that encompass various conflicting characteristics. Chitra Banerjee thus analyses the relationship of women with universal problems of discrimination, displacement, disturbance and disorder thus articulating the diasporic consciousness in this work. For these women, to exist is to be many; it is to embrace the paradoxes of perception that arise as life is lived astride the boundaries of many worlds.

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The Cultural Ethos of Chhattisgarh in the Plays of Habib Tanvir : A Critical Study

Tanvir does not romanticise the 'folk' uncritically and ahistorically. He is aware of their historical and cognitive limitations and does not hesitate to intervene in them and allow his own modern consciousness and political understanding to interact with the traditional energies and skills of his performers. His project from the beginning of his career, has been to harness elements of folk traditions as a vehicle and make them yield new, contemporary meanings and to produce a theatre which has a touch of the soil about it.

DR. SHRADDHA DUBEY

Habib Tanvir (1923-2009) was, without doubt, India's pre-eminent theatre personality. Playwright, director, actor, singer, poet, manager, designer, visionary and teacher, his career spanning some 60 years was one of astonishing output and creativity. Tanvir fashioned a popular modern theatre, borrowing elements from rural dramatic traditions that have been more often than not utopic rather than revolutionary.

The culture, beliefs, practices, rituals of the Chhattisgarh peasants and tribal people, then humour their songs and their stories, all this is what has given his theatre its incredible vitality. He was a stalwart of contemporary Indian Stage, he was closely linked to the idea of folk theatre. In fact he can be regarded as one of the pioneers of the interest in folk forms and traditions of performance. None the less, his approach to folk culture distinguishes itself sharply from that of many others in contemporary theatre. This approach to the folk in particular and his cultural consciousness in general where shaped in the crucible of the Chhattisgarh soil.

I

He is a writer of plays such as Agra Bazar (1954), Shatranj ke Mohre (1954), Lala Shorat Rai (1954), Mitti Ki Guadi (1958), Gaon ka nam sasural (1973), Charandas Chor (1975), Hirma ki Amerkahani Uttar Ramcharitra (1977), Bahadur Kalarin (1978), Ponga Pandit jis Pahore nahi dekhya (1990) A pioneer in Urdu, Hindi theatre, he is most known for his work with Chhattisgarhi tribal's, at the Naya Theatre, a theater company he founded in 1959 on Bhopal, and went on to include indigenous performance forms such as nacha, to create not only a new theatrical language, but also milestones such as Charandas Chor, Gaon Ka Nam Sasural, Mor Namm

Damad and Kamdeo Ka Apna Basant Ritu ka Sapna. For him true "Theatre of the People" existed in the villages, which he strived to bring to the urban "educated", employing both folk performers as actors alongside urban actors. Upon his death, he was the first of pioneering actor - managers in Indian theatre which include Sisir Bhanduri, Utpal Dutt and Prithviraj Kappor and after he managed plays with mammoth cast, such as Charandas Chor which included an orchestra of 72 people on stage and Agra Bazar had 52 people.

During his life he won several national and international awards, including the Sangeet Natak Akademi award in 1969, Padmashri in 1983, Kalidas Samman 1990, Sangeet Naatak Akademi Fellowship in 1996, and the Padma Bhushan in 2002, apart from that he had also been nominated to become a member of the upper house of Indian Parliament, the Rajya Sabha (1972-1978) His play "Charandas Chor" got him the Fringe Firsts Award at Edinburg International Drama Festival in 1982, and in 2007, it was credited for "an innovative dramaturgy equally impelled by Brecht and folk idioms, Habib Tanvir seduces acorn language barriers in this his all time biggest hit about a Robin Hood style thief as it was included in the "Hindustan Times" list of Indian 60 best works since Independence.

II

In any culture and in any age, it is rare for a person to become a legend in his or her own lifetime. Yet, judging by the immense enthusiasm and interest with which his productions are received by large audiences in different parts of the country, He was the stalwart of contemporary Indian stage, In popular mind, the name of Habib Tanvir is closely linked to the idea of the folk theatre when he began his career, "folk" had not yet

Assistant Professor (Department of English), Govt. J.P.V.P.G Arts & Commerce College, Bilaspur (Chhattisgarh)

become a major preoccupation in contemporary theatre practice. In fact, he can be regarded as one of the pioneers of the interest in folk forms and traditions of performance.

Tanvir traces the genesis of his interest in the folk to his childhood. He was born and brought up at Raipur as a child, he too had several opportunities to visit villages where he listened to the music and songs of the local people. He was so fascinated by their melodies that he even memorized some of them. Tanvir's twin interest in poetry and music found its first major expression on stage with Agra Bazar, which he wrote and produced soon after moving to Delhi in 1954. Soon after this production, Tanvir went to England where he spent over three years studying theatre at the Royal Academy of Dramatic Arts and Bristol old Vic theatre school. He also travelled extensively through Europe, Watching theatre on returning to India, Tanvir was now doubly convinced that no truly worthwhile theatre--That is, no socially meaningful and artistically interesting theatre was possible unless one worked within one's own cultural traditions and context. The result of this enhanced awareness was, that disregarding the colonial mind set that dominated the theatre scene at the time. Tanvir began his long quest for an indigenous performance idiom. The quest went through at least two distinct stage before the director arrived at the form and style which is now the hallmark of his work in theatre. This first move was to work with some folk artists of Chhattisgarh and then traditional forms and techniques.

III

His first production mounted soon after returning from Europe, "Mitti ki Gadi" (A translation of Shudraha's Mrichchakatikam), included six folk actors from chhattisgarh in the cast. Besides, he used the conventions and techniques of the folk stage, These giving the production a distinctly Indian form and style. Mitti ki Gadi convinced Tanvir that the style and techniques of the folk theatre are akin to the ones implied in the dramaturgy of the Sanskrit playwrights. He believes that the theatrical style of the latter can be accessed through folk traditions. Tanvir's interest in the folk traditions and performers had come to stay and continued to grow. However, it was not until the early 1970s that involvement reached a new and more sustained phase.

At that stage of his career, Tanvir was not entirely satisfied with his work with folk actors. Tanvir began to rid his style of work of them. He started using the method of improvising. He also allowed the folk actors to speak in their native chhattisgarhi dialect. The years 1970-73 were an exploratory phase for him. During this period he worked intensively with rural performers in their native language and style of performance. He allowed them to do their own traditional pieces mostly in their own way merely editing and touching them up here and there to make them more stage worthy. During this period he tried many things, from temple rituals to stock skits and Pandawani.

IV

The second significant break through came during

"nacha workshop" that Tanvir conducted in Raipur in 1972. During the workshop three different traditional comedies from the stock of nacha repertoire were selected and more or less dovetailed into one another to make one compact, full lengths play. A few short scenes were improvised and inserts to link them up into one story. A number of songs, which had never before been brought on the stage were also included after appropriate editing the production which was thus created was called "Gaon Ka Naam Sasural, Mor Naam Damaad" an almost wholly improvised and delightful stage play. Tanvir uses the backdrop of local festival "chherchhara". Also highlights the social vices in marriage and ends with love songs manifesting the victory of love. In this play Tanvir has beautifully blended the folk song of Chhattisgarh :

आए वेपारी गाड़ी में चढ़के
तोर आरती उतारों थारी में धरके।
चीकनी रे पइसा ला बीन लेतेव,
मोर साइकिल के चलईया ला चीन्ह लेइतेव॥
पहिरे ला पनही खाये ला बीरा पान,
मोर रायपुर के रहइया चलदीन पाकिस्तान॥

Alongwith nacha Habib has used the other various folk songs of chhattisgarh like Pandwani, Panthi, Chandeni, Karma, Dadaria, Sua, Chandeni geet etc. He has also incorporated the folk forms of other states in his plays. "Gaon ka nam sasural, Mor Nam Damad" - The first scene of this play begins with a song which satirises the social vices that how a father marries her young daughter to an old man just out of greed of wealth ;

“बुढ़वा के देखेन दाई ये बुढ़वा के देखेन में सियानी हो
गुनेला भइगे, ये बुढ़वा के देखेन में सियानी
दाई ददा पइसा के लोभ बुढ़वा सन रचे बिहाव
डोकरा संग रचे बिहाव रे भाई”

The play was a significant turning point in Tanvir's development with this production, which was a great success not only in C.G. but also in Delhi, he had broken new ground. He felt that he had found the form and style that he had been searching for ever since his arrival on the theatre scene as a director in the 1950s. After the 1973 workshop, it become easier for him to go on with the construction and casting of a play through improvisations - a method that he continues to use to this day.

By the time he produced his masterpiece "Charandas Chor" (1975) that evergreen darling of theatergoers through the country. The form and style of his theatre had reached its perfection.

V

Tanvir's Naya theatre works almost exclusively with folk actors. Nonetheless the theatre that Tanvir had developed was not a "Folk Theatre" in the stricter sense of the form. He was a conscious and highly sophisticated urban artist with a modern outlook, sensibility and strong sense of history and politics. His interest in folk culture and his decision to work with and in terms of traditional styles of performance was itself an ideological choice as much as an

aesthetic one, whether Tanvir himself was fully conscious of it as such or not.

Tanvir's fascination with the 'folk' is not motivated by a revivalist or an antiquarian impulse. It is based, instead, on an awareness of the tremendous creative possibilities and artistic energies inherent in these traditions. He does not hesitate to borrow themes, techniques, and music from them, but he also desists from the impossible task of trying to resurrect old traditions in their original form and also from presenting them as stuffed museum pieces.

Notwithstanding a popular misconception, his theatre does not belong within any one form or tradition in the entirety or purity. In fact, as he is quick to point out, he has not been "running after" folk forms as such at all but only after folk performers who brought their own forms and styles with them. The performance style of his actors is no doubt, rooted in their traditional nacha background, but his plays are not authentic nacha productions. For one thing, while the number of actual actors in a nacha play is usually restricted to two or three, the rest being stop-gap singers and dancers.

Tanvir's production involve a full cast of actors, some of whom also sing and dance. More significantly, his plays have a structural coherences and complexity which one does not usually associate with the 'simple' form of the nacha. In Tanvir's play on the contrary, they are closely woven into the fabric of the action and function as an important part of the total theatre and artistic structure of the play.

VI

In other words, Tanvir does not romanticise the 'folk' uncritically and ahistorically. He is aware of their historical and cognitive limitations and does not hesitate to intervene in them and allow his own modern consciousness and political understanding to interact with the traditional energies and skills of his performers. His project from the beginning of his career, has been to harness elements of folk traditions as a vehicle and make them yield new, contemporary meanings and to produce a theatre which has a touch of the soil about it.

Tanvir fits and blends his poetry with the traditional folk and tribal music, allowing the former to retain its own imaginative and rhetorical power and socio political import, but without in any way devaluing or destroying the latter.

Thus in contrast to the fashionable, folksy kind of drama on the one hand and the revivalist and archaic kind of 'traditional' theatre on the other, Tanvir's theatre offers an incisive blends of tradition and modernity, folk creativity and skills on the one hand and modern critical consciousness on the other. It is this rich as well as enriching blend which makes his work so unique and memorable.

For the first time in Delhi the presentation of Gaura-Gauri was done by Habib Tanvir. Later he assembled some parts of Mahabharata and produced a skit named "Arjun Ka Sarthi" In which he incorporated the local religious hymns and rituals. It was beautiful blend of tradition and modernity. Through this play he also used the art of Pandavani. Similarly,

In his play Charandas Chor he used the 'Panthi' folk dance which mesmerised both audience and the critics and was immensely applauded.

VII

Tanvir became a legend in his life time for his contribution to theatre. He brought the region of Chhattisgarh on the international map. The kind of theatre that he did will be missed because we have no successor to him. He gave a lot of contribution to the traditional Indian drama that is popularly known as Nat Vidhya. He brought the folk and rural actors to the national and international stage which is his one of the most significant contribution for the Indian drama. He created a new theatrical language that married contemporary drama with folk performance and elevating folk forms to international attention. The biggest achievement and contribution of Tanvir was also that he has given new life and colour to the folk tradition, custom and belief through his dramatic presentation. He has made it relevant and made us realise the relevance of it. His plays also speaks that without pomp and show it can be easily accessible to the mass. There is a line from Agra Bazar which a perfect tribute to Habib Tanvir.

“उसकी भी महिमा रहे जिसका नाम नजीर।”

The same can be quoted for Habib Tanvir as ;

“उसकी भी महिमा रहे जिसका नाम हबीब।”

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Problem of Self Existence in Meena Alexander's The Storm : A Poem in Five Parts

*Meena Alexander's The storm : A Poem in Five Parts is a new era of Indian poetry by writing of the demand of the present day world, bringing into play a modern sensibility confronting the confusion, bewilderment and disillusion of the time, while using a modern idiom without the archaisms and jangling rhyme schemes of the earlier poets. Her writing is of "The multiple meanings and models migration and diaspora; and its concept of colonialism, refugesism, political exile, post-colonialism etc. But the heterogeneity of these diasporic groups, especially by gender, caste, class, sexuality, religion etc is the symbol of her nomadic life which also involved speaking in many tongues like English, Hindi, French, the Arabic of Khartoum and her native Malayalam. She is the editor of everyman's Library Indian Love poems. She has published a volume of poems and essays and novels too. She wrote Fault Lines, her autobiography, in which she traces her growth as a writer and a woman. One effect on colonialism for Alexander was that she had to read, write and speak in English instead of her native Malayalam and this gave added problems when she is trying to express inner emotions through language but she found the solution in poetry. While her poetry might be her best known work and her work span a variety of literary genres including: essays, memoirs, novels, and non fictional works. A lyric focuses on issues of cultural richness, psychological complexity, feminism and social politics. Alexander re-creates the sense of dislocation, alienation and fracture that a harsh introduction to colonial language which engenders in her sense of self. Being a woman writer Meena Alexander believes that men and women cannot write the same way because of their different experiences of life. Alexander searches her own identity and self-creation amidst a world that strives to define, identity and label people. These definitions of race and nationality prove difficult to defy. This eminent female poet brings the experience of the world, struggle to find her place in America, and explore what the many cultures in this country mean for poet practicing their craft. **Keywords** : Self existence quest for self articulation, existence of a women poet, problems of marriage and life in abroad, phase of fragmentation, assimilation and renewal.*

MS. SHIVA SHARMA* & DR. A.B. PANDEY**

Alexander introduces *The Storm : A Poem in five Parts* by comparing it to one of those fans made by folding a sheet of paper. Reading her poem is like watching the scene on such a fan, the narrative comes in bits and pieces. Instead of unity there is the act of reading, an-ordering in which Alexander sees as similar to 'parts of the feminine world' (36). It also recalls her maternal home in Kerala and the fate of several women associated with her childhood. Although meant for performance the sequence is basically a meditation in which one of the starting points is an experience in a garden when Alexander felt that she could only possess the

world through being a poet. Her poetry still reveals a tendency towards the abstract high lyricism found in her early French verse written in Sudan, and she remains influenced by a phenomenological approach to the existence of the self. She has always been restless writer and the nature of her vision of reality means that it must always change and should never be fixed since the inner core is always the search for self articulation and definition in a world of changing situations. Despite the mercurial changes of mood, attitude and self regard in her poetry there is an inner core of identity to which she refers her name and aristocratic blood, her mother's

*Assistant Professor (Department of English), Govt. TRS College, Rewa (Madhya Pradesh)
**Professor (Department of English), Govt. College Raipur Karchuliyan - Rewa (Madhya Pradesh)

family, life in the South and her youth in contrast to her marriage. After reviewing her marriage when her husband offered her 'freedom' to do as she wanted and the uncertainties and the self doubts such freedom brought, often including lack of sexual satisfaction, she says that while she offers 'autobiography' to excite desire: She unanimously declares:

*...The only secrets I always
Withhold / are that I am so alone
and that I miss my grandmother.* ⁽¹⁾

Meena Alexander's poetry shows she sings of her understanding of time, history and culture. It exhibits the impact of these forces on the poetry self and identity. In her first three volumes of poetry, we find a kind of tensional quality resulting from displacement and uprooting from one's own home, country, culture, language and environment. Meena experiences the pang of displacement but does not exhibit it the way other diasporic poets do. She carries with her the needs of home wherever she goes. A sense of continuity of relationship with home remains uninterrupted and unbroken. Whereas previously the existence of a woman poet inevitably led to questions about her relationship with the feminist movement, now that the feminists have helped free women from being expected to express a narrow range of opinions, and the feminist ideology has taken its place within a broad spectrum of topics including the complications of a single life, problems of marriage and life in abroad. Women have more education, more exposure and are more financially independent than even before. Poetry in English by women is part of the modernization of Indian society including its participation in a global system of education and economics which has replaced the older colonial and imperial networks. For Urban middle class women, this means education at good schools and universities, some experience of a liberated life, time abroad, career, and either a single life or a marriage in which both husband and wife work. It is very different from being raised among women followed by a traditional marriage and serving one's husband.

Meena Alexander is inclined towards poetry that is incantatory and meditational. Memories, desire and poem merge as she examines the construction of her identity and its relationship to family history, actuality, being a woman and writing poetry. Although she has written some very good individual poems, her writing seems more a world of process. Alexander's power comes from poems resonating upon each other within a volume of her work is followed from book to book, she has written about phenomenology and women in romanticism and her poetry is similarly concerned with the creation of self, especially the feminine self and what it means to be India if you live in abroad. The contrast between a familiar, secure, loving home and the world she now experiences since leaving her family for marriage, its dissatisfaction and her love affairs is the theme of 'The corridors':

*Why do I so often dream
Of a house where each silent*

*Corridor leads me to warm
Yellow rooms and, loud voices
Welcome me, and rich, friendly
Laugh, and upturned faces.* ⁽²⁾

Alongside Meena's unfilled need for love, another prominent subject of her poems is the need to assert, to conquer and to dominate. In her poetry love and hate are often neighbours, just as an assertion of sexual freedom and its feelings of self-disgust expressed through depression. The theatre of Meena's poetry includes the revelations, the confessions, the various contradictory bits and pieces. While the poem describes longing for a man to fill her dreams with love, she is also proud of her conquests and ability to make men love her. To a person who objects that her sexual adventures are spoiling her name she replies: 'I know I have a life to be lived, and each nameless/corpuscle in me, has its life'. Meena Alexander avers:

*...Why should
I remember or bear
That sweet-sounding name, / pinned to me,
A medal, undeservingly gained,
at moments when,
all of me is ablaze with life?* ⁽³⁾

The interest of Meena's poetry is not the story of sex outside of marriage but the instability of her feelings, the way she rapidly shift and assume new postures, new attitudes of defense, attack, explanation or celebration. Her poems are situated neither in the act of sex nor in feelings of love; they all insist with the self and its varied conflicting emotions, ranging from the desire for security and intimacy to the assertion of the ego, self-dramatization and feelings of shame and depression. Though Meena is a diasporic poet stands for assimilation and acceptance, human history, she thinks, is a broken narrative with the phase of fragmentation, assimilation and renewal. Her approach to her diasporic entity is marked by understanding, assimilation, and reconciliation. That's why it is true that Meena Alexander's concerns are global but she returns to the local or native experience, now and then relating herself to them intimately.

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Quest for Harmony Between Urban and Non-Urban Elements of Life : A Study of Kamala Markandaya's Two Virgins

The main focus of the novel is on the growth-problems of two adolescents. While the one grows up to accept the conventional codes of conduct, the other grows out of its precincts and away from its restraints. Eventually both become the victims of choices and circumstances in different fashions. While the one moves away from the village into the city, the other tastes city's benefits and evil and returns to village. While for Lalitha, the movement is actual, it exists more as a mental pattern for Saroja because she grows through the experiences of her sister. The stages in their growth are conditioned by their inherent temperament.

DR.SARITA

Introuction :

This novel describes the adolescent awakening of two sisters named Lalitha and Saroja, belonging to a lower middle class family of a south Indian village. The problem that Markandaya has taken is the struggle between urban and non-urban elements of life, between pre and post independence, between old and new, between traditional eastern and modern western ways.

Matter :

It was the challenge before post-independence India to consolidate and preserve the new form of society that still was in the grip of poverty, ignorance and backwardness. People had to work hard to make India free of all these evils. However, those who took participation in the movement for freedom, not an insignificant number, though at the lower cadre, belonged to India's villages. Appa was one of them. So was Appa's idol, Rangu. Both had been fighting for independence, not like some as Appa said bootlickers, who had fawned upon the Sahibs for crumbs from their tables.

While one sister finds her way through rebellion and non-conformity, the other achieves her end through conformity of social moral. The novel has been written from the point of view of Saroja, the younger sister, who observes, bears, sees, thinks, comments on, and tries to judge all that happens in the novel. It is her impression that constitutes the staple of the novel.

The main focus of the novel is on the growth-problems of two adolescents. While the one grows up to accept the conventional codes of conduct, the other grows out of its precincts and away from its restraints. Eventually both become the victims of choices and circumstances in different

fashions. While the one moves away from the village into the city, the other tastes city's benefits and evil and returns to village. While for Lalitha, the movement is actual, it exists more as a mental pattern for Saroja because she grows through the experiences of her sister. The stages in their growth are conditioned by their inherent temperament. Lalitha the elder sister is prettier, braver and more daring than Saroja. Moreover, she is conscious of her beauty.

Besides being beautiful, Lalitha has a desire to be modern. She is fascinated by a fridge in the house of Miss Mendoza, the Head-mistress of the school. Unable to keep her discovery to herself, she confides to her mother that it's barbaric, not having a fridge. Her mother, who is a simple lady, tries to convince her child by saying that only film stars can afford such luxuries. Dissatisfied with the Justification, she plainly tells her mother that these days fridge is not a luxury but a necessity. Lalitha develops a desire to become a film star.

Lalitha is the favourite daughter of her father, and shares most of his advanced views. Lalitha like Saroja, grows in a restricting social atmosphere and is sent to Miss. Mendoza's 'Three Kings School', where she learns music and dancing. Her father feels proud of her talents and had a high praise for her high class tastes and opinions. She shows her talents in maypole dancing and other festivities. The family is also invited to school functions, occasionally. Miss Mendoza, who teaches at the school, indulges Lalitha to a large extent and it is her lavish praise and favour showered on Lalitha that is partly responsible for Lalitha's folly, her straying from the fold of traditional society.

Lalitha gets irritated under the restraints of her family

House No-191, Sector-4, Rewari (Haryana)

and the village society and through the friendship with Miss Mendoza, she chooses the vanities of so-called “modern” life. She then longs for “freedom” from the constraining environs of the village and dreams up fantasies of a luxurious life. Her progression is, therefore, not towards the betterment of the inner life, but from vanity, flippancy and ambition to conceit, moral decadence and recklessness. From being a vain schoolgirl filled with fantasies of herself as pretty, she grows up to be selfish and contemptuous of her family and surroundings. In the end, when she leaves her self-sacrificing parents and affectionate sister, she thinks neither of their happiness nor of their respectability in the eyes of society, but only of herself. Thus, she moves towards a negative freedom which is an escape toward license. The return to security and conformity, in this novel, is executed on the part of narrator-heroine Saroja's who vicariously experiences false freedom, sees the city with all its glitter and sordidness and returns to the safety of village. Saroja's movement towards the city can be seen as representational of her possible escape to a freedom from conformity but she returns to a state of conformity and to the sense of responsibility to the family. As for Lalitha, she would either make it for some insignificant roles in minor films which would be obtained only after suffering several moral indignities at the hands of immoral moneybags and conmen or end up as an inmate of a brothel. This is the ultimate fate which she brings upon herself in the effort to survive in the modern city with its meretricious value system in contrast to the traditional village with its conventional ways of living. Lalitha pays the price not only with chastity but dignity as well; she escapes into a cage of existential confusion. She is an example of total betrayal of traditional values and also of a total lack of sense of responsibility to herself.

The progress of Lalitha to false modernity begins when she is given a chance to feature in a documentary of village life produced and directed by Gupta. The Christian environment at school adds strength to the individualistic strain in her. Aunt Alamelu accuses her and her parents about the way she has been brought up.

Appa with Amma and Saroja makes a vain effort to search for Lalitha. They got nothing but frustration. Saroja views the world and society through Lalitha's experience she matures through it. Her own experience with Gupta's assistant, Devraj who attempts to take advantage of her youth and helplessness also helps in her development. She develops hatred for the city life. She chooses to return to the security and solidity of village life. While Lalitha moves away from the traditional life of village, returns to it, and finally escapes again to the city a symbol of a moral neutrality and anonymity. In the Indian social context we see girls as shown in *Two Virgins* torn between the desire for self-expression and the need of social obligation in a given community. In the middle class Indian society, even with liberal ideas as of Appa's about the need for free intermixing of girls and boys, no formal sex education given to children, which results in

conflict between the social self and the biological self. Man is really not infinitely adaptable. The basic animal need like food, sleep and sex call for satisfaction. Lalitha makes a rebel through physical escape; but Markandaya never suggests that she can be happy forever. Saroja checks her unwholesome, if not harmful, longings and accepts her principle of conformity for security and survival. She reposes her faith in the moral value of social code. Markandaya believes happiness and true fulfillment can lie only in such an adherence; Markandaya's vision gets reflected through Saroja's final stand.

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English : Emerging Hub of Communication

English language has emerged as a powerful medium of communication in the modern scenario of education, business, services, defense and in international political interactions. Today, English is used in almost every part of the world. People are becoming more cosy day by day with the use of English while communicating at national and international level. Modern communication emphasizes on the stimulus. Without effective communication no organization can progress and can make its value in the globalised world. If we have to select the medium and channel of communication at national and international level then no other language than English can be suitable option.
Keywords : *Modern Scenario, Effective Communication, Application.*

GURVINDER SINGH

Introuction :

English language has emerged as a powerful medium of communication in the modern scenario of education, business, services, defense and in international political interactions. The main reason of English being the universal medium of communication is the global pervasiveness of the English. When we talk of communication issues at advanced level then we can not imagine the application of effective communication without the English language. Today, English is used in almost every part of the world. People are becoming more cosy day by day with the use of English while communicating at national and international level.

Objective of the Study :

In this study I attempted to recognize the role of English language in the perspective of emerging trends in the area of communication. After analyzing the application of the English from the point of view of modern communication I tried to discuss the emerging role of this language in the world of expressing the ideas.

Research Design :

In the present study information have been collected through secondary sources. This paper does not include any particular case study. This study is a general study. The main limitation of this discussion is the use of secondary data which have been collected from published and Internet sources.

Communication in Modern Sense :

Various approaches and models are prevailed in the

literature of communication for understanding the concept of communication. Modern communication emphasizes on the stimulus. Without effective communication no organization can progress and can make its value in the globalised world.

Modern ways of communication and use of English :

With the emerging scenario modern communication keeps on changing. In today's era many new technologies have invented for making the changes in the use of English. Various types of communication channels pertaining to verbal, non-verbal, written and visual are used in the practice. Most prevailed means includes:

(1) E-Mail : Electronic mail is the most popular in the environment. Ninety percent of mails are designed in the English. This language is understood everywhere.

(2) Twitter : It is next important way used for social networking messages. Ninety nine percent messages are expressed in this media in English.

(3) Facebook : Facebook is the very popular social site used by People to share their views withone another. Facebook site is very effective commincative device for expressing ideas and sharing experiences. Eighty percent of the messages are written and designed in English on facebook.

(4) What'sApp : This communication tool is becoming very good medium day by day for social as well as business purposes.

Assistant Professor (Department of English), Rajiv Gandhi Govt. College, Saha (Ambala)

Application of the Language :

English language is gaining popularity in the communication having the nature of effectiveness in the application and practice. Main area of application of the language can be discussed as follows:

Intro Phrases : The phrases at the introductory level make the impression on the communicators. The use of these phrases also enhances the beauty of the language. It is the modern trend of using the intro phrases in the communication. Various intro phrases are in use today like, Keeping in view, I would like to, May I, In my opinion, In refer to etc.

Memorising :

it is an old concept but is prevailing in the English language for the purpose of communication. Communicators feel easy to memorise the difficult words and sentences in this language. This concept is used by the students studying in different courses.

Changing of the topic :

This practice is very beneficial for the listeners. For the effectiveness of the communication in the business as well as study. Sometimes it is very helpful for handling the typical situation for example use of "By the Way" phrase is used to divert the attention of the receiver in the critical situation which is not possible easily in other languages at international corporate level.

Word Power :

It is very important to increase the credibility in the presentation by strengthen the power of words. English is the best option. Word power is increased by consulting the dictionary, reading a lot and practicing the grammar which is easy to practice in this language.

Development of Conversation Writings :

English being the global language, the conversational writings skills can be developed efficiently. It plays important role in the development of the presentations in the corporate world, in cinema, in theatre, in lyrics and in education.

Conclusion :

As a flower of rose has no importance without fragrance, like that communication is without English. English is considered a global language or international language i.e. very essential for promoting the growth of a country's progress. If we have to select the medium and channel of communication at national and international level then no other language than English can be suitable option.

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शोध-पत्र भेजने संबंधी नियम

- (1) शोध-पत्र 1500-1700 शब्दों से अधिक नहीं होना चाहिए।
- (2) हिन्दी एवं मराठी माध्यम के शोधपत्रों को कृतिदेव 10 (Kruti Dev 010) में टाईप करवाकर 'पेजमेकर 6.5' में भेजें।
- (3) अंग्रेजी माध्यम के शोधपत्र टाईम्स न्यू रोमन (Times New Roman), एरियल फॉन्ट (Arial) में टाईप करवाकर 'पेजमेकर 6.5' या 'माइक्रोसाफ्ट वर्ड' में भेजे जा सकते हैं।
- (4) शोधपत्र की विधि - (1) शीर्षक (2) एबस्ट्रैक्ट (3) की-वर्ड्स (4) प्रस्तावना/प्रवेश (5) उद्देश्य (6) शोध परिकल्पना (7) शोध प्रविधि एवं क्षेत्र (8) सांख्यिकीय तकनीक (9) विवेचन या विश्लेषण (10) सुझाव (11) निष्कर्ष एवं (12) संदर्भ ग्रंथ सूची।
- (5) संदर्भ ग्रंथ सूची इस प्रकार दें -

For Books :

(1) Name of Writer, "Name of Book", Publication, Place of Publication, Year of Publication, Page Number/numbers.

For Journals :

(2) Name of Writer, "Title of Article", Name of Journal, Volume, Issue, Page Numbers.

Web references :

<http://utc.iath.virginia.edu/interpret/exhibits/hill/hill.html>

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- (7) शोधपत्र की साफ्टकॉपी रिसर्च लिंक के ई-मेल आईडी researchlink@yahoo.co.in पर भेजने के बाद हॉर्डकॉपी, शोधपत्र के मौलिक होने के घोषणा पत्र के साथ हस्ताक्षर कर 'रिसर्च लिंक' के कार्यालय को प्रेषित करें।

'रिसर्च लिंक' की सदस्यता का शुल्क भुगतान राष्ट्रीयकृत बैंकों द्वारा सीधे ट्रांसफर या जमा किया जा सकता है। बैंक का विवरण निम्नानुसार है-

बैंक : स्टेट बैंक ऑफ इण्डिया
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कोड - **SBIN0003432**
खाते का नाम : रिसर्च लिंक,
खाता नंबर - **63025612815**
भुगतान की मूल रसीद, शोध-पत्र एवं सीडी के साथ कार्यालयीन पते पर भेजना अनिवार्य है।

'रिसर्च लिंक' का 14वें वर्ष में प्रवेश...

फरवरी-2015 का अंक सदस्यों को सौंपते हुए हार्दिक प्रसन्नता हो रही है। इस अंक के साथ 'रिसर्च लिंक' अपनी यात्रा के 13 वर्ष पूर्ण कर आगामी अंक मार्च-2015 के साथ 14वें वर्ष में प्रवेश करने जा रहा है।

इस अवसर पर 'रिसर्च लिंक' के समस्त सदस्यों के प्रति आभार व्यक्त करते हैं। आशा है हमेशा की तरह अगली यात्रा भी हमारे आपके आत्मीय रिश्तों और रचनात्मक सहयोग के साथ सतत जारी रहेगी।