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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – I POST-COLONIAL LITERATURE [SHS5008]

UNIT 1

IF

- Rudyard Kipling

Introduction:

Rudyard Kipling was born in Bombay, India, in December of 1865. As a boy, he took pleasure in the work of Ralph Waldo Emerson and Wilkie Collins. He was around eleven years old that he first started writing. Kipling's best-known work, The Jungle Book, was published in the late 1890s. Kipling's life took a tragic turn in the 1930s with the death of his second child. After developing an ulcer and undergoing surgery, Kipling died less than a week later. His ashes were interred in Westminster Abbey in Poet's Corner. Since his writing has come under some scrutiny as readers' opinions of his colonial, sometimes overly masculine tone now seems much less tasteful. ***If*** is a famous poem written by Rudyard Kipling. Kipling was born in 30 December 1865. He is a reputed journalist, poet and also a novelist. The Jungle book" is a well acclaimed work of Kipling. He died on 18 January 1936.

Analysis of the poem IF:

IF" is a poem which talks about stoicism, which means self-control and self-discipline Stoicism also means the capacity to remain cool and calm even during testing times. This poem is addressed by Kipling to his son. The poet lists out the tough conditions his son has to endure to become a Man.

The first advice the poet gives his son is that even when all others are losing their temper and blame him he should not lose his temper. He should keep his head as cool as a cucumber. When all others do not have trust in him, the son should trust himself, he should also respect the people who had doubts on him. The poet advices his son that even when there is a situation to tell a lie and escape a situation, he should not tell a lie. He should wait for truth to triumph. When people around him hate him, it is not good that he too hates them. The son should pose himself to be good in stature always and arouse anger. The son should not talk as very intelligent person in the crowd. He should be modest and submissive.

The poet advices his son that he should not allow his dreams to master him or his thoughts become his aim. Winning and losing are two extremes. The poet's son should treat both of these feeling as one. The poet gives two situations. The son tells a truth and he watches the words are wrongly interpreted by his enemies and they make a trap. The son watches his precious things for which he craved for a long time is broken and he finds he can‟t make one more again for he has only broken tools. The son should remain calm and undisturbed during these situations.

The poet tells his son that even if he collects all his wins and make it as a heap and lose it at once, he should not cry for his loss, he should not talk about his loss, he should begin to work again. The poet advices his son even when his physical conditions are bad and he is worn out he should have a strong will and courage to go on. The poet advices his son to move with people but do not get diverted of his goodness. He may also get a chance to move with the kings but should be down to earth and understand that he is a common man. The poet advices his son that, even his enemies or loving friends hurt him, he should not be disturbed. He can move with all people but should not confine to a small group. He should think that every minute has sixty chances for achieving the goals. When his son adheres to these words then the Earth becomes his own. Everything in this earth becomes his. The son becomes a man the growth and maturity is certain!

This poem is an ideal lesson for all people. This poem evolves abundant energy and high optimism. Whenever we feel frustrated over a loss or emotionally disturbed by people around us we can take out this poem as an energy booster. Undoubtedly this poem stands as a supreme star in the galaxy of poems of Kipling.

Structure and Form:

Rudyard Kipling separates his poem into four stanzas of equal length; each stanza contains eight lines. Each stanza has a set rhyme scheme of ababcdcd, with the exception of the first stanza, which has the following rhyme scheme: aaaabcbc. In terms of meter, the poem is written in iambic pentameter, with five feet consisting of a stressed and then an unstressed syllable. The speaker of the poem, presumably Kipling, keeps a positive and upbeat tone throughout the work, informing the reader what he or she needs to do in order to be a successful person in life. Kipling makes this a very personal poem by his use of the pronoun "you." In fact, one could even interpret that the poem is Kipling talking to himself or giving himself a pep-talk.

Themes:

In ‘If—,’ Kipling engages with themes of masculinity and success/defeat. The first of these is incredibly central to the poem. From the speaker’s point of view, there are very specific things the young listener has to do to become a man. The speaker celebrates attributes that are traditionally masculine, like strength, while also, in a contemporary setting, raising questions in regards to what role women have to play in society.

Literary Devices:

Kipling makes use of several literary devices in ‘If—.’ These include but are not limited to repetition, enjambment, and caesura. The latter is a formal device that occurs when the poet inserts a pause into the middle of a line. This might be done with punctuation or with the meter. For example, lines one and two of the second stanza which read: “If you can dream—and not make dreams your master; / If you can think—and not make thoughts your aim.” Just glancing at the poem, the reader is immediately hit with the word “If—.” Not only is it the title of the poem, but through his use of repetition, Kipling emphasizes the word throughout the entirety of his work. This makes the poem move, and the reader is working his or her way through the poem in order to get to the effects of what will happen if he or she is able to accomplish all that is contained in the poem. Kipling does not disappoint: the reader discovers what will happen in the final two lines of the work.

FAREWELL PARTY TO MISS PUSHPA. T

- NISSIM EZEKIEL

Introduction:

Nissim Ezekiel is a very famous Indian poet; he was born on 16 December 1924. He was a successful playwright and editor. He has also acted in plays. His poem *The night of the scorpion* is his master piece. He is a renowned poet for his simple themes and style. His language is so natural that even children can read and understand his poems. He received sahitya academy award in 1983, for his "Latter day Psalms". He died on 9 January 2004.

ANALYSIS OF THE POEM:

In this poem *Fare well party to Miss Pushpa .T* Nissim Ezekiel brings out humor in poetry. At the outset, the poem depicts a colleague praises Miss. Pushpa who goes abroad. The colleague of Pushpa points out that she goes abroad in two or three days and they all gather that day to wish her a safe journey. He also adds that she is a sweet woman. The colleague of Miss. Pushpa points out that she often smiled at people. She comes from a very reputed family. He forgets the name of her native and then recollects it as Surat, he diverts from the praise of Pushpa and delivers how he was helped a woman in Surat when he went there with his family members. Then he continues his praise for Miss Pushpa and says that she is not only popular among men but also women. He points out that Miss. Pushpa agreed any work assigned to her and furnished it at once. He adds that he wanted to appreciate that good spirit of accepting any work at once when people assign her any work. He also wants others to speak about Miss Pushpa and also Miss Pushpa would give her concluding speech.

A poem is always read between the lines. The above content is what the colleague wanted to convey but in reality with his bad choice of words he spoils the serious message and makes it a fun. The entire poem is a satire on Indian English speakers. Nissim Ezekiel expresses his satirical skills wonderfully in this poem.

Departing is a word we generally relate with death. Here the colleague points out departing instead of leaving. Using of high diction Bon voyage for her simple journey is another fun the poet brings in. The words 'external sweetness' which the colleague uses to praise her leads to false interpretation. When the colleague mentions that she smiles and smiles for no reason one loses the impression on her rather than to praise her. We don't normally say very high family; here the colleague uses these words. Whenever Indians get an opportunity to speak they blow their own trumpet and start narrating their experience in the wrong context, this is also pointed out when the colleague talks about his journey to Surat. Before we start to praise someone, we should sure of their native. Here again the colleague confuses it. The usage of 'Now only' is purely Indian English usage instead ofimmediately or at once. The colleague points out that Miss.Pushpa never said no to him or to any one, he does not conclude the context so it leads to false interpretations. The last line 'Miss. Pushpa will give the summing up' is also another misrepresentation of words.

Conclusion:

Poems carry emotions but Nissim Ezekiel uses wrong usage of words in a poem and brings out laughter. Nissim is successful in his approach for the satires on Indian English speakers. Undoubtedly this poem will remain eternal in our minds for the language, style and diction.

RUINS OF A GREAT HOUSE

- **Derek Walcott**

INTRODUCTION:

Ruins of a great house" is a famous poem by Derek Walcott. He was born in Saint Lucia, an island in the West Indies. In the year 1992, Derek Walcott received Nobel Prize for literature. His place was colonized by the British. People of his island endured enormous struggles during British colonization. Now the British Empire is ruined. His island has undergone innumerable changes. This poem is a powerful depiction on the present condition of his island. Derek Walcott sketches the fall of the British Empire which he mentions as a great house. Ruins mean the destruction caused by the colonization.

Analysis of the poem:

Derek Walcott begins his poem with a quote from the poem „URN BURIAL" written by Browne. Walcott points out that this Caribbean island has become a place for urn. Urn is an object in which dead bodies are kept. The poet blames that his place is full of ashes and urn. In his island which looks like a ruined house smells bad like a rotten lemon. It symbolizes that British rulers have left only dead bodies in the state and it evolves decaying smell. This line also states that British people who ate lemons to safeguard themselves from scurvy disease have also ruined and hence we find the smell of rotten lemons.

Derek Walcott points out that the people of the Caribbean island were treated as leprosy patients by the British rulers. He means that the people of his island were humiliated by the colonizers. "Stones of disjecta membra of this Great House/ Whose moth-like girls are mixed with candle dust" Through these lines the poet expresses the island has become candle dust which cannot be lit again. The words moth-like represents the old generation. He adds that his place has fallen on evil days and time due to colonization. The narrator of the poem begins by describing a damaged stone wall "wrecked by fate".

The old houses around it are falling apart, their roofs are caving in, their towers are crumbling, their gates are broken, and frost clings to the mortar. The unnamed craftsmen who built these structures over a hundred generations ago are now buried in the ground. The surviving walls have outlived the inhabitants of many kingdoms. The structures have withstood violent storms even when the main gate

gave way to nature's fury.

A craftsman used his determination and intellect to build this city. He used metal rods to create a strong foundation. The narrator describes the man's technique as a "marvel". When it was complete, the city boasted majestic halls and numerous bathhouses. The mead hall was always filled with the loud and boisterous clamor of the military men. Soon, though, fate altered the course of this thriving metropolis.

The plague ravaged the population, and even the strongest men could not withstand the pestilence. The city builders and warriors perished alike, leaving empty ramparts throughout the city. Without the human resources necessary to maintain it, the city fell into decay. Now, the poem continues, the courts are crumbling and tiles are falling off the arches. The proud city where men dressed in gold, their cheeks red with wine, would lavishly celebrate their wealth has since been reduced to pilesof stone. The courts were made of stone and heated baths surrounded by walls. The poem's last few discernable fragments could indicate that the baths somehow connect to the city's noble inhabitants, but it isunclear.

Conclusion:

The poem was appropriately titled “Ruins of a Great House” seeing that the overall theme of the poem was ruins. Walcott uses a plethora of images and references to the rotting of the slave house in the Caribbean and the British Empire. It is evident that Walcott has feelings of fury and resentment towards the history of slavery in the Caribbean in the 1800's. We get this conclusion from his interesting choice of the layout for the poem, his educated language which suggests the poem is not for your typical reader, and his consistent use of metaphors in reference to deterioration.

Themes:

Two dominant themes in Derek Walcott's poem "Ruins of a Great House" are certainly death and decay. Death is first alluded to in the lines of Sir Thomas Browne quoted before Walcott begins his own poem, particularly in the clauses, "[I]it cannot be long before we lie down in darknes, and have our light in ashes"; the lines are quoted from Sir Thomas Browne's book fully titled Hydriotaphia, Urn Burial, or a Brief Discourse of the Sepulchral Urns lately found in Norfolk. Death and decay are

referred to again in the first two lines of Walcott's poem in reference to the "disjecta members," which means in Latin scattered members, of "this Great House" and the "moth-like girls." We even see death and decay being referred to in several images, such as "dead leaves" and "rotting lime."

But the poem itself is about much more than just death and decay. There are several allusions in the poem that make clear references to colonial slavery, and the speaker ends by feeling a unity between what was once the slave master and all of humanity, including the poem's speaker.

The first reference to slavery is evident in the reference to the "Great House," which is clearly a manor house, and slaves worked its lime orchards. A more obvious reference to slavery is found in the first two lines of the final stanza: "Ablaze with rage I thought, / Some slave is rotting in this manorial lake." In the second-to-last stanza, more subtle references to slavery can be seen in the allusions to "Hawkins, Walter Raleigh, [and] Drake," which the poet calls "[a]ncestral murderers and poets." The name Hawkins refers to David Hawkins, a philosopher who was also the historian of the Manhattan Project, which developed the nuclear bomb, enslaving all of the world to its deadly powers. The name Walter Raleigh refers to Sir Walter Raleigh who during Queen Elizabeth's reign first explored Virginia, exploiting Native Americans. Finally, the name Drake refers to Sir Francis Drake, who was also an explorer and slaver during Elizabethan times. It's also important to note that the poem ends with an allusion to John Donne's poem "No Man is An Island," which argues all of mankind's sorrows are connected due to mankind's unity. Hence, all in all, the poem seems to be arguing that, despite the fact that slaves and slaveholders have existed, all mankind is connected in death. Hence, some of the poem's themes include death, decay, slavery, and unity of man.

A NEGRO LABORER IN LIVERPOOL

- David Rubadiri

David Rubadiri's "A Negro Labourer in Liverpool" strives to highlight the plight of a negro labourer in Liverpool. The indefinite article 'a' points to the lack of a specific identity. They are just one among a group, one of the community, who do not necessarily possess any individual identity. They are labeled according to their work (labourer)or corresponding to their geographical location

David Rubadiri hints at the indifference of society as a whole to the plight of the labourer as he states that he 'passes' him. He slouches on dark backstreet pavements. His 'marginalization' is evident in his position 'slouching'. Further, it is also emphasized in his being side-stepped on the pavements. Again the pavement is qualified by the phrase 'dark backstreet'. The head is 'bowed' when it would have preferred to be straight. He is overcome with fatigue and totally exhausted. He is a dark shadow amongst other shadows. He has no unique identity, his life is not colourful.

The poet asserts that he has lifted his face to his, as in acknowledgement. Their eyes met but on his dark Negro face. The poet probably refers to the reflection of the speaker's eyes in the eyes of the labourer. The eyes are foregrounded on his dark face. There is no sunny smile as he wears a forlorn expression. The sun is an important and recurrent motif in African poetry. A wise man once said that a man is poor if he does not have a penny; he is poor if he does not possess a dream. The labourer here neither has hope nor longing. Only the mechanical 'cowed dart of eyes' that is more mechanized than the impassive activity of the people. People in their 'impassive' fast-forward life fail to notice the labourer. He painfully searches for a face to comprehend his predicament, acknowledge his suffering. It expresses his utter solitude and utter desperation.

Notice that the poet shifts from the indefinite article 'a' to the definite article 'the' in addressing the Negro labourer in the second stanza. It is to assert and affirm his existence in society that the poet does the same. David Rubadiri goes on to describe him in terms of his motherland; and in terms of his emotions: 'a heart heavy'. He bears a century's oppression that had sought after an identity. He strives to attain the fire of manhood. But ironically, even in the Land of the free (England), he is unable to attain the same. Nevertheless, the free here are also dead, in a state of decay and stagnation, for they too grope for a light, a ray of hope.

AUSTRALIA

- A.D Hope

Alec Derwent Hope (1907-2000) was a poet and essayist born in New South Wales in Australia. Even though Hope was referred to in an American journal as "the 20th century's greatest 18th Century poet", Hope wrote savagely satirical verse on the Australian public with a highly erotic style of writing causing many of his publications to be destroyed in fire. Thus 'The Wandering Island' (1955) is his only surviving early work. Hope was immensely influenced by Pope and Augustan poets, Auden, Yeats. He was a polymath, a very largely self-taught yet with a talent for offending his countrymen. He was a lecturer and a first professor of English at the newly found Cranberra University, created full year course in Australian university and was appointed Emeritus Professor after his retirement. His second collection Poems (1960) was published in London. His other collection of poetry include 'Collected Poems 1930-1965(1966) New Poems 1965-1969 (1969), *A Late Picking* (1975*), A Boof Of Answers* (1978), *Antechinus: Poems* 1975-1980(1981), *The Age Of Reason* (1985), *Orphues* (1991) and *Selected Poems* (1992). He held many important positions and was awarded many other honors and is buried in Queanbeyan Lawn Cemetry.

Australian literature is a literary work produced by the people of the common-wealth of Australia and its preceding colonies during its early western history. Australia was a collection of British colonies; therefore, its literary tradition is linked to the tradition of English literature. However ,the narrative art of Australian writers introduced the character of a new continent into literature exploring such themes as Aboriginality, mate ship, egalitarianism, democracy, national identity, migration, Australia's unique location and geography, the complexities of urban living ,and 'the beauty and the terror of life' in the Australian bush. The basic and very common themes of Australian poetry include- Animal poems, Bush poetry (has bun a very popular type of Australian poetry), Death poems (written in Australia since the earliest period), Nature poems, peace poems, sad poems, Bereavement poems etc. A.D. Hope too has discussed about aborigines, about the geographical condition, about the people of Australia in his poetry. Sometimes referred to as eco poetry, poems that explore various aspects of the natural world can offer readers new perspectives of native wildlife and landscapes, and the way we as humans interact with them. Nature has always been a common theme of Australian poetry.

Critics often classify AD Hope as a "classic poet" since in much of his works he utilized the

traditional style towards the description of landscape and natural occurrences such as weather. The period surrounding the Federation of Australia is rich with change and development. It was a time when Australia was just shaping its identity and still experimenting .This is reflected in the poetry of Australian poets of that time. A recurring theme in the history of Australian poetry is that of the youth of the country and many opportunities for its future. In most Australian poems, imagery such as that of Australia being a child, often of Britain, is very prevalent in both colonial and post-federation works.

AD Hope was one of the most influential and celebrated Australian poets of the twentieth century. He incorporated mythology, legends and fables in his verse. He was also praised by the critics for his biting satire, the clarity of his language, and sophistication of his poetic vision. He is perceived as an important contributor to traditional prosody in contemporary poetry. Hope is also viewed as satirical poet, as many of his poems make fun of absurdity of life and its complexities.

The poem Australia begins with Hope's idea of Australia. He can be called as a true Australian poet because in his each and every poem he talks about Australia directly or indirectly. His heart always longs for his country, Australia. He has a desire to make his country a better place albeit through stating the negative. In his poem, Australia, the title itself is suggestive of Hope's concern and love for his country .The first five stanza deal with Australia's physical attributes; as he elaborates that the landscape of Australia is mechanical and monotonous comparing it to the camouflage uniform of the soldiers of war. In the very first stanza this simile conveys the drabness of the expanding trees through the desolate grey colour which seemed dull while they stand in desolate expansive land. In most nature poems 'Nature' is a charming and alluring attractive experience but here nature seems to be a very dull and gloomy. Portrayal of Australia's unique location and geography is one of the basic and primary themes in Australian poetry. Hope has made use of this theme in the very beginning of the poem he has given a description of Australian landscape. He says in the opening lines, 'A Nation of trees, drab green, desolate grey. The author compares his country to a 'Sphinx'. The poem gives a negative perception of the country and especially the people and how it has affected the life and survival in Australian country. The poem reflects the absence of individualism and spiritual growth. According to the author the continent reflects an ambiguous state. They did not care about the inner self or heart. The author compares this to the sphinx (an unreal mythological thing even though it is majestic and beautiful) that is demolished and he compares it to a stone lion which is worn away dilapidated, partly due to decay and neglect. Thus the poet suggests how his country is decaying due to neglect and negligence. The monotony is suggested by the word "drab green" meaning nothing new is being developed in his

country and everything is only a copy of the English.

The use of the words Sphinx and Stone lion suggest antiqueness which is confirmed in the next line where the poet affirms that Australia is not a young country and those who call it young are lying. Since Australia was the last of the continents discovered by man it was thought to be called a young country but AD Hope is suggesting that the country has in fact a very antique Aboriginal history and past. He says it is the last of the lands meaning no other continent was discovered after Australia. Next he employs a metaphor calling it "a woman beyond change of life whose breast is still tender but within the womb is dry" thus signifying a woman whose baby has been aborted; implying that Australia has great potential of growth and development yet it has nothing In the second stanza the poet laments the lack of cultural identity of his country. He says that his country lacks 'songs, architecture, and history; the emotions and superstitions of the younger lands'. The poet laments the lack of spiritual and intellectual growth along with individualism in the Australians and says that his country people are full of monotonous tribes from Cairns in the North to Perth in the South. The word monotonous is used again to emphasize the sameness with the western culture thus lacking anything new and thus as if drowning in 'immense stupidity'.

He opines that it is a country filled with migrating people who came from many parts of the world. Most of them were dependent people taking subsistence from the government. The author reveals that these people boast of 'surviving' and cannot live up their life to their full potential. They are merely skipping past the rigors of life and not drawing on their full ability. A country will excel and shine only when its inhabitants give their hundred percent not when they merely survive or act like they inhabit a dying earth. Thus according to the author the people in this continent are not living but they are merely surviving.

The third stanza describes a very dreary image of the five main cities of Australia. These five cities are compared to five teeming sores and are five big cities of Melbourne, Sidney, Perth, Canberra and Adelaide. According to the poet the people in these cities are like parasites as they are dependent on the government for their subsistence, they have no individual identity of their own. They are robbing the state of its exchequer and draining its resources. He also tells us that these people are originally from Europe but they have come to Australia as they could not survive well in their own countries and have come to Australia as second hand citizens. The word 'pullulate' suggests the immense number of such people. They are so many like teeming swarms of bees or insects breeding germinating in these five cities of Australia. Such people offer nothing to the country and are on the contrary a burden on the country.

The last two stanzas the poet changes his tone. He sounds optimistic about his country. Despite whatever lack mentioned by the poet in earlier sections of the poem the poet affirms that he is very glad to turn back home to his country Australia. Modern thought is like a lush jungle for him and he wants to return to Arabian Desert of the human mind of his own country where he hopes just like in the deserts some prophets or spiritual minds with evolve and grow. These prophets he says originated in the Arabian Desert and he hopes that they will spring up in the wasteful mind of the Australian people too. He hopes this prophet will spring like some spirit which escapes the doubtful chitter- chatter of 'cultured apes', the word apes denoting the ability of coping by the apes , thus stating that the people of Australia only copy the western civilization like the apes. Thus the poet wants to remain in this country which is his birthplace and hopes that some prophet would come and revive greatness in this desert county just like they did in the Arabian deserts. The countrymen called themselves civilized but the country itself has no civilization of its own. The poem tells us about the Australian people, their lack of spirituality, emptiness of feeling, desolateness reflected in the emptiness of the land meaning lack of cultural identity. Thus the detractors are just like cultural apes as they only copy the western civilization and show no individuality giving the poem a nationalistic turn. Thus in this sense Australia becomes a microcosm of the macrocosm of this world.

Thus the poem is a reflection not only of Australia but a comment on the modern living. The somber images of "a nation of trees, drab green and desolate grey' indicates that Australia is a monotonous and dreary place. Each stanza consists of four lines with the rhyme scheme being ABBA. Literary devices used in the poem are enjambment, imagery, alliteration, metaphors, with a mocking tone about the Australian Culture, people and their lives. Satire is employed with a simile to convey the culture history and land of Australia with a Sphinx which was a figure from Egyptian myths that possessed the body of a lion and head of a man ram or hawk. Another simile used in the poem is comparing Australia with a woman, referring to her as infertile and empty with an inability to bear fruitful children of dynamic change.

The poem reflects the changing mind of the poet from desolateness to hopefulness, from hoping his people to turn from parasites to prophets, hoping the desert of the land to turn into a developed evolved land.

HOUSE AND LAND

- Allen Curnow

Allen Curnow's "House and Land" published in 1941, is one his most frequently anthologized poems. Allen Curnow's "House and Land" investigates the sentiment of alienation experienced by the settlers even though they have spent two generations in the adopted land.

Stanza One

A historian is visiting a farm, presumably because it is an old farm from the colonial period. He speaks to the 'cowman' who says he has worked for Miss Wilson since her husband died.

Stanza Two

This stanza describes a dog that lives on the farm. The dog is chained up and spends its days 'moping' between the privy (toilet) and fowl house (chicken coop.) He is trapped there, goingback and forth between his 'two worlds.'

Stanza Three

This stanza describes Miss Wilson in her home. The pictures that surround her represent the British heritage – the world her family has come from. She suggests her uncle was a baronet – one of the highest ranks in England's aristocracy, yet Miss Wilson is a colonial, which was considered to be one of the lowest ranks. These are her true pictures of 'home' and show that even though she has lived in NZ for 80 odd years, she still does not see it as home.

Stanza Four

In this stanza Miss Wilson comments on how the "people in the colonies" (Maori) don't understand the concept of land ownership. (Before the Treaty/colonisation people didn't individually "own" their own land, so it was a foreign concept to them.) She implies they are less intelligent with her words. It also shows how much land the settlers received on their arrival – land that was often simply 'taken'.

Stanza Five

Returns to the milk shed, historian is still talking to the cowman. He says he is leaving next winter as it is too quiet (not much of a life for him.)

Stanza Six

The historian analyses the "evidence" of the place and his conclusion is that the people (The settlers) still long for the 'home' they have left.

Stanza Seven

The cowman and the rabbiter (the only one who is at "home"), are done with their days work, going off for a drink. The image of the "nor'west" afternoon shows the characters are clearly not in England because the wind in England is generally North-Easters or South-Westers, depending on the time of year. The symbolism of the confined dog is reinforced as it now looks "lost and lame," again a fair description of the old woman. It shows the same reluctance towards its home, a barrel, that Miss Wilson does to hers. The great gloom referred to on line 38 is an intensification of the depressed moody imagery established in the second stanza, which creates the atmosphere that these settlers, who feel like 'exiles', experience. The last line – "with never a soul at home" – emphasises the sense of displacement they experience.

Curnow emphasizes the theme of displacement. Though the sellers displaced from England to New Zealand, they failed to recognize New Zealand as their homeland. Though they live in the adopted land, they have not yet adapted to the circumstances. Miss Wilson, the daughter of one of the settlers finds herself filled with a void. The historian asks the cowman:

Wasn't this the site, asked the historian, Of the original homestead?

The phrase" under the bluegums" underlines the feeling of depression. The dog seems to be brooding and wasting itself as it languishes around. It just lazily strolls from privy to fowl house-to privy. It senses the innate stagnation, the state of decay. He senses that it is going to rain. Rain is a symbol of fertility and redemption. The historian learns that the lady lives a luxurious life, her expansive building being equipped with all the basic amenities of life. Nevertheless, their long-tern affair has not brought in it any genuine emotion, they feel detached as though they do not belong or fit into the place. Miss. Wilson is the insignia of settlers that managed to adopt, but failed to adapt. In the new environment Miss. Wilson senses a feeling of estrangement. The cowherd tells the historian that he was a worker dating right to her heydays, when her father was alive. Now Miss. Wilson has been conquered by age, though she cherishes the undying memories of her girlhood days spent in England. She swells with pride at the photograph of a baronet uncle that is a showpiece; this is emblematic of the fact how she proud she is of her ancestral heritage. A photograph that portays the big hall of her ancestral house is also to be found. The hall is a place where people meet together; it is therefore a symbol of communion.

Mrs. Wilson and her servants sense the hollowness of life there. They are overcome with the force of exile that dominates them spiritually. The idea that the house might fall exemplifies how fragile their spiritual condition was.

The spirit of exile, wrote the historian
Is strong in the people still

And the last lines read:

Awareness of what great gloom
Stands in a land of settlers
With never a soul at home.

She is incorrigibly obsessed with past, and the future seems to hold no redemption. The cowherd says that he is leaving the house owing its annulled atmosphere. The house lacks joviality or merriment. It is haunted by utter hopelessness, as symbolized by the dog brooding in contemplation. The cowman leaves for the hill with Rabbiter. Though it rains, it does not bring happiness. The dog retires to its barrel, where it remains lost and lame. The word 'lame' suggests the handicap of the settlers as they missed their homeland. The settlers always felt themselves to be incomplete: though settlers, they never settled down.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – II POST-COLONIAL LITERATURE [SHS5008]

UNIT 2

THE END OF IMAGINATION

-Arundhati Roy

INTRODUCTION

Arundhati Roy was born on 24th November 1961. She is a renowned Indian writer. She won the booker prize for fiction in 1997 for her masterpiece *The God of small things.* The end of imagination is a prose piece which talks about nuclear test conducted by India.

Summary:

In this prose, Arundhati Roy condemns the nuclear test conducted by India on 14th may 1998. India conducted its first nuclear test in 1974. Five nuclear bombs test explosions were conducted in 1998. Arundhati Roy states that the worst discovery made by humans is the nuclear bomb. She believes that it is against the law of God. It is a challenge of men to God. When God creates everything, nuclear tests are like standing before God and claiming that I will destroy everything you have created.

Arundhati Roy brings out the impact of nuclear war. She says that other wars are between men and men. Nuclear war is men vs Earth. It is like suicide attack. She points out that in the news papers there were messages like ‘our earth shook’ on the day of the nuclear tests. She says Earth will be shaken, air will become fire, there wont be day it will be night throughout of the smoke emitted. All the mountains will turn white with the emitted smoke. When the Environmental safety administrator was questioned where the people should go and safeguard themselves during a nuclear war, he replied that people should take iodine pills and stay indoors, they should eat food that comes from outside, they should eat the preserved food. Water would also turn poison and so people should not bring

water from outside they should drink only the preserved water, Milk for children is also unsafe and hence people should use only powder milk. Arundhati Roy condemns the irresponsible answers given by the department and points out them as insane. She compares this situation with that of a situation where the needy patients await doctors but that all the doctors become sick.

Finally she questions the decision made by the prime minister through opinion polls. She questions who is that man to decide to kill her mother earth? She warns that the world which is many years old would end in an afternoon of a nuclear war.

Conclusion:

This is the most daring comments on nuclear test conducted by the Government of India. The impact of nuclear war is probed and every detail is given perfectly. The simple but powerful usage of diction makes this prose piece stand eternal in our minds.

THE DISCOVERY OF INDIA

INTRODUCTION:

Jawaharlal Nehru is the first prime minister of India. During India's freedom struggle, Nehru participated in the movements that were against the British rule. He was arrested by the British Government nearly times and after a short span, was released. He was arrested for the eleventh time in the year 1942. He was in Ahmed nagar fort in Maharashtra. He was released in 1946. During his imprisonment many of his followers insisted him to write a book. Nehru wrote a book on India and its cultural heritage. He gave the title The Discovery of India for the book he wrote during his imprisonment.

The Discovery of India:

In The Discovery of India Nehru argued that India was an historic nation with a right to sovereignty. In this book Pandit Jawaharlal Nehru tries to study the history of India starting from the Indus Valley Civilization, and then covers the country's history from the arrival of the Aryans to government under the British Empire. The effect of these various people on Indian culture and their incorporation into Indian society is examined. This book also analyses in depth the philosophy of Indian life.

The Discovery of India is, in fact, the discovery or Nehru's rich and graceful personality. It gives us glimpses into the manifold aspects of this great man symbolised for many years the youth of our rejuvenated race awakened after long slumber. What was the essential self of Pandit Nehru? He was a politician by accident as he himself confessed, a thinker and a humanist by instinct, a patriot who fought without rest or respite for freedom till it was realised. He was not an erudite scholar, yet his

versatile genius had much to teach professional historians, sociologists and economists. He had no literary ambitions, yet he displays in all his writings rare literary merits and flavour. It is this many-sided and rich personality of Pandit Nehru, one of India's greatest men, that we discover in *The Discovery of India.*

The Discovery of India considered as a whole is a curious jumble of historical facts, philosophical speculations and reflective essays on divergent themes couched in pleasant prose often rising to poetic heights. It is a thesis on Indian culture and history by the catholic and

cosmopolitan mind of Nehru. He approaches India like a "friendly foreigner", appreciates her wisdom, condemns her follies and studies her past to make it a spring-board of action, to push and direct the current of history in creative future *channels.* But it is impossible to count it entirely as a book of history or culture, for what interests us more in *The Discovery* is its intimate autobiographical tone, its lucid style and literary graces, above all, its expression of the ideas and opinions, tastes and temperament, refined sentiments and noble passions of our beloved leader and the chief disciple of Mahatma Gandhi.

Considered as a book of history *The Discovery* has many merits, but also a few failings. It can be understood and appreciated as an introduction to the cultural history of India, as a study of the various phases in the gradual development of the national mind from the early dawn of civilization to the feverish, twentieth century when British India stood at the threshold of liberty and light. It is only a general introduction meant for the general reader. Nehru is not an academic historian, and his aim is not to narrate the facts of history with meticulous care. He is rather a philosopher of history, and his aim is to make constructive suggestions on the basis of historical knowledge. To a philosopher of history the future counts; the past only provides light and experience for the skilful shaping of the

future events. But his knowledge of the past must be sound, and his attitude to it dispassionate; he may omit minute details, but he should not misunderstand the main facts of history, for otherwise all his futurist conclusions may be falsified. Nehru is well-qualified for such a task–the task of the narration and interpretation of history. His reading is vast and versatile; his approach is sane, sympathetic and objective; his account of the national events is sincere and faithful; his judgment is sound, and his suggestions are progressive. Only here and there we feel that he is driven by certain innate prejudices and dominated by pragmatic considerations. For example, he paints the British India as the darkest period of Indian history. Here the prejudices of a patriot fighting the British empire mar the sound judgment and objectivity of a historian. The British were a democratic people, and despite our exploitation by them, they have done us much good. Is it not significant that India was awakened into modernity and largely freed from the self-forged shackles of slavery and superstitions in the British times only? In the Moslem period to keep the lamp of culture ever burning, the pandits of the Northern India had to migrate to the South. Yet they could not save from the sweeping destruction all that ought to be saved. Under the Afghans fearless thought and expression became impossible for such a long period that the lack of inquisitiveness which Nehru so much deplores became a permanent nature of Indian people, and the cultural life came to a standstill. The stupor broke under the British, India recovered her lost confidence and stirred up to new activities in all directions. Cultural renaissance and political movement for freedom started. Yet Nehru is less sympathetic to the British than to the Afghan rulers of India. Why? Subtle dislike for the British is patent in the chapters delineating and discussing the British India. Such prejudice, however slight, undesirable in a historian or a philosopher of history.

Nehru says that Afghans after being settled in India were Indianised. The fact is they never were. They did not, of course, like the British drag away India's wealth into a foreign country. But they

lived in a conquered country like the robbers who also ruled. Ruling over India from Delhi does not Indianise them. They considered themselves the Moslem masters of Hindu population. They identified themselves with the wandering tribes of Arabia, and hated the culture of India. The Afghan period in the history of India is the darkest period, the period of chaos where might passed as right, where brutal bloodshed of kafirs who refused to be converted was the only ideal. What does jajia tax signify? Hindus for being what they were had to pay taxes and pay heavily. Afghans physically lived in India, but their spiritual home was abroad. Their descendents continued to cherish the same mentality till India was divided and Pakistan came into existence. The roots of Pakistan were deep in the minds of Indian Moslems, and after the division of India nobody will agree with Nehru in maintaining that Afghans, their descendents, their convert followers were ever Indianised. Nehru reaches the extremity of naivete and wishful vision when he describes lusty Allauddin Khilji's forced marriage with the kidnapped queen of Karna Dev Vaghela of Gujarat, and his son's similar marriage with her daughter, as a sign of synthesis between Afghans and Indians. Can Nehru really be so naive? I do not think so. Here is a plain distortion of facts and blatantly wrong interpretation of history. It was perhaps because he was over-anxious to prove that all foreign invaders including Afghans succumbed to the fascination of Indian civilization and her absorbing power, even when they did not, perhaps because the Hindu- Moslem problem at the time *The Discovery* was written had become very acute. The pragmatic politician in Nehru perhaps feared that his frank and fearless treatment of Moslem period in India might aggravate the tension which already existed, for he knew that the Moslems identified themselves with their invader ancestors like Ghoris and Khiljies, and their criticism by him may embitter them against him. The pragmatic consideration has dominated Nehru here. But what may be pragmatically right cannot be justified in an honest historian.

But such instances are rare where a historian's objectivity in Nehru suffers. He has never had

scholastic claims on history. Besides, we do not read *The Discovery* for the historical information it contains. We read it precisely for the savour which his pleasant personal touches add to it. His mystic love for India often gushes forth disturbing his detachment which nonetheless he manages to keep up. His humane patriotism while defensive of India is never offensive to others. Objective sympathy is elevated into positive favour for India against the attacks on her. But generally it does not seriously injure or distort the facts of history, for with him sentiments are always guided and restrained by reason. Often he condemns in harsh words the follies and pitfalls of India. But one who loves has also the right to be harsh and critical. Nehru has achieved mystic identification with India, and through him it seems as it were she is becoming self-conscious, introspective and critical of herself. All this makes *The Discovery* much more than mere cultural history. Whether it is really a discovery of India or not it is for the specialised scholars of history and culture to decide. To us, to a general reader, it is really the discovery of Nehru's large, comprehensive and catholic self–the self that has read widely, thought deeply and lost itself through love in the lives of the oppressed millions of India. It has power and appeal which are literary in character, and it evokes emotional response from us. Therefore it ought to be considered as a book of literature also, and judged accordingly from its criteria. Prof. C. D. Narasimhaiah rightly observes:

"*The Discovery* is not merely a chronicle of historical events or a treatise of Indian culture, it is a piece of literature conceived and executed by one who is probably India's greatest writer of English prose." Nehru never presumed that he was writing literature. His purpose in *The Discovery* was to discover India for himself, and he tries to achieve it with all his power and penetration. But while at the work of writing, the unconscious artist in him possesses all his other faculties so completely that he instinctively displays literary excellences. *The Discovery* cannot be classed into one particular branch of literature. It is a formless piece written with no literary intentions. The students of literature

study it just as they study Ruskin's *Unto the Last* or Gibbon's *Decline and Fall of Roman Empire* or Russell's or Radha krishnan's philosophical works, all of which have literary appeal but are not composed with literary intentions.

The Discovery has the elements of autobiography in it. In the autobiography which was written some ten or twelve years earlier, we see how a child of Motilal grows into a distinguished personality whose whole being expands, embraces and becomes one with India, 'whose voice becomes the articulate utterance of her vaguely felt dreams and aspirations. Only the first half of the autobiography deals with the facts and events of his personal life. The second half turns into the chronicle of the times and deals with the national events and freedom struggle. It is because his individual existence merges into the collective existence of his poverty-struck fellow-creatures reeling under the foreign yoke. He had nothing to say about his own life. He had much to say about the life of India.

In *The Discovery* we find the further developing and deepening of the same self of Nehru. Here he travels into the past to arrive at the roots of his existence, his India, and writes what he finds from the twilight past stretched up to the complete dark of antiquity. It is in a way an extension and continuation of his autobiography. Only it is a more mature and more comprehensive work than the earlier one. The first three chapters of the book are an outright autobiography. Nehru is imprisoned in the Ahmadnagar Fort while the country is struck with famine and the world is torn in war. In leisurely mood he rambles into the past of India and her present, reflects on life's philosophy and the future of democracy, and begins writing. In the second chapter he narrates the events of his life after his term of imprisonment at Almora in 1935, the illness and death of his wife, his journey to Switzerland and back from there. "The Quest" the third chapter is the real beginning of the discovery of India. Still,

even here he is busy clearing his approach of India, her appeal to him, and lapsing once more into the stray reflections on nationalism and internationalism, his journeys and general elections. The first three chapters thus have distinctly autobiographical content and flavour.

Even afterwards Nehru continues to be the centre and the style autobiographical. The only unity which the book has is the unity imparted by his personality pervading all throughout. We see his vision and learn his views. There is never a straightway developing and to the point method in Nehru's writings. He frequently digresses and forgets the main thread. He narrates the past, but leaps back to present drawn by a remotely relevant thought current. He considers India, but in slow and pleasant digression would retreat into himself and go on thinking aloud as if talking to himself. He freely rambles now in past, now in present and dreams of the future. He is not bothered by the sense of a unified mode of writing and therefore does not care to avoid the irrelevant. He is aware that he himself is more interesting to his readers than the merits of his writing. Consequently every felt thought and emotion of Nehru finds expression in thousand threads loosely kept together. We feel that Nehru is talking out to us in confidence all that he knows and all that he feels. Except in the first three chapters *The Discovery* does not relate the events of Nehru's life. Yet it is autobiographical for it reveals his inner existence and clears many facets of his personality.

Nehru displays in *The Discovery* the qualities of a master essayist. As it does not have wholeness and harmony of a single literary piece, some of the portions are intended to be and may easily be treated as separate, disconnected essays. If they are omitted from the book, it will not suffer. No context is needed to read them separately and enjoy.

NOVELIST AS TEACHER

Introduction:

Achebe's writing, "The Novelist as Teacher", serves as a request to African writers to take on the role of teacher in their works. After reading Achebe's "The Novelist as Teacher", I have identified two differences that Achebe observes in the orientation to literature of postcolonial and western witers. Firstly, Achebe expects that his audience will look to him as a teacher of the culture. Postcolonial readers will look to their writers for the reiteration of their culture and common concerns. Secondly, Achebe explains that racial inferiority plays a major role in the orientation to literature. Postcolonial writers must include affirmations in their works and remember to improve upon a state of repressed minds.

Chinua Achebe is the most influential novelist of Nigeria and one of the most authentic voice of the present African consciousness. His writings truly reflect the dreams and aspirations of his fellow Africans. Achebe's critical and sociological essay, "**The Novelist as a Teacher"** shows his passionable attachment to the customs and traditions of his country. "The Novelist as Teacher" is a talk delivered at the first Common Wealth Writers Conference at leeds in 1964. Since then it is considered as the literary manifesto of Achebe. He defines the sociology of the writer, the nature of his writings and their relevance to the society with special reference to his literary practice.

Achebe belives in the theory that literature is to entertain as well as to instruct. These two functions are co-existent in terms of the literary conception of Achebe. The creativeNwriter not only sees the society as it is but brings out never and more meaningful forms of living.

The Essay comprises two parts. In the first part, Achebe talks about the existence of a work of art in relation to its interaction with the readers. In the second part, he talks about the function of a writer

in a social environment. Both the sections are linked by the personal and literary experiences of Achebe.

The African writers generally think that the kind of relationship that exists between the writer and the audience in their country is the same as that in Europe. It is wrong. the western audience thinks that a writer is in revoll against the society and the society looks upon him with suspicion. Achebe is concerned about the social responsibilities and obligations of the writer.

The writer, according to Achebe is an organic part of the society. The African writers do not have a foreign audience in mind. Achebe does not write for the European readers. Many African readers look to him as a kind of a teacher, a guide. His novels are always taken as an advice to the young. It may not be possible for a Self-respecting author to take dictation from his readers. He should nurse his individuality. At the same time, he must have a sense to the relative merits of the cause, he choose, one need not take a rigid view of the aspiration and requirements of the society.

Many wrongly consider the Africans as inferior. A sense of submissiveness and servitude to the alien has wrought an imparable damage to the psychic life of the African, who have not been able to shake off their coloniel submissiveness. when Achebe's wife, as a teacher, asked a student why he wrote 'winter' for 'harmattan', the boy replied that he would become a laughing atock if he did. The boy thought that there was something disgraceful about the African weather. This type of the inferiority complex must be purged. The native artist can contribute to restoring the self-confidence of the Africans. This is the educative role of the African writers.

Achebe requests the African writers to commit themselves to the task of rediscover themselves as a people, refashioning their literary and cultural institutions and helps them to assert their pride and dignity and human worth. He has to recreate the world of African past and present, its dignity and

integrity and create a new sense of awareness through his novels.

Thus, Achebe art is essential instructive and propagandist. He stresses the socological and the utilitarian function of literature. The African writer should also aim at using English in a way that brings out the message without altering the language. He should aim at fashioning and an English which is at once universal and able to carry his peculiar experience.

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DEPARTMENT OF ENGLISH

UNIT – III POST-COLONIAL LITERATURE [SHS5008]

UNIT III

THE LION AND THE JEWEL

INTRODUCTION

The intent of this study is to analyze Wole Soyinka's play *The Lion and the Jewel* from the light of cultures in conflict to encourage others to read the works of African literature. The play is characterized by the conflict between cultures. This conflict exists between Lakunle the schoolteacher who is influenced by Western culture, and Baroka who is uneducated and represents the traditional one. This study shows the concepts of culture that has focused on the conflicts between old and new, western and tradition. The researcher tries to highlight not only the plight of Nigerian people but the Africans continents as a whole.

In the play, there is a confrontation between the tradition and modernity. The researcher relates the modernity to the influence of British culture on Nigerian way of life. Lakunle who stands for change in the play is facing a challenge with Baroka who stands for the tradition. The conflict in this study has different sides. So, it may be as a result of generation gap, or education or age (old and new) or mind and belief. The conflict may exist among the characters themselves.

Baroka, Lakunle, and Sidi exhibit internal and external conflict with tradition and modern culture. Throughout the entire play, there is a battle between Baroka and Lakunle for Sidi‟s hand in marriage. She sees value in both of them and it is hard to choose one of them over another. So, this reveals the conflict between modern and tradition. It represents many of Nigerians of this time who are caught between two worlds and wonder which one they prefer to live in. At the end, the play shows the winner of Sidi will be one of the two Baroka who represents static and traditional values or Lakunle who seeks modernity, social changes, and hopes. Within the end of the play, victory will be for the tradition represents in Baroka by winning the girl Sidi that represents the new generation. Soyinka is one of the foremost contemporary writers and advocators of his native culture. Soyinka has written in the forms of drama, poetry, autobiography, novel, literary and cultural and political criticism.

Conflict between cultures

The Lion and the Jewel tells a funny story involving four main characters. Lakunle is a schoolteacher of the village who is a young man of twenty-three years who is bent on bestowing

Western culture onto the people of Ilujinle. Sidi is the jewel, the village‟s belle whose beauty has been captured by a photographer and published in a magazine. Bale Baroka is the Lion of Ilunjinle, who is a chief and has several wives. Both of Lakunle and Baroka love Sidi. The final major character is Sadiko, the lion‟s head wife. The play shows the importance of every culture that should be allowed to be practiced in a way peculiar to the people. Cultural conflicts can be a clash between two opposing cultures. It can be faced by individuals, and also it can be a conflict within a society or more societies. Cultural conflicts start because of the differences in values and norms of behavior of people from different cultures. Actually, conflicts arise because of human relationships. Thus, at the time, that culture has great impacts on our daily life and there are conflicts between individuals, this will lead to conflict between cultures as well. In this regard, LeBaron (1993) says that "culture is always a factor in conflict, whether it plays a central role or influences it subtly and gently. For any conflict that touches us where it matters, where we make meaning and hold our identities, there is always a cultural component" (1). The researcher would fully agree that the conflict in the play is a result of:

The natural culture (Societal conflict)

Individuals may share attitudes, understanding, and perceptions of the environment through attraction and socialization which, in turn, reinforce the development of distinct conflict in cultures. Moreover, this may be called societal conflict. In this regard, Cole (1965) says, "the customs of a society reflect its culture" (136). Hence, individuals are influenced by their community that includes customs, traditions, habits and norms.

Therefore, society or community shapes man‟s life and culture. Consequently, this study emphasizes the need for cultural conflict through using the two cultural models. More centrally, the main problem that exists between cultures is the conflict created by its peoples which leads to different opinions and ideas. This difference may lead to discrimination especially between citizens and immigrants. Therefore, the problems with regard to integration are a vicious circle that cannot be solved without major changes from the governments.

The difference between cultures in a country does not disappear, so it is important to respect and accept other cultures to solve the conflicts. Conflict may have merits because it makes differences. In the play under study, society with its social institutions has a great role in this regard. Therefore, the conflict between them inside the society is social one. One may represent a new belief and the other stick to the traditional one. The conflict in cultures is clear in character clashes as well. The clash between characters is used in two types of cultures the first is traditional one and the second is the other different culture (western one). There is another conflict that may lead to clash as well:

Conflict between individuals' mind and beliefs:

Actually, this means that there are opposing ideas between individuals due to their different opinions that may be called individual‟s conflict. Soyinka shows the various characters to dilate on their inner feelings based on the conflicts between the two cultures. Everyone has his own mind and his way of thinking that is completely different in his or her thoughts. As a result of this clash, a struggle between them ensue. Lastly, there is also another way of conflict that may lead to clash between cultures. This conflict exists between individuals because of: Generation gap In fact, this difference exists in different characters in the play under study. There are two poles: one who is old and the other who is young. Everyone of them has different ways of learning, traditions, norms, beliefs, and education. The gap between the old generation and the new generation is extremely wide. The old generation sticks to traditions, customs, and old-time aged in culture, on the contrary, the new generation may find this useless and has no meaning because they believe in modern and upstart life. They stick to freedom and individuality and represent tradition as a cage that prisons themselves in. In addition, education standard creates a gap of conflict between generations. In the case of Lakunle in *The Lion and the Jewel*, he is a school teacher in his village and tries hard to change it to the modern ways of life. Unfortunately, he is faced by the gap between him and Baroka, the lion of the play, who kept traditional customs of the community. Therefore, the gap between generations leads to conflict between cultures especially in education, because the new generations respond to the new ways and changes of education. They try to assimilate with the new culture and transform the society into a modernized community. However, they were confronted by the old generations‟ restrictions and refuse.

Communication

Communication means a contact between different groups or individuals with different linguistic and cultural origins. Its aim is to observe another culture, recognize and react to it. It means, generally, to consider the "otherness". Hence, LeBaron (1993) says that "culture is inextricable from conflict, though it does not cause it. When differences surface in families, organizations, or communities, culture is always present, shaping perceptions, attitudes, behaviors, and outcomes" (1).

Identifying cultural conflicts

Additionally, clash is the main reason for cultural conflict. There is no doubt that conflict exists between the new culture and the dominant (old) culture. If one looks at this conflict, he/she assures that it leads to misunderstanding, and may lead to respect of other identities. Mis- understanding is a result of a mistake and a lack of good faith or it may deepen understanding in human communication. The researcher would like to confirm that, understanding is a miracle. In these

societies, there is a dualism because of new culture and old culture. Social interactions form the main theme of society. However, in our life, humans spend most of their time interacting with other people. Through this interaction, cooperation and competition can be created. The researcher highlights that identity is an important issue in the play because it is a clue that a man is he, himself. People in a society keep their own identity and try to assimilate with other cultures as a kind of leading a respectable life.

Culture and its role

Ideally, culture is a powerful force in any society. It refers to shared values, beliefs, symbols, and behaviours among individuals. It guides their decisions and actions. As for its role, it has been described as a glue that holds individuals together. It refers to a sense of unity and communication among individuals. Culture according to Madzingira (2001) is the totality of human endeavors in a given time and place. People are constructs of their culture. Culture gives people their identity and dignity. It is every day expression and future aspirations. Culture and development are intertwined because culture underpins development and reinforces it (5). Thus, culture is the way of life inside the society. It includes its language, religion, habits, and norms, etc. Culture is responsible for people‟s dignity and identity. The researcher tends to give a very accurate picture of culture within the play *the Lion and the Jewel* that depicts the tragic and comic nature of life.

The lion and the jewel, Obviously, the play is set in the Nigerian village of Ilujinle, it takes place within a day and is divided into morning, noon, and night. The main theme is the conflict between traditional Nigerian Yoruba values and the Western influence of Nigeria's colonizers. In this play, Soyinka seeks to satisfy his thirst for Afro-centricity by applying many methods, which
are in African origin, in his play. The play draws on Nigerian traditional poetry, music, and dance. It is needless to say that this play enabled the Nigerian drama to become part of the world theater. He introduces two male characters and by them, he introduces two worldviews; the Afrocentric view and the Eurocentric view. Hence, the play turns to be a kind of ideological war between these two poles; and furthermore, Soyinka adds another important character who is a female to mediate the conflict.

Conflict between old and new

In fact, the play explores the value of traditional Yoruba ways against the European innovations. The first character is Lukunle, an eager but naive schoolteacher who believes in modernity and Western ideas and accepts them without understanding. Baroka, the village leader, accepts traditions and sees modern ideas as a threat to his authority. In this regard, the two characters represent the two sides of the major social and political issue in Africa. The researcher highlights

that the play has its setting in the village of Ilunjiunle in Yoruba West Africa. The play is characterized by culture conflict. Thus, the lion is Baroka and the jewel is Sidi. She is the village belle. The lion seeks to have the jewel. More centrally, *The Lion and the Jewel* is about a beautiful young girl named Sidi who should choose either the young schoolmaster or the old village chief as her husband. At first, she makes fun of the chief for his impotency, but after some events, she marries him.

Actually, the play is a comedy with a message, which puts the Westernized schoolmaster Lakunle against the leader Baroka, illustrating the division between the modern and the traditional. Thus, Wole Soyinka writes about Yoruba rituals and beliefs to reveal his roots. The play starts with Lakunle pouring out his heart to Sidi but she does not want to pay attention. If only Lakunle can pay dowry then she would marry him. However, to Lakunle, that is being

barbaric, outdated and ignorant. Lakunle *is dressed in an old style English suit, threadbare but not ragged, clean but not ironed, obviously a size or two too small. His tie is done in a very small knot, disappearing beneath a shiny black waistcoat. He wears twenty- three-inch-bottom trousers and blanco-white tennis shoe*" (*Collected Plays 2, The Lion and the Jewel,* 1). Erapu (1975) illustrates that:

The school teacher turns out to be a man with a missionary zeal to transform the village from primitivity" to „modernity". Lakunle is a romantic and a dreamer on the one hand and a jester with an imperfectly hidden zest for life on the other hand (3-4).

He proves to Sidi that he is a man of words not action. She says "These thoughts of future wonders- do you buy them or merely go mad and dream them?" (The Lion, 5). Therefore, she calls his speech nonsense. Moreover, he says

Nonsense? Nonsense? Do you hear? Does anybody listen? Can the stones Bear to listen to this? Do you call it

Nonsense that I poured the waters of my
soul To wash your feet? (6).

Baroka is the leader of the village and sticks to his traditional beliefs. We learn that he is distributed by issues from the beginning of the play that represented in his secret to his wife and his apparent impotence. In addition, he manages to lure Sidi into coming to his palace. Baroka is cunning and has power than Lakunle who fails to persuade Sidi to marry him. Finally, Sidi is responsible for her decision. If she chooses Baroka as a husband, she will reflect the playwright's opinion that old tradition are better than the new and western one.

Youth and self-realization

In fact, Sidi's photograph covers three pages and Baroka's photograph seems to be in the corner of a page. This shows that Sidi is far important than Baroka. In addition, she has confusion in her decision to choose between Baroka the chief who represents the old value or Lakunle the schoolteacher who represents the new allurements of Western culture.

Bride-price and its importance

It is clear that, the price of the bride is money or property given by the bridegroom to the family of the bride. In the primitive African societies, they follow the footsteps of tradition and culture. Thus, the good price is an honour to the bride. If a girl marries without the price, it is assumed that she is not a virgin. In Sidi's case, she insists on dowries, because she is untouched by the foreign ideas and culture. She tells Lakunle,

I have told you, and I say it again

I shall marry you today, next week or any day you name. But my bride-price must first be paid, But I tell you, Lakunle, I must have The full bride- price. Will you make me

Alaughing-stock? Well, do as you please. But Sidi will not make, herself A
cheap bowl for the village spit…

They will say I was no virgin

That I was forced to sell my shame. And marry you without a price.

(*Collected Plays 2, The Lion and the Jewel*, 8).

The brideprice is a traditional African custom of marriage. As for Lakunle, he calls the system of brideprice as "a savage custom, barbaric, out-dated…upalatable (8). Lakunle opposes this custom because of his influence on the Western concept of gender equality or his empty pocket. In his concept, this custom is a disgrace and humiliation to women, he says, "To pay the price would be to buy a heifer off the market stall" (9). *Also,* he completes:

"To pay price would be to buy a heifer off the market stall.
You would be my chattel, my mere property" (22).

In this regard, Sidi does not pay attention because he believes in modern marriage. To her, a girl for whom dowry is not paid will be hiding her shame for she will not be known as a virgin. Her beauty has captured many souls besides Lakunle. The researcher would fully argue that

Sidi‟s traditional viewpoints have been shown in her rejection of Lakunle's many modern advances towards her. In the first scene, she denies Lakunle's request to carry the pail for her because she is aware of his motives for doing it. Thus, she will not allow him to put aside her values, she makes it clear to Lakunle that her declination of his marriage proposal is based on his refusal to pay the price, because she would not be a “cheap bowl for the village to spit” (8). He thinks that bride price is uncivilized and outrageous custom:

Ignorant girl, can you not understand? To
pay the price would be
To buy a heifer off the market stall.
You „d be my chattel, my mere property. (8)

Finally, Sidi is uncomfortable by Lakunle‟s ideas and beliefs especially, his ideas about the role of women and the duty of wife. She hates his miserliness that she considers “a cheating way, mean and miserly” (10).

Tradition versus modernity in the play

More centrally, in this play, Soyinka manages to describe the existing environment that has been enriched with variegated realistic scenes. He depicts the life of Africans, for example, he shows the characters holding a mirror up to nature and presents life as it is. The main theme of the play is tradition versus modernity. He offers some of the customs of Yoruba such as brideprice, polygamy, and wife wooing girls for her husband. No doubt, the modern customs challenge the outdated customs and traditions. Soyinka has made use of elements such as songs, dance, and mimes to forward the action of the play. It is clear that he offers the native tradition, and confirmed the people's livelihood policy and role of women.

As the main theme in the play is the conflict between tradition and modernity, the play shows the intimacy of Soyinka with the various aspects of African traditions. On the one hand, the play also shows the influence of the modern world on the African mind. On the other hand, *The Lion and the Jewel*, focuses on the failure of an elementary school teacher to apprehend the sense of culture and advancement. Feld (1993) writes "the comedy clearly operates in terms of the characters adjusting ideology [tradition or modern], or selecting convenient aspects of it, in accordance with their situation and their psychological needs"(307).

Actually, the main characters of the play exhibit external and internal conflicts with modernity and tradition. There is a battle between Lakunle and Baroka for Sidi's hand in marriage and this is the main plot of the play. The conflict reveals a confrontation between their two different ways of life. Hence, Lakunle stands to represent "progress" and cultured romance who was captivated by Sidi‟s

own charm. Unfortunately, he failed at the crucial hours to obtain her while encountering the old lion. In this regard, Kumar (2011) says "Sidi presents a full spectrum of the panorama of the heart of an African village as against lagos, which stands for advancement in accordance with definition of Lakunle" (3). Therefore, Ogunba (1975) remarks the major theme of the play is the "choice between the rival worlds of tradition and modernism" (32). The researcher would fully agree that Baroka is a strictly traditional and keeps his village the same way, but he later reveals his transition into modernity. In his first appearance in the play, he shows his displeasure with modern ways of life. His movements and actions when he enters the scene are without words and all in attendance, except Lakunle, give a traditional kneel and greeting of "Kabiyesi, Baba". This is a Yoruban greeting used to address a ruler. Thus, Baroka is upset when he gets a simple "good morning" from Lakunle. In his anger, Baroka asks why he is not getting the respect that he deserves.

Baroka's concept is to keep tradition in his village. He also stops Western Civilization from spreading to his village. The Public Works attempt to build a railway in Ilujinle, but Baroka is against progress. The Public Works send in workers and surveyors to tear down jungles in order to run a railway through the village. When Baroka learns of this, he pays off the surveyor with money, a coop of hens, and a goat. Pleased, the surveyor and workers pack up their things and leave "convinced" that the tracks were intended to be laid further away. Baroka"s aim is to keep his village in its traditional form with no progress at all. He prevented Ilujinle from attaining railway:

.....Trade

Progress, adventure, success, civilization,

Fame, international conspicuousity… (*Collected Plays 2, The Lion and the Jewel*, 24)

Thus, Erapustates (1975) mentions the other modern things which he would like to see in the village: breakable plates, cocktail parties, a school for Ballroom dancing, a modern park for lovers, etc (7). In this part, the researcher assures Baroka"s selfishness is clear in keeping the old version of everything. He prevents the railways from passing through the village because he wanted to protect his wives.

Moral war

More importantly, Lakunle treats himself to be the representative of the modern revolution against men like Bale, and confirms what he sees as a moral war. Thus, Lakunle develops an association with Sidi, the village beauty. He aims at civilizing the bush girl. Lakunle represents a semi-European and wants to make revolutionary changes in the village. He appareled in the English suit of the ancient kind. At first, he imposes his ideas on his love for Sidi. To her, he represents a

reformer and all his ideas are new. When he proposes his love and talks to marry her, she demands the bride price to marry him. In fact, one of his modern ways of life is that when he goes to request Sidi's hand in marriage as a westerner, will not pay the bride price. Thus, Gibbs (2001) remarks, "Lakunle is madly in love with Sidi and "offers her a „Western" monogamous marriage" (307). Thus, with Western civilization"s influence, the school teacher of the village, Lakunle, has become fonder of the modern ways of life. He wants the village of Ilujinle to back away from tradition as well. This task is difficult because villagers refuse to set aside their Yoruba roots and traditions. On the other hand, the village belle, Sidi, and the village Bale, Baroka, stand for tradition. Nevertheless, they do not hesitate to use each to their own advantage.

In this play, the major themes are:

Clash and disagreement

The play presents a clash between an octogenarian chief of the village and a young teacher. It is an amusing play where Soyinka has presented a young man who adheres to all the vulgarity and superficiality of the Western world and thus he appears as a caricature of a modern human being. Baroka represents Soyinka"s mouthpiece so, he loved the traditional culture of his country. Soyinka"s love was not the result of uncritical patriotism or romantic nostalgia; it was based on sound knowledge and deep understanding of the elements in Nigerian heritage, which have permanent values. He was full aware of the strongpoints in the Nigerian tradition. The conviction that there is a point at which all the basic values, truth, beauty, goodness, love, freedom, tranquility converge and come together one way or another.

Youth and the problem of self

In this play, Soyinka manages to expose societal mistakes focusing on youth and the problem of self-definition. He concentrates on the theme of perception of society and the exercise of power over young people like Lakunle as the madman of Ilujinle, Sidi as the jewel of Ilujinle and Baroka the representative of power. The play is a challenge to show and criticize the figuration of Africa through European conventions of dramatic representation. Soyinka tries to reprise Western Drama in African dress. Also, the play is usually presented as a conflict between the traditional values of an African village.

Women's role in the society: Polygamy and wife wooing girls to the husband

Hence, Soyinka portrays the customs and traditions in his Yoruba country. It is new to the reader. The Polygamous society gives importance to the Bale, for example: It allows him to marry as many girls as he wants. He just uses them for his pleasure and after the arrival of the new favourite, he sends the last favourite to an outhouse. In our society, we represent this as the society that never gives respect to

woman as Lakunle says "they are used to pounds the yam or bends all the day to plant the millet …to fetch and carry, to cook and scrub, to bring forth children by the gross" (*The Lion and the Jewel*, 7,9). The researcher would fully stress that the characters can be classified in two groups: Baroka, Sadiku, and Sidi represent the traditional African values, whereas Lakunle stands for modern European especially British-values of life. So, Lakunle is infatuated with Sidi. When Sidi is passing through the corridor near the school, Lakunle has the opportunity to see her and begins to express his appreciation of her beauty. As he sees her carrying a pot of water on her head, he feels anxious for her and advises her:

I have told you not to carry loads- on your head. But you are as stubborn as an illiterate goat. It is bad for your spine. and it shortens your neck, so that very soon you will have no neck at all. Do you wish to look squashed like my pupil‟s drawings.

He taunts her by saying that “only spiders/ carry loads the way you do” (4). He advises her to cover up her chest and thus discourage the unemployed of the village. Thus, Lakunle offers his desire to marry Sidi by his initial infatuation. That is the reason why when she asks for her pail that he has snatched from her, he puts the condition:

“not till you swear to marry me” (7).

He explains to Sidi why he wants to marry her. In his own view, he thinks her to be a smart girl who can understand and support him in his struggle for life: [*takes her hand, instantly soulful*] “Sidi, a man must prepare to fight alone. But it helps if he has a woman. To stand by him a woman who can understand…like you” (7). Lakunle believes in the modern concept of love, so he tries to court the village belle.

Finally, result will be in marriage. Unfortunately, the crux of the problem still exists. Although Lakunle is an African by birth, he has Europeanized himself by his modern education and contact with the alien culture. In his new concept, there is no polygamy and monogamy is a modern phenomenon. Hence, Sidi believes in the traditional African values of life including the conventions of marriage. She also does not believe in the European concept of “love marriage".

She expects him to buy her by giving her bride price:

I have told you, and I say it again I
shall marry you today, next week

Or any day you name

But my bride-price will you must first be paid Aha, now you turn away. But I tell you Lakunle, I must have The full bridge-price will you make me A laughing stock? Well, do as you please But Sidi will not make herself

A cheap bowel for the village spit. (8)

Lakunle does not subscribe to the traditional African customs of marriage. Therefore, he does not want to pay the bride price that resembles buying a piece of property.
Ignorant girl, can you not understand?

To pay the price would be

to buy a heifer off the market stall. You,,d
my chattel, me

My property

No, Sidi! (Very tenderly). (9)

Again, for Sidi, she sticks to the tradition in marriage. The traditional society will cast aspersion on her sexual purity
They will say I was no virgin.
That I was forced to sell my shame And marry you without a price. (8)
Hence, Lakunle and Sidi are different in the purpose of marriage and lifestyle. He wishes to marry her for moral companionship than for the traditional purpose of pro-creation. He looks down upon the African customs
An ignoble custom, infamous, ignominious. Shaming
our heritage before the world

Sidi, I do not seek a wife. To
fetch and carry

To cook and scrub

To bring forth children by the gross… (8-9)

On the contrary, he wants to marry her to be "a life companion", "a friend in need, and an equal partner in my race of life". But Sidi doesn't agree with him. She believes in the traditional values of life. She considers child-bearing as a second part of matrimony. She therefore asks him
Heaven forgive you;

Do you now scorn

Child-bearing in a wife? (9)

Even in kissing, they differ in their views of kissing. Lakunle considers kissing *"as a way of civilized romance and requests her to give him a kiss*" (10). He tells her:

be a modern wife, look me in the eye and give me a little kiss like this (kisses her) (10). Nevertheless, Sidi considers it as abnormal performance.

She looks at it from the African points of view "No, don"t I.I
tell you I dislike.

This strange unhealthy mouthing you perform" (10).

Sidi, thus, does not explore any appreciation for Lakunle's modern European ways of love or marriage. For Soyinka, Yoruba is a perfect way for him because it reconnects him with his native culture and at the same time provides an alternative construct to the Western concept of tragedy. Soyinka's goal is to bring the tragic hero to a high level of self-awareness.

Actually, his culture gives him a great source of inspiration. He expresses his belief in a moral order of the Yoruba. These elements are derived from the Yoruba cosmology. The Yoruba cosmology is the structure of the world that comprises from three worlds of the unborn, of the living, and of the ancestors that can co-exist and communicate through a principle of transformation. The Yoruba worldview considers that good and evil coexist naturally in a dual unity that makes the balance and harmony possible. The play deals with the theme of love from the conflicting perspectives of "tradition and progress". In this regard, this paper looks at the idea of conflict between cultures through highlighting the idea of homelessness in the eyes of Nigerian playwright. It is a theatrical inquiry into what it means to the nation and to a local place. This part shows, what is a human, what does it mean to be a person, or a citizen? The answer will be clear if the social justice and ethics are the core elements of any study of conflict between cultures. Thus, this study requests and responds to the urgent question how can one ethically resolve the conflict between the different cultures?

In *the Lion and the Jewel*, there is a challenge from Lakunle for rapid change and ambition but

the other one Baroka with his danger manage to dominate. Lakunle suffers from the traditional society and at the same time has inner conflict because at the end of the play, he embraces the thought that since Sidi is not a virgin, therefore, he cannot be asked to pay bride price for her. Therefore, he revolves around a vicious circle.

But I obey my books

"*man takes the fallen woman by hand" And ever after they live happily.*
Moreover, I will admit

It solves the problem of her brideprice too. (*Collected Plays 2, The Lion and the Jewel*, 61).

One main issue that can be shown in the play "*The Lion and the Jewel* is that this society is a polygamous one. In Nigeria, marrying multiple wives is legal and it is a prominent feature of traditional life. Soyinka, in his play, portrays the African Polygamous society. Falola (2001) indicates, regarding Polygamy, that "...the function of the family as an economic unit of production, especially for those in agrarian production, a large family provides the labour necessary for the maintenance and growth of the business" (56) and he adds more, that the tradition allows widow inheritance, in which a man marries the widow of a deceased brother. This practice ensures that "the woman and her children remain under the economic and social care of the family" (58).

The successor of dead Bale or chief of the area, sometimes; marries the last and favourite wife of the dead Bale, as his first wife. According to the custom, the first wife of the Bale becomes the senior and receives all honours in the family. Also, according to tradition, a Bale can have as much as wives he can, but he has to follow some conditions like, treating all equally, distributing resources equally to all wives and children, avoid discrimination among wives and children (59).

Thus, in the case of Baroka, he is the Bale of the village and has many wives. His Harem is full with his number of wives from Sadiku to his favourite wife Ailatu. At the age of sixty-two, his desire for more girls has not left him. Maclean (1964) calls the play a "Nigerian bedroom Farce" for its convention of polygamy". (51) (After seeing Sidi's pictures in a glossary magazine, he desires to have her and expresses his wish to his first wife, Sadiku to woo that young girl for him. According to the customs of the village, the first wife has to persuade the girls to marry her husband as a kind of her duty to ensure her husband's happiness. In this regard, Kumar (2011), "by this act, the society emphasizes that wives have to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society" (5).

Clearly, if one looks on the side of the first wife, Sadiku, one finds that she is proud of her role as the chief wife of a family in a polygamous society. She is the veteran representative of the tradition. While she is wooing Sidi for Baroka, states another tradition in the society that the last wife of the Bale becomes chief tempts Sidi by narrating the tradition

Baroka swears to take no other wife after you. Do you know what it is to be the Bale's last wife? I"ll

tell you when he dies… it means that you will have the honour of being the senior wife of the New Bale. And just think, until Baroka dies, you shall be his favourite. No living in the outhouse for you, my girl. Your place will always be in the palace; first as the latest bride, and afterwards, as the head of the new harem... It is a rich life; Sidi (*Collected Plays 2, The Lion and The Jewel*, 20).

According to customs, it is not a serious issue in the society that a woman becomes the wife of a father and son. In principle, the surprising fact is the successor most probably the Dead Bale's son, becoming husband to his step-mother. In Sadiku case, for instance, she reveals that she is the bare witness of Okiki's father of Baroka, impotency. “I was there when it happened to your father, the great Okiki I did for him, I, the youngest and freshest of the wives"(30). In this quote, she indicates that she was the youngest wife of Okiki and according to customs, she now has become the senior wife to Baroka. She married father and after his death, she became wife to her step- son. According to T. Ajani (2005), in Yoruba, “it is the responsibility of the king to take care of the youngest wife and children of the previous sovereign. This custom is called "isupo" among the Yoruba" (1-5).

Victory for tradition: (winning qualities)

Actually, the study of the characters and their activities highlight the unexpected ending of the play delineating tradition's triumph over modernity. In the case of Lakunle's character, who believes in the Western values, leaps at the chance to bypass the bride price because Sidi is no longer virgin. As for Sidi, "she is the needle of the pendulum, she wavers from end to end, confused before finally setting on the traditional side" (30). "Lakunle is provided with a number of opportunities to display his talent but he fails recurrently” (30). The researcher wants to show that culture is a kind of authenticity to its people.

More centrally, the question here: Have the protagonists‟ identities been established as original citizens in their country or has the colonial side achieved goals over them? In both case, they have affected by both old and new concepts. Sidi was seduced by Baroka so, she has no other choice than to marry him. He was cunning enough to seduce her. He pretends that he has no idea about the offer of marriage and Sadiku is always trying to make matches for him. He flatters her with his talk of having her portrait on the stamps and all the time he talks to Sidi in a soothing tone with the most flattering seriousness as well as stressing the responsibilities of the village head. Sidi cannot get reliability in him and she brags a lot about her beauty. She is not afraid to speak of it in public. Baroka has many wives though he wants Sidi to be his wife.

On seeing her in a magazine seated alone, he laments

“Yes yes…..it is five full months since I last took

a wife five full months" (18).

Hence, it is common in many cultures for men to use older woman as a mediator for the new bride. As custom suggests, Sadiku is Baroka‟s head wife, the last wife of the former bale/chief becomes the head wife of the new chief once succeeded. Her duty as a head wife is to attract any woman whom Baroka wants to obtain. In this regard, Lakunle begs Sidi not to agree but she has to assert herself to put an end to his clowning. "My name is Sidi. And now, let me be. My name is Sidi, and I am beautiful" (20). In short, Sidi turns off Baroka‟s proposal in the most certain way, through his head wife. For this reason, she scorns him *Compare my image and that ofyour lord… an age of a difference….*

See how water glistens my face…. But he-his is like a leather
piece torn rudely from the saddle of his horse. (22)

She rejected Baroka‟s proposal because there is a gap between them. They belong to different generations. He is too old to marry her. She says "I am the twinkle of a jewel. But he is the hind-quarters of a lion!" (23). Baroka blames it on himself when he gets the news of his rejected proposal. He says

"*My man hood ended a week ago" (26).*

In this part, Sadiku rather happy about Baroka‟s confession says the news to Sidi. She invites Sidi to join her in the celebration and even tells her the secret of Baroka‟s loss of manhood. She reveals to Sidi that Baroka‟s loss of manhood because he had just been admiring Baroka‟s timeless virility. Like a repentant child, Sidi goes to see Baroka on the grounds that she did not intend to reject his invitation and proposal well knowing that he would not be capable of doing anything. In an unexpected turn of events, Baroka manages to seduce her and beat Lakunle. Lakunle turns to Sadiku with empty threats:

Fancy a thing like you actually wanting a girl like that, all to your little self. (Walks around him and looks him up and down) Ah!

Oba Ala is an accommodating god. What a poor figure you cut! (36).

The play is about contrasts; old versus young and culture versus change. Additionally, it is the story of Sidi, the village belle, and her dramatic 'relationship' with Lakunle, the school teacher. Lakunle is courting Sidi, but refuses to pay the bride price because he views this cultural norm, tradition practice of the village, and barbaric. This young suitor is contrasted with Baroka, the Lion who too courts Sidi, but he maintains the traditions of the village and views progress as something that

enhances similarity, or a lack of difference. While Sidi views Lakunle as a bit of a nuisance, she sees Baroka as a challenge. When Sadiku, Baroka's head wife, reveals that Sidi's refusal of Baroka's marriage proposal has broken him, Sidi decides to taunt Baroka, and revel in his defeat, with her knowledge. In fact, she returns from this venture defeated because the lion had beaten the jewel. Lakunle offers to marry Sidi, despite her lack of virginity, but Sidi refuses and joyfully goes off to marry Baroka, the lion. Lakunle accused Baroka that

"*You tried to steal our village maidenhead" (38).*

Sethuraman (1985) comments on Sidi"s decision to marry Baroka at the end,

"Sidi is fleetingly metamorphosed into the glittering girl of the magazine by the Western photographer, although common sense prevails on her in the end" (224).

Bride-price is essential for any girl before marriage because it will prove her value in the eyes of the village. Tradition has the upper hand represented in Baroka. Thus, the victory was for the tradition represented in Baroka.

CONCLUSION

The Lion and the Jewel presents a clash between an octogenarian chief of the village and a young teacher. It is an amusing play where Soyinka has presented a young man who adheres to all the vulgarity and superficiality of the Western world and thus appears as a caricature of a modern human being. Soyinka loved the traditional culture of his country. His love was based on sound knowledge and deep understanding of the elements in Nigerian heritage that have perennial worth. He was fully aware of the strong points in the Nigerian tradition. For Soyinka, he points out that the man who is genuinely modern is not the one who turns his back upon tradition but rather the one who reinterprets it creatively and rationally. He also accepted the fact that tradition can help people go into the future without being uprooted or alienated from the past. The play *The Lion and the Jewel* illuminates the vision of Soyinka, which is explicit in these words of the Bale, who is Soyinka‟s mouthpiece:

"The old must flow into the new, Sidi. Not blind itself or stand foolishly" (*Collected Plays 2, The Lion and the Jewel*, 54).

In fact, blind imitation of the glamour of modern world and forgetting all the traditional values can make the society hollow like husk. At the same time, sticking superstitiously to tradition can also reduce a human being to the status of an early man. Soyinka argued that British colonization found its justification in the ideology of the nation as the British came to Nigeria only to plunder and so prosper his nation. He was never interested in developing the occupied country because

colonization had hidden aims. Actually, different people of Africa have neglected some of their cultural heritage and adopted the white man‟s culture (western culture). So, this leads to a clash between those who kept their heritage and the other of Western culture. In this research, the researcher tried to implore how the author uses the theme of disparity

between the two points of view and the final resolution such as immaturity and maturity, sincerity and insincerity and traditional victory over modernism. In the last section of Sara Zagar‟s (2012) article ("Traces of Afrocentricity in The Lion and the Jewel and The Road by Wole Soyinka") entitled „Suggestion for Further Research‟ one can read the following sentences:

Wole Soyinka‟s works can also be criticized from a feminist view; in *The Lion and the Jewel,* women are really considered the second sex, essentially created for serving men, and in The Road there is not female character at all. On the other hand, Euba claims that when women appear in Soyinka‟s works they appear in a dramatized womanhood, because they are manifestations of the Yoruba goddesses Oya, Yemoja, and Oshun, which represent beauty, love, sensual power, etc (450).

Derek Walcott's *Dream on Monkey Mountain*

In 1967, just prior to the play's first production, Derek Walcott described *Dream on Monkey Mountain* as "an attempt to cohere various elements in West Indian folklore, but . . . also a fantasy based on the hallucination of an old woodcutter who has a vision of returning to Africa."1 This first production occurred in Canada, but Walcott used folklore to ground the play in the Caribbean without limiting it to stereotype; he avoided fruitless nostalgia by layer-ing the "various elements" of folklore within the experimental dream work of the play. If, as Edouard Glissant writes, "experimentation is for us [in the Caribbean] the only alternative: the organization of a process of representation that allows the community to reflect, to criticize, and to take shape,"2 then, in *Dream on Monkey Mountain* Walcott's mosaic of folklore con-nected by fantasy creates space for the newness that will allow for the psychological and material "shaping" of a Caribbean community. Walcott organizes the folkloric elements within the hallucinations of the play's protagonist, Makak, allowing dreams and madness to create the glue that produces a cohesive Caribbeanness within the

play.

In this play, and in most of his work, Walcott positions himself as participating in a Caribbean aesthetic, as building in the Caribbean, not in a larger diasporic tradition. He describes himself as "primarily, absolutely a Caribbean writer,"4 and he is one of the few West Indian writers of stature who continues to live in the Caribbean.5 Regarding the Caribbean people and landscape as vital to his writing, he not only considers his muse Caribbean but also situates his primary audience in the region. In a 1994 collection of written comments in the *Caribbean Writer*, Walcott states, "I don't care if people don't understand what I write in England or in Paris as long as West Indians appreciate what I'm trying to do; that's all I care about."6 He envisions his work as speaking not only about but *to* a West Indian community.

Dream on Monkey Mountain is uniquely situated for an examination of this "West Indian discourse" within which Walcott situates himself. Although the majority of his publications are of poetry, Walcott has expressed an equal commitment to both art forms, seeing his plays as "large poems that are performed before an audience."7 His desire for an immediate "roar of response" from the audience, however, highlights the major difference between his connec-tion to his readers and to his theatrical audiences.8 It is this latter connection that I examine in this reading of Walcott's exploration of mental decolonization through the staging of dreams and delirium in *Dream on Monkey Mountain*.9 What is it that Walcott communicates about and to West Indians during these independence years? He designates the setting of the play as "A West Indian Island," which is simultaneously general and concrete. While not anchored to a particular nation, *Dream on Monkey Mountain* is specific to the nation-building process in the Caribbean, a process that lends itself to drama, dreams, and delirium. In *Caribbean Discourse*, Glissant asserts, "When a nation is taking shape, it develops a theatrical form that 'duplicates' its history (gives it significance) and provides an inventory."10 In producing one vision of a balance between change and tradition during this "taking shape" period, *Dream on Monkey Mountain* "inventories" the problems and opportunities involved in building a new Caribbean nation, any new Caribbean nation.

Dramatizing Dreams

Walcott maintains the balance between specificity and universality in the play by staging these issues in a dream. In his "Note on Production," which precedes the 1970 printed version of the play, he advises:

> The play is a dream, one that exists as much in the given minds of its principal characters as in that of its writer, and as such, it is illogical, derivative, contradictory. Its source is metaphor and it is best treated as a physical poem

with all the subconscious and deliberate borrowings of poetry.

This gives the reader, if not the past and potential audiences of the play, an insight into Walcott's vision for Makak and his other "principal characters." But Walcott's wording also emphasizes the ambiguity inherent in the dream format of the play. By ascribing the dream to the "principal characters," Walcott obscures the status of the remaining cast members. Are Makak and Corporal Lestrade dreaming, but not the vendors in Quatre Chemins Market or the sisters who surround the dying Josephus? Do the members of the supporting cast exist outside the dream, and have they decided for the moment to, in Tigre's words, "dissolve in [the] dream" (289)? Is it the same dream in the "given minds" of Walcott and his main characters? That is, is Moustique's dream the same as Makak's and are they both sharing Walcott's dream? In accepting the playwright's directives in his "Note on Production," one would also have to accept that Makak's hallucinations spawn various "illogical, derivative, contradic-tory" visions for the future in the play's cast, theatrical audiences, *and* readers. Indeed, these visions would necessarily be different with each performance or reading, creating a collective consciousness that relies on differing combinations of images from individual and communal dreams, given and lost minds.

Dream on Monkey Mountain is staged in two parts of three scenes each, with a prologue and an epilogue. Part 1 opens with the prologue, set in a jail cell, where Corporal Lestrade harangues Makak and his two cell mates, Souris and Tigre. Makak, in an effort to defend himself, begins to describe his vision of a white woman on Monkey Mountain. The next three scenes of part 1 follow Makak and his companion, Moustique, from Monkey Mountain to Quatre Chemins Market, as Makak pursues his dream of kingship in Africa. Moustique first derides then takes advantage of Makak's dreams and ostensible healing powers, eventually dying at the end of part 1. Part 2 returns to the jail cell, from which Makak and his cell mates escape to Monkey Mountain and are followed by the corporal. The corporal and Souris become
Makak's apostles, and in scene 3—an extravagant court scene—Makak is glorified as king. The epilogue returns again to the jail cell: it is the following morning, and Makak is released from jail. In *Nobody's Nation*, Paul Breslin asserts that at the end of the prologue, "Makak enters the dream world that rules the play until its epilogue." Breslin also speaks of Makak "waking" from his dream at the end of the play. But Walcott does not separate the six scenes of parts 1 and 2 as the dream; he designates the entire play as a dream. So although Breslin argues that we should take Walcott at his word in his "Note on Production" and accept the play as "illogical, derivative, contradictory," he falls prey to the attempt at ordering that he warns against.

Breslin also highlights the beginning of scene 3 of part 1 as evidence of the nonlinearity of the play because it returns briefly to the jail cell setting; but he does not acknowledge that in incorporating the staging of the prologue and epilogue within this "dream," Walcott signals that nothing should be taken for reality. To accept the whole play as a dream, without the prologue and epilogue as waking framing devices, sets the audience on shaky ground. With only the six scenes as the dream spaces, the prologue and epilogue provide a form of rooted- ness, a place to anchor the chain, tangled though it may be, of events that occur in the play. The audience could, following this line of reasoning, accept the opening and closing of the play as linear and "real" in the fiction of the theater. But Walcott refuses to provide that type of security. If we accept the middle of the story as a dream, then we must accept the entirety as a dream. And we cannot ascribe this dream only to Makak; the playwright has mandated that it be a dream in the minds of all his "principal characters." If Makak's falling into a fit signals the beginning of a dream state, then we should see similar moments for Moustique and the corporal. Similar waking moments should also exist at the end of the play.

In the last scene of part 2, Lestrade announces the dream as communal; at the very least, he indicates that it belongs not only to Makak.14 When he accuses the resurrected Moustique of betrayal, Lestrade says, "You have betrayed our dream" (314). His choice of the first-person plural claims the dream for the other characters *and* the audience. Lestrade makes it clear that although it may have begun with Makak's hallucinations, the dream no longer resides solely in Makak's mind. Like Moustique, however, some critics ignore the corporal and the implications of his charge and instead focus their attention on Makak. Although the corporal resists Makak's dream in part 1, and Moustique continues to resist it throughout the play, they are also participants in the dream. To assign the dream only to Makak denies their parts as principal characters in shaping the action of the play.

The audience for *Dream on Monkey Mountain* also becomes a part of this army of dreamers. As Lloyd Brown notes:

Walcott does not allow us the luxury of viewing Makak's dream as an isolated, individual fan-tasy. For we are a part of his dream. And *our* implication is dramatized by the manner in which the "spectators" *within* the play/dream are incorporated into Makak's visionary world; his cell-mates, Tigre and Souris, the jailor Corporal Lestrade, and Makak's partner, Moustique—they are all principal actors in Makak's fantasies because, although they see him as a weak-headed old man, the

dream also exists in *their* minds, and, implicitly in the minds of the play's Black (theater) audience. For the audience, there are physical bodies on the stage, but, if the producer has heeded Walcott's note, the play is dreamlike. Both the cast of Walcott's play and the play's audi-

ence are constantly aware of their precarious position between dream and reality. Even the "apotheosis" of the dream—as Walcott designates scene 3 of part 2—maintains this tension between reality and fantasy. When Moustique returns to face Makak and his court, the audi- ence is forced to consider the contradiction of a dead man's reappearance on the stage. The charge the corporal lays against him—"You have betrayed our dream"—may refer to Mous- tique's impersonation of Makak in the marketplace or to Moustique's callous attitude toward the dream as a whole and his refusal to believe in and support it. Another possibility, however, is that by returning from the dead Moustique has betrayed the entire play as a dream. Makak and Corporal Lestrade, the principal characters in this scene, accept Moustique's presence easily, but this is their dream. To the audience and perhaps to the other characters who per-sist in "dissolving" into this dream, Moustique's reappearance rends the fabric of the dream, reinforcing the play's status as a dream narrative.

Moustique is a key character not merely for his betrayal of Makak's dream in Quatre Che- mins Market and his return from the dead but also for his part in the play as metaphor. Walcott describes "someone with an incurable wound" as representative of "some containment of human agony."16 For readers of the play, Moustique's "twist foot" is not as memorable, but for audiences, his limp is a constant reminder of the material effects of poverty. Moustique's pain, however, is not enough for him to believe in Makak's dream; he has a different, more practical response to his misery. When Makak tells him of his dream, Moustique responds by reminding Makak that he has seen him thus before: "You remember one morning I come up and from the time I break the bush, I see you by the side of the hut, trembling and talking, your eyes like you crazy, and was I had to gather bush, light a fire and make you sweat out that madness?" (237). For Moustique, this new vision is no different from that earlier feverish madness, even to the extent that it affects their ability to earn money. He does not believe in Makak's sudden royalty. Despite the obvious evocation when they leave Monkey Mountain at the end of part 1, scene 1, with Makak riding his donkey, Berthilia, Moustique is not the credulous Sancho Panza to Makak's Quixote.

Sancho Panza, though misguided, had his own form of practicality; he expected to gain an island, prestige, wages at the very least. Similarly, Moustique believes in benefiting from Makak's

visions of glory. Instead of endorsing Makak's dream as Souris and eventually Lestrade do, Moustique continuously rebuts Makak's dream with capitalism. At every turn, he reminds Makak that the market is waiting and they have money to make and debts to repay.

Later he tells Makak that not only is nothing free but that, conversely, everything is for sale, even dreams. After Makak's messianic performance at the crossroads, Moustique reveals his plans to capitalize on Makak's healing powers. Makak refuses to sell his "power," but Moustique responds, "Look, I tired telling you that nothing is for free. That some day, Makak, swing high, swing low, you will have to sell your dream, your soul, your power" (254). Nega- tive but practical, Moustique convinces Makak that they will need money to fulfill his dream of going to Africa.

Later, Moustique's materialism prompts him to impersonate Makak in Quatre Chemins Market, but it only leads to the fulfillment of the spider's prophecy (in scene 1) of his death. Even as he dies, Moustique can only speak in economic terms. He tells Makak, "Yes, I will die. I take what you had, I take the dream you have and I come and try to sell it" (273). This serves somewhat as an apology, but it is mixed with Moustique's condemnation of Makak for being willfully ignorant of the ways of "the marketplace." He refuses to excuse Makak's protestations of innocence and lack of concern with money: "No. You didn't know. You would never know. It was always me, since the first time in the road, where . . . always me who did have to beg . . . to do . . ." (273; ellipses in original). Though it appears to be at odds with Makak's new status as prophet, Moustique's careful attention to the practical details of their lives and livelihood complements and enables Makak's behavior. Moustique's own attempts at prophecy are also included in his dying declarations. He warns Makak that he must return to Monkey Mountain or he will suffer a similar fate. But Moustique's practical rebuttals, his deception, and his prophecy of death are not enough to deter Makak's delirious belief in his African dream. In the end, Moustique is too tired to fight and gives in to the fate twice decreed by the spider. After all, as he notes each time the spider crosses his hand, "Every man have to die" (239, 274), and, in Moustique's case, every man "have to die" twice.

While on Monkey Mountain with Souris and Tigre in part 2, Makak foreshadows Moustique's resurrection. In a short speech that encapsulates the many threads of the play, Makak responds to Souris:

What power can crawl on the bottom of the sea, or swim in the ocean of air above us?
The mind, the mind. Now, come with me, the mind can bring the dead to life, it can go back, back, back, deep into time. It can make a man a king, it can make him a beast.

Can you hear the sea now, can you hear the sound of suffering, we are moving back now . . . (291; ellipsis in original).

Thus, the mind is powerful, man's real power in essence, but, as with all power, can destroy those who try to use it. The psyche becomes the connection between dreams and madness because it can envision change (in dreams), but it can also distort visions (in madness). The mind serves simultaneously as source and destructive force for both. It is the reasonable mind that is pitted against the madman, and the reasonable mind that defines an acceptable real-ity. The power of the mind that Makak refers to, therefore, is this twofold power that opposes itself. If Makak believes his kingly dream and not the reality of his poverty, he can continue to live quixotically in the dreamworld; and if he releases the dream of the moon woman for a darker reality, he can function in the "real world." He can function logically in either realm but he cannot straddle both.

Staging Madness

The advantage of the theater is that performance *can* straddle opposing worlds. In performance, *Dream on Monkey Mountain* bridges the spaces between fantasy and reality, madness and sanity. With this negotiation of dreams and madness, the play can, and should, be differ-ent with each performance. Even the printed play slips easily out of grasp, particularly with instructions from the playwright that suggest continuous change. The different responses to *Dream on Monkey Mountain* signal this ambiguity: For the critics, the language and characters symbolize different concepts. Walcott's own "Note on Production" cautions that the play's source is metaphor. And metaphors are often open to various readings. Walcott began with the image of Makak ("the man, the moon, and the mountaintop") as the "dominant metaphor," but in writing the play this dominant metaphor spawned others, which then, in the cultural and critical marketplace, become "subject to all kinds of true and perhaps contradictory interpretations."17 Thus, Walcott leaves space within the play for the varied and various critical approaches.

The very creation of the play is based on the flexibility and changeability of the genre. Walcott worked on the play for ten years before its production, but after he had what he describes as a "prepared text," he found that production of the play could greatly influence its form. In a 1970 essay, he describes adding the part of Basil after the first draft of the play:

I had a prepared text, but there was one figure at the back of my mind, a death figure from Haitian mythology, that wasn't written in. There was an actor . . . but there was no part in it for him. So I worked in the figure from the center of the play's design, and the part radiated through the whole text—the part of Basil. I think that this figure tightened and webbed its structure.18

Basil's character is at the center of both parts 1 and 2 of the play. In the first, he warns of, and exposes, Moustique's treachery in the marketplace, while in the second, he has a revealing dialogue with Corporal Lestrade:

CORPORAL: Who are you? I'm going mad, goddammit. Stiff upper lip. [. . .]

BASIL: I am Basil, the carpenter, the charcoal seller. I do not exist. A figment of the imagination, a banana of the mind . . .

CORPORAL: Banana of the mind, figment of the . . . ho! That's pretty good. Goodbye. [. . .]

BASIL: You have one minute to repent. To recant. To renounce.

CORPORAL: Repent? Renounce what?

BASIL: You know, Lestrade. You know. [. . .]

CORPORAL: My mind, my mind. What's happened to my mind? BASIL: It was never yours, Lestrade.

CORPORAL: Then if it's not mine, then I'm not mad. BASIL: And if you are not mad, then all this is real.

CORPORAL: Impossible! There is Monkey Mountain. Here is the earth. Banana of the mind . . . ha . . . ha . . . ha . . . (297; ellipses in original)

If Lestrade is not in control of his mind, then he cannot be mad. Earlier in the play, Moustique tells Makak, "Go mad tomorrow, today is market day" (232), indicating that Makak can control his fits of madness. In this model of insanity, madness is a conscious choice, making control a requirement for madness. If Lestrade is not in "possession" of his mind and never was, he cannot be responsible for what it does; therefore, he cannot "choose" to be mad. Within the shifting meanings of the play, however, Lestrade's emphasis could be on *I* rather than *not*. In that, whoever or whatever possesses Lestrade's mind is infected with madness. Is Walcott, here, suggesting that the playwright functions as the "mind giver," the controller of his characters' consciousness? Basil's statement that Lestrade's mind was never his own reflects on the power of the playwright and on the power of colonialism. It implicates both the immediate creator/giver of minds in the play and the systematic control of minds under colonialism. In either case, if the madness is outside Lestrade, then his vision of Basil is both reasonable and real.In the interchange between Basil and Corporal Lestrade, the dichotomy between *mad* and *sane, dream* and *real* is clear. There is an added relationship between these terms as Walcott aligns them analogically: *mad* is to *sane* as *dream* is to *real*. While the characters apply the usual values to these terms—it is better to be sane than mad, real than

illusory—the play on the whole does not create a similar hierarchy. Corporal Lestrade's *sanity* in part 1 is no less mad than his strange rebirth in part 2. Walcott questions each of these terms throughout the play, each becoming relative for the characters and the audience based on their relationship to power. As Walcott notes, "Every question, eventually, even with literature, is a question of power. . . .

It's simply a matter of who's in charge really."19 Definitions of madness and dream, sanity and reality are entangled in struggles for power. In *The Wretched of the Earth*, Frantz Fanon states, "Because it is a systematic negation of the other person and a furious deter-mination to deny the other person all attributes of humanity, colonialism forces the people it dominates to ask themselves the question constantly: 'In reality, who am I?'"20 But *Dream on Monkey Mountain* forces its audience to consider *whose* reality. The reality of the colonized differs greatly from that of the colonizer, and that is, in large part, the cause of the mental disorder and dissociation often attributed to many natives. Middlemen like Corporal Lestrade have different conceptions of reality from both groups. As an officer of the Crown, the corporal sees Makak as a drunk and possibly insane old man. After literally stripping himself of his office, however, Lestrade can envision Makak as a leader, if only a hollow one. He can begin to believe, if not so much in Makak's dream then in the validity of him as sane and gifted. When the corporal, in his corporal's uniform, asks, "In reality, who am I?" he relies on a very different reality for his answer than the naked corporal in part 2 would for the same question. In the former he is an officer of the Crown and largely interchangeable with others of his class; in the latter, he becomes an integral part of a resurgence of black power. Although he questions his sanity at times, it is his reality that truly shifts during the play.

The corporal's shift in part 2 signals an overall shift in the focus of the play. In a short inter- view for the *New Yorker* in 1971, after having received the Obie Award for *Dream on Monkey Mountain*, Walcott describes his vision for the play's structure:

> In the first half of the play, the concept of the beginning of the world and the evolution of man is—shall we say?—basically white. Then, when Corporal Lestrade, the brainwashed colonial servant, retrogresses to become an ape and emerges as a man to walk through the primeval forest, the play swings over to a black Adamic concept of evolution.

In partitioning the play in this manner, Walcott explores two of the three perils that Fanon predicts for members of a newly decolonized nation. Jean-Paul Sartre's preface to *The Wretched of the Earth* summarizes these "dangerous will o' the wisps" as "the cult of the leader and of personalities, Western culture, and what is equally to be feared, the withdrawal into the twilight

of past African culture."22 I will return to the problematics of leadership below, but the attractions of the two cultures—Western and African—are evident in parts 1 and 2 of the play respectively. These ideas are not locked in to their respective parts, however, as Makak dreams of Africa in part 1 and Lestrade continues to valorize European culture for the first half of part 2.

The allure and disadvantages of European and African cultures are not the only con-nections to Fanon's writings and theory in *Dream on Monkey Mountain*. Although Moustique makes passing reference to Fanon's *Black Skin, White Masks*, Walcott relies most heavily on *The Wretched of the Earth* as an intertext for his play. Although *Dream on Monkey Mountain* was first published in 1970, it was first performed in 1967, and Walcott had worked on the play for several years before that. *The Wretched of the Earth* was published in 1961 (the English translation in 1963), making the two nearly contemporary. Walcott translates several of Fanon's themes in his last reflections on colonialism into theatrical form and at the beginning of both parts 1 and 2 quotes Sartre's preface. The first of these quotations reads:

> Thus in certain psychoses the hallucinated person, tired of always being insulted by his demon, one fine day starts hearing the voice of an angel who pays him compliments; but the jeers don't stop for all that; only, from then on, they alternate with congratulations. This is a defence, but it is also the end of the story. The self is disassociated, and the patient heads for madness.

Although clearly relevant to the happenings in part 1, the epigraph is ironic because Sartre's ending becomes Walcott's beginning. For this is how he begins his play, with Makak's declaration of his madness: "I am an old man. Send me home, Corporal. I suffer from madness. I does see things. Spirits does talk to me. All I have is my dreams and they don't trouble your soul" (225). For Walcott, insanity does not spell the end but the beginning of creative possibilities. He describes both parts 1 and 2 as explorations of two opposing "insanities," and the play begins with Makak's dream journey through this madness.24

Later, however, when Makak is relating his dream/vision to Moustique, he tells him: "Listen to me. I not mad. Listen!" (236). And shortly afterward—"Is not a dream . . . I tell you is no dream" (237). Makak's denials reverse the tenuous privilege Walcott accords to madness and dreams—hallucinations—in his "Note on Production" and prologue. Moustique does not believe either of Makak's protestations, for after all, can a mad man tell you he is sane? Can a dreamer recognize reality? Shoshana Felman writes:

To say “I am mad” is already a contradiction in terms: either the speaker is “mad” and what he says . . . is non-sense, or else he is saying something meaningful, and is therefore sane (at least at the moment he says it). The act of enunciation contradicts and problematizes the statement it issues.25

Similarly, a dreamer, caught in the dream world, cannot say with certainty that he is or is not dreaming. Even on waking, he cannot be sure that he has awakened to reality or to another level of his dream. From the uncertain dreamworld of the play, Makak’s “I not mad” and “Is not a dream” contain an inherent contradiction that parallels that recognized by Felman in “I am mad.”

Similarly, Lestrade does not recognize his own madness in either part 1 or part 2 of the play, though they mirror each other in his zeal and his language. In the mock court of the play’s prologue, Lestrade presents Makak to the “lords” as “a being without a mind, a will, a name, a tribe of its own.” He does not allow Makak to speak—in order to “spare [the court] the sound of that voice, which have come from a cave of darkness”—and continues to describe Makak’s person: “These hands are the hands of Esau, the fingers are like roots, the arteries are as hard as twine and the palms are steamed with coal. But the animal, you observe, is tamed and obedient” (222). This profile resembles Lestrade’s future portrayal of himself in

the forests of Monkey Mountain. When he confronts Basil, Lestrade finds that he too has no mind, no race, no voice. After divesting himself of his colonial uniform and presumably his colonial post, he announces:

Now I see a new light. I sing the glories of Makak! The glories of my race! What race? I have no race! Come! Come, all you splendours of imagination. Let me sing of darkness now! My hands. My hands are heavy. My feet . . . [*he rises, crouched*] My feet grip like roots. The arteries are

like rope. [*He howls*] Was that my voice? My voice. O God, I have become what I mocked. I always was, I always was. Makak! Makak! forgive me, old father. (299–300; ellipsis, brackets, and italics in original)

Here Lestrade “retrogresses to become an ape,” very much like the monkey he makes of Makak earlier. And at the close of this later scene, he further identifies himself with his previ- ous description of Makak when he comes to the realization: “I have no ambition of my own. I have no animal’s name. I simply work” (307). Thus, Lestrade, in the end, has no mind, no will, no name, and no tribe to lay claim to.

When Makak has made his biggest conquest, Corporal Lestrade, he loses his belief in his vision. Walcott marks the fight between Souris and Tigre as a dream-breaking occa-sion for Makak, but Makak continues to pursue his dream even after this moment in the play.26 Or rather, Makak is propelled through his dream by Corporal Lestrade. Once he has won the support of the corporal and Souris, Makak becomes a "shadow," a front for the movement, but one who does not know where to go or what to do next. In this last scene, Makak resembles the men "who have sung the praises of their race" but who, according to Fanon, once they are recognized as leaders, "act as a braking-power on the awakening consciousness of the people."27 Walcott furthers Fanon's denigration of leaders by making Makak a powerless figurehead and his "team of [bourgeois-minded] administrators" vis-ible and potent in the form of Lestrade. When Makak hesitates, Lestrade announces, "Put him in front. He's a shadow now. Let him face the moon and move towards it. Let him go forward. I'll take over. Come on. Go" (306–7). Ironically, Lestrade believes in the dream and falls victim to the romanticization of blackness, but not in the manner of a withdrawal into the past. He finishes: "Now, where to old father? No. We cannot go back. History is in motion. The law is in motion. Forward, forward" (307).28 Although he recognizes the pitfalls of trying to move backward into history, Lestrade repeats the same silencing of Makak—in fact, silencing of any form of dissent—as he enforced earlier when he opposed Makak's dream. He places Makak as a silent, ignorant leader who is effective only insofar as he is recognizable to his followers. Makak does not and cannot make any decisions; Lestrade is there to "take over" that function.

Lestrade is fully cognizant of Makak's and his own roles. At the end of his monologue he commands, "Now, let splendour, barbarism, majesty, noise, slogans, parades, drown out that truth. Plaster the walls with pictures of the leader, magnify our shadows, moon, if only for a moment. Gongs, warriors, bronzes! Statues, clap your hands you forests. Makak will be enthroned!" (307). The "truth" is that Lestrade's cooperation is as detrimental to Makak's dream as his opposition, perhaps more so. In choosing to do the "black man work" instead of the "white man work," Lestrade still relies on the law as a color-blind tool. But his statement— "I breathe over the shoulder of your leaders, I hang back always at a decent distance, but I am there to observe that the law is upheld, that those who break it, president or prince, will also be broken" (ibid.)—is ambiguous. To whom does Lestrade's "your" refer? White or black? Colonizer or colonized? With the presence of Makak, a reader or audience member might connect "leaders" to black leaders; but the rest of the sentence, and the rest of the speech, implies that he refers to white presidents or princes. Lestrade, who now dubs himself "Bastard, hatchet-man, opportunist, executioner" (ibid.), is once again relying on the law to decide right from wrong.

Although he seems willing to break the law in order to "break" other lawbreakers, he still relies on the justice system as impartial and unbiased, true and just. As he states in the apotheosized court scene, he still believes that the "law takes no sides, it changes the complexion of things" (311) . He recognizes that there are different laws (Roman law, tribal law), but he does not acknowledge that the very existence of different forms of law—incompatible forms of law—indicates the fragility and inadequacy of the law as a judge of human action.

With this emphasis on the law, the apotheosis becomes a court scene in the dual sense, with Makak as king and his followers judging Western civilization. This scene also becomes the apotheosis of the play's bridging of the space between hallucinations and reality/sanity. The experience in the theater becomes surreal; with everyone on stage believing in and exalt- ing Makak, the audience is compelled to believe in his royalty as well. Makak is no longer the "weak-headed old man" of the prologue. When in the epilogue the action returns to the jail cell, the euphoria of the previous scene is not altogether shattered. Souris and the corporal treat Makak more kindly here than in the prologue, Makak rejects the white mask, and Mous-tique is resurrected yet again. With self-reflexive references to dreams and madness, the play incorporates the epilogue in the ongoing collective hallucination.

Part of the drive to separate the prologue and epilogue from the body of the play springs from the need to order the play. Like other texts that explore the interiority of madness, *Dream on Monkey Mountain* can be frustrating, with its lack of narrative linearity and its contradictory images and characters. Walcott has referred to the nonlinearity of the play as similar to that of a poem. He wanted in the play to "let the action come out of successive detonations of images not dominated by a narrative logic, as occurs in the creative process of a poem, or in the integrity without logic of a dream." Thus, when Walcott asks that producers treat the play as a "physical poem," he refers not only to the performative demands of the theater but also to the play's nonlinear poetic structure. In an interview with Dennis Scott, Walcott addresses the idea of his plays as "dramatic poems":

> I think that any play that works completely is a poem; and the components of that particular poem are physical: there is an actor saying certain things, lights all the rest . . . and once you have a complete concept of any play . .
>
> . it is a poem in the sense that it is conceived as a structure and it works metrically as finely as a poem does. And if you happen to write in verse then that's all the better.

Walcott views his plays as a form of enacted verse, encompassing the metaphoricity and rhythm of poetry and the materiality of the theater.31 While the poetics of Walcott's plays have received considerable attention, his "Note on Production" places heavy emphasis on the "physical" aspect of his designation of *Dream on Monkey Mountain* as a physical poem, as does his utilization of the dramatic genre for portraying the shifting realities present in mad- ness. In this play, dramatic poetics serve as the linguistic and experiential route to access and describe madness. In both content and form, the play represents and recreates the characters' hallucinations for the audience at all times.

Although Walcott continues in his "Note on Production" to state that *Dream on Monkey Mountain* "should be spare, essential as the details of a dream," he also emphasizes the importance of the songs and dances:

> The producer can amplify it with spectacle as he chooses, or, as in the original production, switch roles and limit his cast to a dozen or so. He will need dancers, actors, and singers, the same precision and vitality that one has read of in the Kabuki. He may add songs more recognizable to his audience once he can keep the raw folk content in them. (208)

The songs and dances are part of the connection to the audience, overriding the "integrity" of the "original" written text. Although Walcott recognizes the importance of the playwright to the performance (particularly if the playwright is "established worldwide"),32 he also considers the play's relevance to, and contemporaneity with, the audience as crucial in its production. For him, "the ritualistic elements of the dance and the chants are not literary because these things existed or still exist with [his] own environment."33 The play must not only be flexible, but accessible on some physical level by the audience. And the former characteristic helps to ensure the latter. Later performances of the play are separated from its publication by time, but producers may make it seem more current by changing the chants and dances to ones "more recognizable to [their] audience" while keeping the "raw folk content" of the play intact.

Unlike the static textuality of the Sartre epigraphs, Walcott's "Note on Production" simul- taneously situates the play as performance and text, suspending the play between stage and page. Theodore Colson describes the plays in "*Dream on Monkey Mountain" and Other Plays* as "from the twilight area of poetry and drama."35 But Walcott relies on the theater, not poetry, to convey the hallucinatory and communal qualities of decolonization. Poetry is often an indi-vidual experience, but theater is necessarily shared, not only with the characters onstage but also with

fellow audience members. Onstage, *Dream on Monkey Mountain* can represent the drama of madness for, and recreate it within, the audience. Performance, therefore, can create community in the theater and shape responses in a different manner than
poetry can. Glissant finds that community theater in particular "diverts energy from the individual manifestation of delirium or from the collective tendency to the theatrical, so as to orient it towards the shaping of a popular consciousness."36 Rather than reduce the importance of the "individual manifesation of delirium," however, theater increases its effectiveness. Glissant perceives individual madness as a prior step: "Individual delirium and collective theatralization, as forms of cultural resistance, are the first 'catalysts' of this consciousness."37 Thus, Makak's madness and the spectacle of his healing Josephus at the crossroads in part 1 pave the way for the expectant consciousness that he—and hopefully the audience—comes to at the end of the play.

Although they produce new awareness at the ending of the play, individual delirium and "the collective tendency to the theatrical" exist within their own right as levels of meaning and resistance within *Dream on Monkey Mountain*.39 On the individual level, Makak's deliri-ous perception of himself as a king defies the sadness of his situation as a poor coal seller with no future and no power. As the corporal (along with Fanon and Sartre) predicts, one day, inspired by deprivation and hopelessness, a man like Makak might decide to imagine himself as powerful. In the marketplace, the corporal tells Inspector Pamphilion: "Some ignorant, illiterate lunatic who know two or three lines from the Bible by heart, well one day he get tired of being poor and sitting on his arse so he make up his mind to see a vision, and once he make up his mind, the constipated, stupid bastard bound to see it" (261). The corporal's next words indicate the second way in which the play performs resistance through delirium: on the communal level: "So he come down off his mountain, as if he is God self, and walk amongst the people, who too glad that he will think for them. He give them hope, miracle, vision, paradise on earth, and is then blood start to bleed and stone start to fly" (261–62). Even as it remains individual, Makak's madness becomes a shared resistance as others in his situation choose to believe in his power, in the possibility of such uniqueness among themselves. But
Makak's dream still exists as his own. His resistance maintains its discrete-ness even as it multiplies. The third level of resistance is evident in the format of the play. It is not only a dream but also a play, with an audience that participates in the dreaming. Makak's hallucinations, his people's hallucinations, become shared with the audience. The audience members complete the play as they participate in the collective delirium, collective dream, and potentially collective

resistance.

In an interview with Walcott two decades after the play first opened, J. P. White pro- nounces that in America the play "was heralded as a call to Black power" with noticeable "political ramifications of the new African king killing his white goddess."40 Walcott responds that the ending of scene 3 (in part 2)—"Apotheosis"—has been "hysterically judged" by both white and black America because Makak achieves nothing, but he completes something. What he does is he sheds an image of him-self that has been degraded. When he thought he was white, he did what the white man did. When he thought he was Black, he did what he thought the Black man should do. Both errors. So that moment of cutting off the head is not a moment of beheading a white woman. It is a matter of saying there is some act, some final illusion to be shed. And it is only metaphorical anyway—it's only a dream.

Various critics, and various audiences, have interpreted this scene in different ways. The see-saw movement between recognizable dream and ambiguous reality leaves room for Makak's killing of the moon woman to be simply symbolic or more complexly allegorical. With Walcott's "Note on Production," readers at least have been forewarned that they will enter worlds built upon dreams and metaphors, illogic and contradictions. Despite the climactic and symbolic appeal of Makak's decapitation of the moon woman, this moment is not the "ending" of the dream; both readers and audiences must contend with the epilogue's reminder that the play, the entire play, is "only a dream." While it offers definite commentaries on black conscious-ness and Eurocentrism, the play resists stable meanings with its contradictory source of metaphor and its reliance on dreams and madness. Critics, and even Walcott himself in later interviews, attempt to impose a recognizable order on the play, but often end in contradic-tion. The "principal characters" could very well lay the claim "You have betrayed our dream" on those wishing to fit the play into a coherent, cohesive, consistent narrative about politics, blackness, or poverty.

Despite this absence of order, however, the opposition between sanity and insanity remains rigid. The play combines both the real and fantasy worlds when in "Apotheosis" the moon woman becomes visible to everyone; but a similar bridging is not possible across the boundaries of sanity and insanity. With the moon woman visible to the other characters, they accept her as real and Makak as sane. In gaining this dubious qualification for sanity, however, Makak loses his status as a prophet. He becomes a hollow figurehead no more

gifted than his followers. When he could see something that was not visible to others, when he was at risk of being insane, he was also most respected for his exceptionality. However, when he loses this power, which was not provable per se in the beginning, he becomes a shadow leader, only following Lestrade's orders. Previously his dreams provided a way of rebelling against Lestrade's authority, but when Makak loses his visions, his moonlit fever, he also loses any pretense at resistance. In a manner even more pernicious than the farce of the courtroom in part 1, Makak truly becomes Lestrade's monkey at the end of the apotheosis. He no longer "sees things" and is no longer a crazy dreamer. As Moustique predicted, he has sold "his dream, his soul, his power," not for money but for false respect. With the epilogue, the play positions Makak's "return to sanity" as more problematic than his killing of his white female muse. Instead of having his own dream for his people, he becomes merely a character in the "dream of his people." Even in questioning the valorization of reality and sanity, the play, in the end, cannot escape the divisions between sanity and madness, reality and dream.

A DOLL'S HOUSE

Introduction

A Doll's House, a three-act play which was written by Henrik Ibsen, tells about a family life in which Torvald Helmer is the husband and Nora is the house wife. The major characters in this play are Torvald Helmer (a bank manager), Nora Helmer (Torvald's wife), Dr. Rank (Tovald's closest friend), Mrs. Linde (Nora's childhood friend) and Nils Krogstad (a bank clerk). Meanwhile, the minor characters are Ivar, Emmy, Bob, (the Helmers' three little children), Anne- Marie (a nurse), Helene (a maid), and a delivery boy. Dated back to the period when the play was written, **t**his play criticizes the traditional roles of man and woman in the 19th century marriage during the Victorian Era. Ibsen's *A Doll's House* uncovers a shocking secret: some dolls don't get to play the roles they really want.

This study considers *A Doll's House* as a source to find out how male playwright depicted woman's figure representation in the era when the play was written. Thus, the study aims to analyze woman's figure representation portrayed in the play. In conducting the study, a question of problem had been provided as the main point of this study to reach the objective. The question is: How is woman's figure represented in Henrik Ibsen's play *A Doll's House?*

She presented the arrangement of the spectacle design of the drama based on the drama's conflicts. Based on the previous studies, there was no research elaborating woman's figure representation portrayed in Henrik Ibsen's play *A Doll's House*. That is why this study was conducted in order to find how woman's figure is represented in the era when the play was written.

This study applied sociological approach on feminist criticism as the main literary approach. Scott (1962:123) observes that ―art is not created in a vacuum, it is the work not simply of a person, but of an author fixed in time and space, answering a community of which he is an important, because articulate part.‖ Sometimes, it looks at the sociological status of the author to evaluate how the profession of the writer in a particular milieu affected what was written.

Feminist criticism is a type of sociological criticism (Smith, 2013:12). According to DiYanni, (2007:2175) feminist criticism examines the social, economic and cultural aspects of literary works, but especially for what those works reveal about the role, position, and influence of women. Feminist critics also see literature as an arena in which to contest for power and control, since as sociological critics, feminist critics also see literature as an agent of social transformation.

Feminist criticism examines the role and image of women in literature, media, art, and other forms of text. Showalter in Benstock (2002:157) states that there are two distinct varieties of feminist

criticism. The first, ―feminist critique‖ to analyze works by male authors especially in how they depict women characters.

It focuses on woman as reader. Showalter's second type focused on woman as writer. She termed this form ―gynocriticism,‖ to study women authors' writing. Thus, sociological criticism on feminist criticism can help to clarify the stated problem in this study: how is woman's figure represented in Henrik Ibsen's play *A Doll's House*? I use Showalter's feminist critique which put the woman as reader and focuses on the literary work.

Woman's Figure Represented by Nora's Character

Nora's character in this play represented so many qualities. As a house wife of Torvald Helmer who lived in the 19th century of Norwegian society, Nora was expected to have some features. Women of that era were taught to be obedient wives, lovely daughters, honest friends, sensible ladies in the house, clever mothers and educators, models of righteousness, noble citizens of state, to become support and shelters for the poor, and the true Christians. Women were also taught feminine virtues such as modesty, sense, and order. They had to pass on this knowledge to their children. In the family, women were expected to stay at home and take care of them.

Nora was one of the most complex characters of 19th century drama, pranced about in the first act, behaved desperately in the second, and gained a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*.

In Act One, Nora as a woman, a house wife, and a mother of three children exhibited many childlike qualities. We saw Nora for the first time when she returned home from a seemingly extravagant Christmas shopping excursion. She was humming a tune in high spirits when Torvald a moment later started to call out to her:

(1) Helmer. *(calls out from his room)*. Is that my little lark twittering out there?

Nora. *(busy opening some of the parcels)*. Yes it is! Helmer.

Is it my little squirrel bustling about?

Nora. Yes!

Helmer. When did my squirrel come home?

Nora was treated as though she were a child or a play-thing to Torvald. He was calling out for Nora and addressed her with some animal nicknames that did not have any degree of mutual respect. From the dialogues above, he used the words such as *"my little lark", "my little squirrel", and "my squirrel"* to refer to Nora.

In this play, Torvald addressed Nora with the word ―little‖ many times. Not only used them for darling nicknames, but also when he reproached her. Torvald called Nora as *little lark* (pg.4, 67), *little squirrel* (pg.4), *little spendthrift* (pg.4), *little featherhead* (pg.4), *little person* (pg.6), *little people* (pg.6), *my dear little Nora* (pg.6, 31, 65, 66, 72), *odd little soul* (pg.6), *poor little girl* (pg.8), *obstinate little woman* (pg.31), *little singing-bird* (pg.32, 69, 72), *poor little souls* (pg.34), *little rogue* (pg.38), *helpless little mortal* (pg.54), *my capricious little Capri maiden* (pg.63), *charming little darling* (pg.64), *my shy little darling* (pg.65)and *my little scared, helpless darling* (pg.73).

In every term of endearment or reproach Torvald gave to Nora, the word ―little was always included. Torvald viewed himself as the emotional and intellectual superior of the household and Nora was the inferior one. To him, Nora was a ―child-wife, someone to watch over, to instruct, nurture and censure. He never considered her an equal partner in the relationship. Nora's existence was belittled throughout this play by her husband.

Nora's childlike representations continued when she wanted to show Torvald what she had bought from the Christmas shopping. It was shown in the dialogues below:

(2) Helmer. When did my squirrel home? Nora. Just now. *(Puts the bag of macaroons into her pocket and wipes her mouth).* Come in here, Torvald, and see what I have bought.

She ate a few desserts which she had secretly purchased. When her condescending husband, Torvald, asked if she had been sneaking macaroons, she denied it whole-heartedly, she was deceptive.

(3) Helmer. *(wagging his finger at her)*

Hasn't Miss Sweet Tooth been breaking rules in town today? Nora.

No; what makes you think that?

Helmer. Hasn't she paid a visit to a confectioner's?

Nora. No, I assure you, Torvald— Helmer. Not been nibbling sweets? Nora. No, Torvald, I assure you really—

Helmer. There, there, of course I was only joking.

Nora. *(Going on the table on the right).* I should not think of going against your wishes. With this minor act of deception, it was learned that Nora was quite capable of lying,

she was a secretive person. She was most childlike when she interacted with her husband. She behaved playfully yet obediently in his presence, always coaxing favors from him instead of

communicating as equals. Torvald was surprised with all the things Nora bought. He called her a spendthrift for wasting money again:

(4) Helmer. Don't disturb me. *(A little later, he opens the door and looks in the room, pen in hand).* Bought, did you say? All these things? Has my little spendthrift been wasting money again?

Nora's being spendthrift was also her deception while she was secretly saving money too, to pay her loan. Nora and Torvald had a different opinion about how to manage the money. Torvald said that they could not spend money recklessly; he could not tolerate debt and borrowing because there could be no freedom or beauty about a home life that depended on them. As the argument went on, finally Nora had to agree with her husband. The dialogues below showed her deceptive obedience to him:

(5) Helmer. … No debt, no borrowing.

There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.

Nora. *(moving towards the stove).* As you please, Torvald.

In another dialogues, Nora showed that she was also obeying what Torvald suggested to her:

(6) Helmer. What are little people called that are always wasting money?

Nora. Spendthrifts—I know. Let us do as you suggest, Torvald, then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?

Nora's obedience to Torvald showed that she was also dependent on him. Torvald was the one to obey as the husband because he procured the money to run the life of their house. Nora was really dependent to Torvald when it came to money issues. It could be seen after Torvald asked Nora what would she like for herself for the Christmas. She did not tell frankly to Torvald, but expressed it carefully and started to beg for it. As seen in the dialogues below:

(7) Nora. For myself? Oh, I am sure I don't want anything.

Nora. No. I really can't think of anything–unless, Torvald—

Nora. *(Playing with his coat buttons, and without raising her eyes to his).* If you really want to give me something, you might—you might—

Nora. *(Speaking quickly).* You might give me money, Torvald. Only just as much as you can afford; and then one of these days I will buy something with it.

Helmer.But, Nora—Nora.
Nora. Oh, do! Dear Torvald; please, please do! Then I will wrap it up in beautiful gilt paper and hang it on the Christmas tree.
Wouldn't that be fun?

From the dialogues above we could see that Nora was not only showed his childlike feature by begging for money, but also her dependence on Torvald. Torvald in the family, who has responsibility to earn money, had also the control toward the house expenses. Nora as the housewife did not have her own money because she was incapable of working well- paid job that made her asked Torvald for some.
One afternoon Mrs. Linde stopped by the Helmer's house to see Nora. Mrs. Linde was Nora's old friend who had not been met for many years. She noticed that Torvald was promoted to be a bank manager and hoped that she could work for Torvald. Nora showed the representation of a conceited woman who has the influence toward her husband.
(8) Nora. How do you mean?—Oh, I understand. You mean that perhaps Torvald could get you something to do.
Mrs. Linde. Yes, that was what I was thinking of.

Nora. He must, Christine. Just leave it to me; I will broach the subject very cleverly—I will think of something that will please him very much. It will make me so happy to be of some use of you.
Nora with her confidence assured Mrs. Linde that she would try to persuade Torvald so that Mrs. Linde would be assigned a position in Torvald's office. This indicated that Nora felt she had a power over Tovald by using her influence.
In spite of Nora's quality who was capable of lying, she was an unadorned person. She showed her innocence when she was accompanied by Mrs. Linde. Along the conversation Nora and Mrs. Linde had, Nora told a secret that no one had ever noticed but herself. She was innocently revealed that she was the one who saved Torvald's life:
(9) Nora. Come here. *(Pulls her down on the sofa beside her).* Now I will show you that I too have something to be proud of and glad of. It was I who saved Torvald's life.

Nora. Papa didn't give us a shilling. It was I who procured the money.

Nora's quality regarded to money was unusual. She was represented as a spender and saver at the same time. She was dubbed a spendthrift by Torvald for spending the money to buy a Christmas tree and lots of Christmas gifts for the members of the house. However, she was actually leading a double life. She had not been thoughtlessly spending their money. Rather, she

had been scrimping and saving to pay off a secret debt. This showed how great Nora was at her deception.

(10) Nora. … I have had to save a little here and there, where I could, you understand.

Nora. Of course, Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things.

Years ago, when her husband became ill, Nora forged her father's signature to receive a loan to save Torvald's life to go to South as the doctor suggested him. The fact that she never told Torvald about this arrangement revealed several aspects of her character representations. For once, we no longer saw Nora as the sheltered, care-free wife of an attorney. She knew what it meant to struggle and took risks, she got some power to determine what steps she would take. In addition, the act of concealing the ill-gotten loan signified Nora's independent streak. She was proud of the sacrifice she made:

(11) Nora. I think so too. But now, listen to this: I too have something to be proud and glad of.

Nora. Come here. *(Pulls her down on the sofa beside her.)*Now I will show you that Itoo have something to be proud of. I was I who saved Torvald’s life.

Nora. Papa didn’t give us a shilling. It was I who procured the money. Nora’s decision to receive a loan left her an obligation to pay that off. She had to pay the debt by herself because she knew that Torvald wouldn’t give his approval upon borrowing and debt:

(12) Nora. Good Heavens, no! How could you think so? A man who has such strong opinion about these things! And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now.

The money for paying Nora’s debt every month came from the job she was having on the last winter. Although it was tiring, Nora was so happy to work and earn money like a man. Once again, she showed her conceit toward the decision she made:

(13) Nora. Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many at time I was desperately tired; but all the same it was a tremendous pleasure to sit there and working and earning money. It was like being a man.

As Nora and Mrs. Linde continued to talk, Krogstad, a lawyer; came to the house, he wanted to

see Torvald to discuss business matters. Nora was startled to see Krogstad because evidently, he was the one who lent the money to Nora. She thought that Krogstad would bring up her issue of taking up the loan.

After Krogstad came out from Torvald's study, Nora broached about Mrs. Linde's intention for coming to town. Torvald said that it was possible to give her a position in the bank. This later was known that it was Krogstad who was going to be replaced by Mrs. Linde.

When Torvald, Mrs. Linde, and Dr. Rank went out for their own business, Nora was left at the house with the children. They were playing hide and seek when she saw Krogstad came back to see her. He asked Nora about Mrs. Linde that evidently they knew each other. He also wanted to know if Mrs. Linde had an appointment in the bank.

(14) Nora. What right have you to question me, Mr. Krogstad?—you, one of my husband's subordinates! But since you ask, you shall know. Yes, Mrs. Linde is to have an appointment. And it was I who pleaded her cause, Mr. Krogstad, let me tell you that.

Krogstad. I was right in what I thought, then. Nora.

(walking up and down the stage).

Sometimes one has a tiny little bit of influence, I should hope. Because one is a woman it does not necessarily follow that—. When anyone is in a subordinate position, Mr. Krogstad, they should really be careful to avoid offending anyone who—who—

Krogstad. Who has influence? Nora. Exactly.

From the dialogues above, we saw that Nora looked down on Krogstad by saying that he was Torvald's subordinates. She was also showing off her power toward him by stating that although she was a woman, she had a huge influence on her husband. A moment later Nora represented an inconsistent quality by denying that she had no influence toward Torvald in contrary to what she said earlier.

(15) Krogstad. Very likely; but, to come to the point, the time has come when I should advise you to use your influence to prevent that.

Nora. But, Mr. Krogstad, I have no influence. Krogstad.

Haven't you?

Nora. Naturally I did not mean to put that construction on it. I! What should make you think that I have any influence of that kind with my husband?

Krogstad meant that Nora had to use her influence to prevent him to lose his position at the bank. Her inconsistent-self made her looked ditzy in front of Krogstad. The case was different

when she used her influence to help Mrs. Linde in convincing Torvald, she was unwilling to use her influence for the sake of Krogstad. It made Krogstad revealed that there was a discrepancy in Nora's loan bond. Her father's signature on the bond was questionable whether it was genuine or not because it was dated three days after the date of his death. It aroused suspicion that Nora was the one who forged the bond. Without any denial, she confessed that it was her who wrote the date down.

(16) Krogstad. … There is no harm in that. It all depends on the signature of the name; and this is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?

Nora. *(after a short pause, throws her head up and looks differently at him).* No, it was not. It was

I that wrote papa's name.

Nora's confession was used by Krogstad to threaten her, so that she could assure Torvald to maintain Krogstad's position at the bank or he would expose her forgery to Torvald. Nora explained to Krogstad that she did the forgery because she could not tell that Torvald's life was in danger while her father was also ill. Nora in this part of the play really showed her devotion toward Torvald. She could do anything for the sake of Torvald's health.

(17) Krogstad. It would have been better for you if you had given up your trip abroad.

Nora. No, that was impossible. That trip was to save my husband's life; I couldn't give that up.

Nora was blinded over her love and devoted to Torvald that she did such a crime, violate the law and brave to run a risk to save her husband's life. After Krogstad left Nora with that threat, Nora's mind was completely chaotic.

She was afraid of what Krogstad could bring upon her and Torvald if she could not preserve his position in the bank.

A moment later, Torvald went home and noticed that there was someone been there, but when he confirmed to Nora, she said that there was not. Nora was caught red-handed for lying to Torvald.

(18) Helmer. Yes. Has anyone been here?

Nora. Here? No.

Helmer. That is strange. I saw Krogstad going out of the gate. Nora. Did

you? Oh, yes, I forgot, Krogstad was here for a moment.

Nora tried to change the topic of their talk and brought up the idea of how she was looking forward to the fancy-dress ball at Stenborg's the day after tomorrow. She needed Torvald's assistance to

decide what she should go as and what she had to wear.

(19) Nora. There is no one has such good taste as you. And I do so want to look nice at the fancy-dress ball. Torvald, couldn't you take me in hand and decide what shall I go as, and what sort of dress I shall wear?

Nora. Yes, Torvald, I can't get along a bit without your help.

The dialogue above showed that Nora was also dependent on Torvald for making decisions. She believed in Torvald as he would made the best appraisal toward her and her life. She was the one who was being told what to do.

Nora started to broach about Krogstad, Torvald mentioned that Krogstad lied and play the hypocrite with everyone. Torvald assured that an atmosphere of lies infected and poisoned the whole life of a home and brought evil toward the children. Nora was feeling guilty to what she had done and carefully avoided the talk.

(20) Nora. *(takes her hand out of his and goes to the opposite side of the Christmas Tree).* How hot it is in here; and I have such a lot to do.

Nora began to talk to herself and convinced her that she did not poison her family and children. She could not believe that she was depraving her little children by forging the loan for the sake of love and Torvald's health.

In Act Two, Nora acted desperately, she worried that Krogstad would come to her house. Nora needed to occupy her mind with the thought of something else. She asked Mrs. Linde to help her mending the dress she was going to use at the fancy-dress ball at Stenborg's. She would go as a Neapolitan fisher-girl and dance the Tarantella she learned in Capri as Torvald told her to.

(21) Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn, and I haven't any idea—

While Nora and Mrs. Linde were mending the dress, Mrs. Linde could not help to bring forward about who gave Nora the loan. She took a wild guess that Dr. Rank was the one who lent Nora the money, but she got all wrong. When Torvald was up to work, Nora asked him about her request regarding to Krogstad.

(22) Nora. If your little squirrel were to ask you for something very, very prettily—?

Helmer. What then? Nora. Would you do it? Helmer.

I should like to hear what it is, first.

Nora. Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.

Helmer. Speaks plainly.

Nora. Your skylark would chirp about in every room, with her song raising and falling— Helmer. Well, my skylark does that anyhow.

Nora. I would play the fairy and dance for you in the moonlight, Torvald. Helmer. Nora— you surely don't mean that request you made to me this morning? Nora. (going near him). Yes, Torvald I beg you so earnestly—

From the dialouges above we could see how hard Nora tried to convince and manipulate Torvald to keep Krogstad at the bank. She begged him, used her charm, and promised to do things that would please Torvald in return to what she asked for. Torvald had a strong integrity and could not be twisted by any persuassion including his own wife's. Torvald could not help seeing his wife fought for Krogstad against him. He called Helen to find a messenger to deliver Krogstad's dismissal letter.

(23) Nora. (breathlessly). Torvald— what is that?

Helmer. Krogstad's dismissal.

Nora. Call her back, Torvald! There is still time. Oh, Torvald, call her back! Do it for my sake—for your own sake—for the children's sake! Do you hear me, Torvald? Call her back!

You don't know what the letter can bring upon us.

Nora's feelings were mixed up when

Dr. Rank suddenly came to the house. Nora found that her talk with Dr. Rank was consoling. It occupied Nora's mind for a while.

As the talk went on, Nora represented to be a seducer by letting Dr. Rank saw her silk stockings.

(24) Rank. (sitting down). What is it? Nora. Just look at those!

Rank. Silk stockings.

Nora. Flesh-colored. Aren't they lovely? It is so dark here now, but tomorrow—. No, no, no! you must only look at the feet. Oh, well, you may have leave to look at the legs too.

Nora's seduction to Dr. Rank gave him the courage to confess that he would always gladly give his life for her sake as he loved Nora. A moment later the maid came in to save the situation among them. But evidently, it was not a hundred percent saved Nora. She had to deal with her fear of Krogstad who came to ask an explanation about the dismissal he received. Eventually, Krogstad put a letter which would reveal Nora's forgery into the letter box.

Nora could not stop her thought about her insecurity as Torvald would know that she lied to him about the money they used to go to South. Nora then confessed to Mrs. Linde that it was Krogstad

who lent her the money and that she forged a name. In that chaotic situation, she assure herself that a wonderful thing was going to happen as she believed that Torvald had a lot of love to her, and she would be alright.

Nora represented a manipulative quality when she tried to prevent Torvald for seeing his letter box. To buy her some time before Torvald read Krogstad's letter, she asked Torvald to help her on practising the dance for fancy-dress ball at Stenborg's.

(25) Nora. No, I haven't practiced at all.

Helmer. But you will need to—

Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing.

Helmer. Oh, we will soon work it up again.

Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people—. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear?

Nora kept saying that she could not dance if she did not practice with Torvald. She demanded Torvald to criticize and correct her as he played the piano. She made Torvald believe that she need a lot of coaching by dancing improperly. In want of her wife to perform very well at the ball, Torvald dedicated his time coaching her. When the dinner was ready, it was time to call it a night to the dance practicing.

In Act Three, Nora gained a stark sense of reality during the finale of the play. It began when Mrs. Linde could reach Krogstad and had a word with him about the things that happened among them, Nora and Torvald. Krogstad wanted to abort his plan in revealing Nora's forgery, but Mrs. Linde put aside that notion as she felt that Torvald should know about this. Nora should realize about the life she was having with Torvald.

(26) Krogstad. I will ask for my letter back.

Mrs. Linde. No, no.

Mrs. Linde. No, Nils, you must not recall your letter.

Mrs. Linde. In my first of fright it was. But twenty-four hours have elapsed since then, and in that time I have witnessed incredible things in this house. Helmer must know all about it. This unhappy secret must be disclosed; they must have a complete understanding between them, which is impossible with all this concealment and falsehood going on.

Krogstad left Mrs. Linde as the Helmers were going back to the house after went to the ball at

Stenborg's. Mrs. Linde was so anxious to see Nora in her dress. She told Nora to tell Torvald all about the forgery and Nora knew it. Nora was seen to be calmer and took control of herself during this final act. She looked mature by did not prancing about as she used to.

In the previous act, Nora was afraid that Torvald would read the letter from Krogstad and knew about the forgery she was committed. But in this act, she asked Torvald to read the letters immediately.

(27) Nora. (disengages herself, and says firmly and decidedly). Now you must read your letters, Torvald.

Helmer. (kissing her on the forehead). Goodnight, my little singing-bird. Sleep sound, Nora. Now I will read my letters through. (He takes his letters and goes into his room, shutting the door after him).

The dialogues above showed that Nora seemed to be ready with the consequences if Torvald found out about the forgery. Nora was preparing for the worse; she would probably let herself drowned in the icy black water and never to see Torvald and her children. Nora seemed to stall before running out into the night to end her life. Torvald stopped her all too easily; perhaps because she knew that, deep down, she still wanted to be saved.

(28) Nora. Never to see him again. Never! Never! *(put her shawl over her head.)* Never to see my children again either—never again. Never! Never!—Ah! The icy, black water—the unfathomable depths—If only it were over! He has got it now—now he is reading it.

Goodbye, Torvald and my children! *(she is about to rush out through the hall, when Helmer opens his door hurriedly and stand with an open letter in his hand..)*

The reaction Torvald gave to Nora after he read the letter was way of her expectations. Torvald did not make wonderful things happened to Nora. Nora imagined that when her forgery was revealed, Torvald would take the blame for her, but the fact was just too bitter. The husband she loved the most was nothing but an arrogant person who consider that he was the most important one that should be saved from that matter. He blamed her for her careless action of the forgery:

(29) Helmer. *(walking about the room)*. What a horrible awakening! All these eight years—she who was my joy and pride—a hypocrite, a liar—worse, worse—a criminal! The unutterable ugliness of it all!—For shame! For shame!

Torvald did not want to sacrifice himself for Nora; instead he said that he was punished by having such a wife who inherited her father's traits. He exclaimed that Nora did not have religion, morality, and sense of duty.

(30) Helmer. No religion, no morality, no sense of duty—. How I am punished for having

winked at what he did! I did it for your sake, and this is how you repay me.

Nora's epiphany occurred when the truth was finally revealed. As Torvald unleashed his disgust towards Nora and her crime of forgery, Nora realized that her husband was a very different person than she once believed. Torvald had no intention of taking the blame for Nora's crime. She thought for certain that he would selflessly give up everything for her. When he failed to make the wonderful things happened, she accepted the fact that their marriage had been an illusion. Their false devotion had been merely play acting. She had been his "child-
wife" and his "doll":

(31) Nora. No, only merry. And you have always been so kind to me. But our home has been nothing than a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald. Nora became bolder. Some argued that she left her home purely because she was selfish. She did not want to forgive Torvald. She would rather start another life than tried to fix her existing one. She was challenged to do the duties to herself that was as sacred as duties to her husband and her children. She felt that she was an inadequate mother and wife. She left the children because she felt it was for their benefit, painful as it might be to her:

(32) Nora. Didn't you say to yourself a little while ago—that you dare not trust me to bring them up?

Nora. Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself—you are not the man to help me in that.

I must do that for myself. And that is why I am going to leave you now.

She probably felt that Torvald was also right, that she was a child who knew nothing of the world. Since she knew so little about herself or the world:

(33) Helmer. You talk like a child. You don't understand the conditions of the world in which you live.

Nora. No, I don't. But now I am going to try. I am going to see if I can make out who is right, the world or I.

Nora Helmer's last words were hopeful, yet her final action was less optimistic. She left Torvald explaining that there was a slight chance they could become man and wife once again, but only if ―the most wonderful things" occurred:

(34) Helmer. Nora—can I never be anything more than a stranger to you?

Nora. *(taking her bag).* Ah, Torvald, the most wonderful thing of all would have to happen.

Helmer. Tell me what that would be? Nora. Both you and I would have to be so changed that—. Oh, Torvald, I don't believe any longer in wonderful things happening.

This gave Torvald a brief ray of hope; he would try to believe in the happening of wonderful things. However, Nora did not believe any longer in those things. Nora was saying goodbye to Torvald and left him alone. That was seen as she was announcing her independence life which was already free from Torvald and his house.

Woman's Figure Represented by the Symbol of "Doll"

The symbol of ―doll used in Ibsen's play was significant. It was seen from the title he chose for the play, *A Doll's House.* Although the word ―doll did not appear many times in this play, the message of the ―doll itself was represented by the existence of Nora. It happened because the ―doll symbolized Nora; the ―doll was Nora.

Dated back to the time when the play was written, a 19th century married woman, house wife, and mother for three little children, Nora's character was highlighted by its playwright. Ibsen as a male playwright showed the way he saw woman's figure based on the societal issue at that time.

Woman's figure represented by the symbol of ―doll used in this play was seen from the similarities I found between Nora and the ―doll. The form of doll was more and more looked like human being, but actually doll was not human. Some people found it attractive because it was familiar to them and some people found it strange because doll was inanimate being. Doll could be seen attractive because it was without life, so that we could enforce our will and because it resembles a human that could evoke an eerie sensation that people simultaneously find repulsive and attractive (Stormbroek, 2013:23).

The similarities between Nora and the doll which determined the woman's figure represented in the play by the use of the symbol of ―doll would be explained in analogies as follows:

Both Nora and the Doll were demanding treatment. Nora as a woman and doll as a precious belonging needed to be treated well. They both had to be given affection, attention, and care. What differentiate them was that Nora was a human being and doll was an inanimate being. As a human, Nora had her own feelings toward what people did to her, whether it would be happiness, sadness, or, disappointment. She had her own will too, she could refuse the treatment she had if she did not feel that she needed or deserved it.

(35) Nora. *(counting)*. Ten shillings—a pound—two pounds! Thank you, thank you Torvald; that will keep me going for a long time.

From the dialogue above, Torvald knew how to treat Nora well. He was aware about Nora's favorite; money and gave it to please her.

As he expected, Nora was so happy and thanked him for giving her the money that could keep her going for a long time.

In the other hand, doll was an inanimate play-thing that could be treated as one's wished without complaining. It would not say no to the things it might be hate to do, or said yes to the things it might be love to do. We could assign so many roles to a doll. It could become a nurse on the previous day and a pilot on the next day.

2) Both Nora and the Doll were demanding leadership.

Nora in this play was demanding lots of Torvald's leadership. She was always asking him to make any decision toward the house, the children, and moreover to herself. She asked Torvald what she would go as at the fancy-dress ball at Stenborg's and asked him what to dance. She demanded Torvald's leadership in guiding her dance practice in order to criticize and correct her to achieve a good performance later. She was also did what Torvald said to do to her. It felt like what Torvald had said to her was a kind of command.

Nora. No, I haven't practiced at all. Helmer. But you will need to—

Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing

Helmer. Oh, we will soon work it up again

Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people—. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear?

Doll was also demanding leadership from the person who played it. Its movements, dialogues, and gestures were totally in the hand of him. Doll could not do something as 4)it pleased. It would not against the puppeteer's string and suddenly moved without someone to move it.

3) Both Nora and the Doll were giving amusement.

Nora as a wife was trying her best to amuse Torvald as the husband. There were several ways that she did to amuse Torvald. She would do everything to make Torvald happy. It could be seen in the dialogues when she was trying to get what she wanted by promising Torvald lots of thing:

(36) Nora. If your little squirrel were to ask you for something very, very prettily—

Helmer. What then? Nora. Would you do it? Helmer.

I should like to hear what it is, first.

Nora. Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.

Helmer. Speaks plainly.

Nora. Your skylark would chirp about in every room, with her song raising and falling— Helmer.

Well, my skylark does that anyhow.

Nora. I would play the fairy and dance for you in the moonlight, Torvald. Helmer. Nora—

you surely don't mean that request you made to me this morning? Nora. (going near him).

Yes, Torvald I beg you so earnestly—

The amusement she gave to Torvald was also seen in the way she dressed up every day. She did not want to look messed up in front of Torvald. Her singing and humming was a kind of amusement too, she gave Torvald comfort.

Doll gave amusements to the puppeteers. They felt happiness, joy, and entertained themselves by playing it. The puppeteers could bring their imaginative world or story while playing with the doll. They could create the dialogues as they pleased and presented the role they wanted the doll to have. It seems like they were imposing their will on an object.

The similarity between Nora and the doll and the Christmas tree was clear. On Christmas event, Christmas tree is always dressed up to be enjoyed by other people. And so did Nora and the doll, they dressed up to amuse and satisfy others. They could not be seen by other before they were dressed in fancy way. Nora was dressed by Torvald as he had made the dress in Capri that would be used at the fancy-dress ball at Stenborg's.

(37) Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn and I haven't any idea—

The Christmas tree at the beginning of the first act also represented this event. Nora was reminding Helen to hide the Christmas tree from Torvald and the children until the tree was decorated.

(38) Nora. Hide the Christmas tree carefully, Helen. Be sure the children do not see it until this evening, when it is dressed. *(To the PORTER, taking the purse).*How much?

he owner of the doll would have to spend lots of money to buy clothes for the doll.
They would not want to see their doll in bad conditions, dull, and did not look beautiful.
Nora, the doll, and the Christmas tree were having the same intention as to amuse and satisfy the eyes who saw them. They fulfill the function as the object or possession that other people admire. The owner would feel so happy if everybody else also admiring the beauty of their possession.

CONCLUSION

From the analysis of the play, it could be concluded that woman's figure representation in this play was portrayed by Nora's character and by using the symbol of ―doll. Woman's figure represented by Nora's character was complex that she pranced about in the first act, behaved desperately in the second, and gained a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*. In the first act she represents childlike qualities such as childish, deceptive, obedience, conceited, inconsistent, unadorned, insisted, and dependence. In the second act, she represents a desperate woman by being manipulative, insecure, and seducer. In the final act, she represents mature qualities such as became calmer, bolder, and more independent.

Woman's figure represented by the use of ―doll as a symbol of woman in this play is that both Nora and the doll are demanding treatment, demanding leadership, and having physical beauty that can give amusement. There was one aspect that differ them, it was because Nora was human being and doll was inanimate being.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – IV POST-COLONIAL LITERATURE [SHS5008]

UNIT - 4

ANNIE JOHN

- Jamaica Kincaid

Jamaica Kincaid's ***Annie John*** is the story of the life of a precocious character Annie John who struggles to achieve self-actualization and to escape the jaws of her dominating and possessive mother. Kincaid provokes strong emotional experiences in her readers by applying various techniques. The theory of catharsis is no exception. Catharsis is Aristotle's psychological theory that originates from the Greek word 'katharsis' meaning 'to purge' or 'to clean'. It is based on the concept of venting negative feelings through expression, which otherwise, the bottled up feelings would result in aggression, as explained in Sigmund Freud's Hydraulic model of Catharsis. The effect of maternal separation resulting from biological maturity could be the key factor that leads to catharsis.

Annie John hails from Antigua, where she is encircled by colonialism and African ethnicity; hence, she becomes an amalgam of the West and Africa. Her biography portrays both a complex mother-daughter relationship as well as the themes of anti-colonialism. The novel culminates with her quest for identity.

The fear of death gripped her at the age of ten when she witnessed the death of a child, Nalda. She cautioned her about her own inevitable death, for she says, "Until then, I had not known that the children died" (AJ 4). The sight of the death and the funeral of the daughter of her mother's friend, a bony, red-haired girl younger than her, further intensified her sense of threatening force of death. For she states, "I could not bear to have my mother caress for me or touch my food or help me with my bath. I especially couldn't bear the sight of her hands lying still in her lap" (AJ 6).The picture of burial was submerged in her unconscious mind and

surfaced at the end of the novel. “Annie’s obsession of death almost becomes a reality, for she suffers a near-death experience at the end of the novel” (Alexander 49). It was apparent that this fear departed from her, after her escape from the jaws of death. It was only when a particular emotion was experienced; the unconscious maternal conflict was alleviated.

The combination of the stereotyped character of Annie John and her unique affiliation with her mother developed the cathartic effect of the novel. Her mother fulfilled her psychological need of love and belonging. cherished the powerful maternal love that she experienced in her childhood. Annie fondly remembers both bathing together. “My mother and I often took a bath together” (AJ 14). Sometimes simple, other times, special with a variety of fragrant flowers, oils and barks boiled in the same large caldron. After the bath, they usually go on a shopping spree to town where her mother taught her, to get the best for the best price. Annie would spend the whole day following her mother in adoration, “observing the way she did everything” (AJ 15). She admired every move of her mother and wished to walk in her footsteps imitating her in everything she did. This maternal love positively nurtured the emotional component of catharsis for Annie until puberty.

It was after the attainment of puberty that the mother-daughter relationship began drifting. Her blissful days spent in the protection of her mother graced with “such a beautiful mouth I could have looked at it forever if I had to and not mind” (AJ 19). Mrs. John becoming insensitive to her needs expressed authoritative and possessive attitude towards Annie that stemmed into hostility for the duo. In this novel, Kincaid portrays “the authoritative biological mother as the omnipotent mother-colonizer and the frustrated daughter as the powerless child-colonized” (Jayasundera 261).

As the bodily changes manifest at puberty, she feels as if she “had turned into an animal” (AJ 25). Unable to digest the fact, that the biological clock cannot be turned back, she desires to stop her bodily maturation by saying, “But what could I do? I thought of begging my mother to

ask my father if he could build for me a set of clamps into which I could fit myself at night before

I went to sleep and which would surely cut back on my growing" (AJ 27). "The burgeoning perception of subject/self, object/mother reaches the moment of separation, as expected, at puberty" (Timothy 235). Annie's emotions were hit and she could not bear to accept the fact that this biological irreversible process could damage the beautiful relationship with her mother. Nonetheless, the unconscious conflict between them developed.

Mrs. John, "the weaver of the tale" (Timothy 235) who earlier perceived her as a perfect beauty, now sees her the other way round and makes effort to mould her in the ideal of western culture, becomes callous and compels her to learn all feminine skills which clearly contrast with Annie's traits:

> Because of this young- lady business, instead of days spent in perfect harmony with my mother, I trailing in her footsteps, she showering down on me her kisses and affection and attention, I was now sent to learn one thing and another. I was sent to someone who knew all about manners and how to meet and greet people in the world… was sent to piano lessons. (AJ 27-28)

When interaction with loved ones is positive, the individual becomes undoubtedly an extrovert. The maternal love she experienced molded her into an optimistic, independent individual. She misapprehends the fact that her mother wants her to become an independent and competent adult and that causes hatred towards her mother. Unable to cope up with feminist qualities, she yearns only for maternal love. "What a new thing this was for me: my mother's back turned on me in disgust (A J 28).

Mrs. John apparently projects her emotions of Annie's life. She seizes this opportunity to unearth her upbringing. She refrains from actions that were pleasurable earlier.

"I felt more unhappy than I had ever imagined anyone could be" (AJ 85). Nevertheless, she goes to school, church, classes and worst of all; continues to live with her mother who has "suddenly turned into a crocodile" (AJ 84). On one of her shopping sprees, she reckons that she is no more an echo of her mother's voice, as her mother cautions her that they can no longer wear dresses made from the same cloth. Mrs. John suggests that Annie might one day have her own home, and urges her saying, "You just cannot go around the rest of your life looking like a little me"(AJ 26). The only thought on her mother's mind was to drive her to independence. However, Annie feels abandoned and seeks comfort with her friends, a mere simple means of overcoming isolation. "Because of such desertion, Annie views the adult world as the world of the powerful, a cruel, and unfathomable place" (Alexander 49). "To say that I felt that the earth swept away from under me would not be going too far" (AJ 26).

Annie was excited at the thought of moving to a new school and seized this opportunity to vent her frustration. She longed for a sense of belonging. The recognition she received from her teachers and friends came to her rescue to boost her morale. She wonders, "If I was out of my teacher's sight all time, how could she see my industriousness and quickness in learning things?"(AJ 37). She was thus motivated to discover the other component of catharsis, cognition. She began her search for self-identity. "I could put on a new set of airs; I could say I was something that I was not, and no one would ever know the difference" (AJ 29). She quickly finds a classmate, friend Gwen who ideally represents her mother. Murdoch views Annie as identifying "with the image of the other in the form of her mother in an effort to establish a coherent self." (qtd in Bouson:194).To quote Annie, "The pleats in the tunic of her uniform were in place, as was to be expected. Her cotton socks fit neatly around the ankles, and her shoes shone from just being polished" (AJ 47).The love and admiration teamed with this friendship evolves because of the frustration built up in maternal conflict. It not only provides her an outlet for these pent up

feelings, but also motivates her, steering her to success at school.

Annie's severance from her mother causes her to suffer an identity crisis. This lack of intimacy intensifies her hostility towards her mother and she disdains her strict rules. Scheff says, "Humans seek and enjoy activities that help them to symbolically relive their own painful emotional experiences, and therefore achieve relief or resolution" (qtd. in Szczeklik: 57). Annie sought this relief in her friend, the Red Girl who plays the boys game of marbles, resort to lies, trickery, even steals books, something forbidden by her mother. She defiantly visited the old lighthouse, the duo's secret meeting place to spite her mother. She intentionally lies about her whereabouts. " Her fragile self-confidence is shaken to its foundation, because her former beloved mother no longer provides a constant flow of advice, gives no positive reinforcement, and switches from compliments to complaints"(Berrien 106).

When Annie melancholically gazed at the streets from her window, she came across her childhood friend with three others. Failing to recognize her, they ridiculed and humiliated her. Annie, a girl of strong mental caliber, regarded the humiliation reasonless. She greeted Mineu, kicked off a conversation and walked home. Her mother, who watched her secretly, misbehaving in front of four boys , was annoyed and called her 'a slut' She was taken aback by this remark and was almost above to collapse, when she hit out at her mother saying, "Like mother like daughter" (AJ 102). Her mother's approach of instilling feminism in her was negatively addressed and this had a deteriorating impact on her. It not only severed the once cherished mother-daughter relationship but also sowed the seed of hatred in her. She even wished to see her mother lie dead at her feet. "At that moment, I missed my mother more than I had ever imagined possible and wanted only to live somewhere quiet and beautiful with her alone, but also at that moment I wanted only to see her lying dead, all withered and in a coffin at my feet" (AJ 106).

It was powerful maternal love that nurtured her emotions all these years. On the

contrary, now her mother's indifference at puberty shattered her emotionally. "This argument over sexuality drives the final wedge mother and daughter, causing Annie to suffer a breakdown" (Mistron1). Annie's revulsion for her mother initiates her, with the reluctance, to find her own identity.

Annie begins to question the nuances of life, when her quest for identity begins. It is at this juncture that the cognitive element of catharsis shows up. As a young girl, Annie loved looking through her mother's trunk symbolizing self. She fondly remembers her mother narrating stories of her childhood, displaying mementos, "starting from just before she was born" (AJ 20). She uses the trunk as a metaphor for the self for, until she left home to live independently,

she had no trunk of her own. Her trunk bears a label that interprets, "***My name is Annie John***"(AJ 132) a strong avowal of Annie's new sense of self.

The burgeoning strain in their relationship culminates with the awareness of her mother's sexuality, which seems to be intentionally exhibited to perforate her intimacy with her mother. For Annie, the hands of her mother, which she once adored with overwhelming passion plunge now into bitterness and hatred. Annie's loss of identity and her bodily changes in her adolescence make her feel deprived of the peaceful world. She is unable to accept her mother's company with the father. Annie also recounts her mother's interaction with her father, "On and on they talked. As they talked my, my head would move from side to side, looking at them" (AJ18). Their profound conversation excluded Annie from their company. Annie feels as if she is wholly alienated from her mother.

The absence of consistent maternal love provoked a feeling of emptiness, built tension, and led Annie to suffer emotional conflict. She was unable to explore the self-confidence she lacked due to her mother's desertion. She describes their separation as a "death-dealing trauma" (Gilmore 102). Suppressed emotions not only interfere with the thought and perception process

but also have devastating effects on the health status of the individual as Annie was bed-ridden. Annie's only treatment was the comfort which was given by her maternal grandmother, Ma Chess, a practitioner of obeah, who administered to her. During the phase of illness, her behavior reverts to that of an infant, she even wets her bed and her mother looks after her as if she was "just-born" (AJ 113). At this juncture, Annie temporarily recovers her parental affection.

The unconscious conflict begins for Annie John at adolescence, when her mission for self-discovery begins with the vocation as a nurse in England, where she would be able to pioneer her career goal that suits her persona. Being frustrated with her life in the Caribbean, she is happy to leave Antigua and her family. After bidding her mother farewell, she is lying on her bed in her cabin listening to the water movements. The waves sound like a "vessel filled with liquid;" they sound like the vessel is "emptying out" (AJ 148) as the ship moves away. The over-turned vessel with the spilling water is used as a metaphor for the empting of her attachment for her mother and a rebirth of the self of Annie John. This voyage is a milestone in her life as she turns her reflection away from home and the whole humanity change significantly to her. Thus, the struggle for affirming an identity subsumes upon the blending of one's past happenings, withering personal variance and experiencing an ongoing unresolved dilemma, she succeeds in affirming her individuality *"I".*

Kincaid challenged the traditionally accepted views that 'venting' or the release of emotions by itself without a cognitive change is not sufficient to produce a positive outcome. Hence the character, Annie John not only vents her emotions but also applies her cognition to discover her own 'identity'. Kincaid successfully weaves the dual elements of emotion and cognition in her novel *Annie John*. This novel imposes this cathartic effect on its readers; with the 'distancing' of

Annie’s mother from her daughter, generates a upshot in the life of her daughter through restoration, renewal and revitalization for living, brings back her own identity “I”.

A HOUSE FOR MR. BISWAS

INTRODUCTION

Naipaul's *A House for Mr. Biswas* is a tragicomic novel set in Trinidad in 1950s, and was published in 1961. It deals with an East Indian's struggle for a place to settle his identity. "The novel takes its subject matter from the excluded peoples who have been alienated from societies to which they apparently belong, and who are in search of an identity"(RecepTas 2). It also explains about the Indian society's segregated, traditional way of life which "contents to live in its shell and preserve its own special religious identity"(3). More importantly, the novel is considered as a dedication to Naipaul's father, depicting his father's misfortunes in the creole society of Trinidad. As Rob Nixon explains:"nothing since has equaled the inventiveness and emotional generosity of that homage to his father's misfortunes in the straitened circumstances of colonial Trinidad" (14). The story tells us how as the generation changes, the cultural identity of the Indian people living in the creole society of Trinidad changes too as a result of the interaction they have with one another or with the colonizer's culture. These changes mainly occur in the religious, educational, and cultural systems. Moreover, this is the story of Mr. Biswas for whom "to be housed permanently means that one's "privacy and dignity is safeguarded" and his identity recognized (Barnouw 51).

Creolisation is a cultural process during which the colonized in order to attain identity undergo serious psychological, spiritual, and educational changes when entering the colonial destination,

where various races are already inhabiting; a mixed population. This process to a large extend depends on how an individual or a culture responds to that Creole society. If they are absorbed to the dominant culture's norms in which diverse races are embracing, this process is called acculturation. However, if they interact with the dominant culture as a reciprocal activity, it is called interculturation. *A House for Mr. Biswas* is the story and history of three generations of Indian people living in the Creole society of Trinidad. The three generations in the novel are viewed through the eyes of Mr. Biswas who is the protagonist and the focus of the novel. During this encounter, as the generations are passing before our eyes, we, as readers of the novel, become aware of the cultural changes in the rituals of the Indian people of the novel as a result of which their identity and beliefs undergo drastic changes. As Rosmary Pitt argues "the main changes which are recorded are the decline of the Hindu culture and rituals as they undergo the process of creolisation and the accompanying changes in attitude" (8). These cultural changes, which form their identity during their encounter with the colonizer and the other people of their race, are psychological, spiritual, religious and educational. What is of great importance in the novel is that these changes occur along with the changes in the Creole society in which different cultures are clashing with one another and they all are to adopt themselves to the norms and values assigned to them by the dominant culture.

One of the significant issues that the colonized may face in the creole society of Trinidad is the matter of language among the Indian people, immigrating there. As the story goes on and we are confronted with changing generation of India, we see how the native language of the people changes and is supplanted by the language of the colonizer. However, the interesting thing even among the characters occupying the space of the novel is that they use Indian or English language in different situation and according to their needs. Language marks one's identity and losing the original language means losing one's origin. This is what happens in these three generations in the novel.

The culture Mr. Biswas was born to speaks Hindi but as the time goes on because they are living in a creole society of mixed cultures, they begin to use English instead of Hindi in public. Tara,
Mr. Biswas's aunt, speaks in English with the photographer in his father's funeral as English is becoming the prevalent English in Trinidad: "Leave them, the photographer said in English. Is a nice little touch. Flowers on the ground" ... Five people all together," the photographer said to Tara. Hard to know just how to arrange them. It look to me that it would have to be two one side and three the other side. You sure you want all five?" (A House for Mr. House 13). It shows how the dominant culture is influential in shaping one's identity and culture that they begin to use the colonizer's language in public. Another instance that shows how English has become their public language is when the widows use Hindi as a secret language while visiting Mrs. Tulsi's house: "the women ... heedless of stares, they stared; and made comments in Hindi, unusuallyloud, unusually ribald, because in the city Hindi was a secret language, and they were in holiday mood"(H B 172)[1]. Hindi has become a secret language, which is their native language. As we will see, as their language changes their identity will also change in the generations to come.

Mr. Biswas himself uses English at Hanuman House as an act of rebellion against the other members in the house "even when they spoke to him Hindi". He uses "English as a gesture of rebellion and independence" (Pitt 10).
As said before, native language is used in different situations implying various meanings for the characters. For example, when they feel comfortable with each other they use Hindi. "Ghany could follow their conversation. He disliked the way Indian women had of using Hindi as a secret language in public places, and asked impatiently, "Date of buth?"(H B18). Here as they are speaking to Ghany on how to get certificate for Mr. Biswas they speak Hindi. Both Bipti and Tara use Hindi as they do not feel comfortable using English in front of a foreigner, which makes Ghany angry. As Ludic

Caribbean argues:"in the novel *A House for MrBiswas*, the use of Hindi is a sign of intimacy and tenderness, whereas the use of English shows distance and rejection" (125). Here, Hindi language is used a sign of friendship and relation.

When Mr. Biswas after a period of absence from the family and Hanuman House, comes back and talks to Mrs. Tulsi, he spontaneously talks in a friendly Hindi language as he now feels at ease with her and calls her Mai meaning mother: "Mr. Biswas didn't want to talk to Mrs. Tulsi in Hindi, but the Hindi words came out. "How are you, Mai? I couldn't come to see you last night because it was too late and I didn't want to disturb you" (HB 94). In another occasion, when Mr. Biswas has thrown a letter to Shama to express his love to her_ the letter falls into the hand of her mother, Mrs. Tulsi. Seth, who while not being related to, is working for the family and a part of it, tells Mr. Biswas that Mrs. Tulsi wants to see him. Seth speaks in English instead of Hindi, which makes Mr. Biswas distraught as he knows that speaking in English here is not a sign of good news for him: "The old lady want to see you before you go". "Mr. Biswas resented the tone, and was disturbed that Seth had spoken to him in English" (HB38). The same Seth speaks in Hindi when he wants to show his dissatisfaction about Mr. Biswas behavior as he feels that in this way he could make himself understood better: "Eh?" For the first time there was impatience in Seth's voice, and, to show his displeasure, he began talking Hindi. "This is gratitude. You come here, penniless, a stranger. We take you in, we give you one of our daughters, we feed you, we give you a place to sleep in. You refuse to help in the store, you refuse to help on the estate. All right. But then to turn around and insult us!"(HB 49).Seth is very upset with Biswas' behavior as Biswas is not working and instead eating the readymade food at Hanuman House and insulting the members of Tusli's family.

Even when Mr. Biswas wants Tara's opinion about Shama since Tara has seen her, he speaks in English, as he sees that Hindi is not smooth enough for the situation he is not at ease

with: "He paid no attention to Ajodha and asked Tara in English,"You like she?" Hindi was toointimate and tender" (HB 46). The striking thing is that he even talks with his wife, Shama, in English as he sees no friendship between them: "But there was yet little friendliness between them. They spoke in English" (HB 47).

Another important thing, which alters during the generation's change, is the culture affecting the identity of people living in the creole society. The cultural change can be observed in Tara's speech as she says: “Tara said, “fashions are changing all the time these days. I am just old fashioned, that is all.” She stroked her gold nose-flower. “It is expensive to be old fashioned" (BH15). She is the representative of the first generation and talks about the changes that occurres in fashion.The first generation of Indianan is strictly following the rules and customs of their culture but as we gradually come to the following generations, they change. The culture and customs are dealt with, differently from the first generation born in India and the next ones that were born in Trinidad. The first generation of these migrants with representatives such as Mrs. Tulsi, Seth, Mr. Biswas's aunt- Tara- and her husband- Ajodha- strictly follow the rules and customs, never allowing diversion. Rules that inhibit mixing with other races, or even with Indians from an improper caste. As a case in point, when Ajodha's brother, Bhandat who has a mistress of another race is deprived of his helps and banished to loneliness as Tara has sworn not to mention his name again:"Bhandat had left his sons and gone to live with his mistress in Port of Spain. The boys were taken in by Tara, who added Bhandat’s name to those never mentioned by her again"(HB 34). It shows how the first generation is strict on following the customs in which getting wife of another race is a disgrace. Even when MrBiswas' sister has escaped with Tara's worker, Tara swears not to mention her name forever since she has caused disgrace for the family, escaping with a yard boy and when Mr. Biswas is expected to get angry,"he felt no anger or shame.His sister, Dehuti that runs with a yard boy, disgraces Tara since "the yard boy is the

lowest of the low"(25). It shows that how the first generation is scrupulous about their customs and their caste while the second and third generations, Biswas and Dehuti are indifferent to the custom. Unlike their parents, the second generation does not believe in these rules, as it happens for Ajodha's nephews and Mr. Biswas's sister that neglect them.

Shekhar or to put her name in M. Biswas words, the big idol is against the traditional way of choosing him his wife and does not accept the old rules:

> efforts were being made to find him a wife from among the handful of eligible families. He expressed his disapproval by random angry outbursts, tears and threats of suicide. This
>
> was construed as a conventional shyness and, as such, was a source of amusement to sisters and brothers-in-law. But the children were frightened when he talked of leaving the house and buying rope and soft candle; they were not sure what he wanted the soft candle for; and they stayed out of his way. (BH100)

As we see he threatens to commit suicide if they force him to marry as he is against their conventional way of choosing him wife. The second generation is against the conventional way of selecting them their wives according to the traditional way. And even when Shekhar marries, he goes to live in his bride's house, instead of bringing his wife to the Hanuman House which was a long held belief and custom to the family: "The elder god, contrary to Hindu custom and the traditions of his family, did not bring his bride home, but left Hanuman House for good, no longer talking of suicide, to look after the lorries, cinema, land and filling station of his wife's family" (HB 109). From the beginning, his wife sets the rule for the family and Shekhar's sister. She boasts about her education and wears clothes, which are in sharp contrast with Tulsi's tradition.

> Relations between the sisters and Shekhar's wife had never been easy. Despite the

> untraditional organization of Hanuman House, where married daughters lived with their mother, the sisters were alert to certain of the conventions of Hindu family relationships: mothers-in-law, for example, were expected to be hard on daughters-in-law, sisters-in-law were to be despised. But Shekhar's wife had from the first met Tulsi patronage with arrogant Presbyterian modernity. She flaunted her education. She called herself Dorothy, without shame or apology ... Added to all this she sometimes sold the tickets at her cinema; which was disgraceful, besides being immoral ... Dorothy's daughters were of exceptional beauty and the sisters could complain only that the Hindi names Dorothy had chosen– Mira, Leela, Lena–were meant to pass as Western ones. (BH 175)

Even as we see, she(Shekhar's wife) refuses to put Indian names for her children and instead uses western ones as an act of resistance against family's rules. Shekhar's wife as the representative of the second generation does not follow the custom and traditional culture of her ancestors and turns against all of them. In the old generation, it was an honor for a wife to be beaten by the husband. Even they talk about the way they have been beaten proudly: "most of the women he knew were like Sushila, the widowed Tulsi daughter. She talked proudly of the beatings she had received from her short-lived husband. She regarded them as a necessary part of her training and often attributed the decay of Hindu society in Trinidad to the rise of the timorous, weak, non-beating class of husband" (HB 69). This is the traditional way of thinking of Hindu people in which being beaten by the husband is necessary and they are proud of it. However, as we see and as the time passes in the later generations we have a woman, Miss Logie, who is the head of the department of Community Welfare Officer.

One also should not forget the influence that the other cultures and especially the dominant ones have on people's customs and way of behavior in the creole society. In one part of the novel, while the

influence of American culture is quiet vivid on the behavior of people, the students at school are asked about the way they call their father and mother. While Anand tells that he calls them Bap and Mai, in the traditional way of calling their names which of course he lies about, Vidiadhar says that he calls them Mummy and Daddy, which shows the influence of the American people among them, and which causes them to take English language serious as well, as a way of communication with this new culture:

> When a new quiz was going round the school–what did the boys call their parents?–Anand, wishing only to debase himself, lied and said, “Bap and Mai,” and was duly derided; while Vidiadhar, shrewd despite his short stay at the school, unhesitatingly said, “Mummy and Daddy.” For these boys, who called their parents Ma and Pa, who all came from homes where the sudden flow of American dollars had unleashed ambition, push and uncertainty, these boys had begun to take their English compositions very seriously. (HB 210)

The presence of American has positive impact on the culture and economy of the people living there. As Pitt argues: the reader is made to sense the "inevitability of progress", and this is demonstrated as having some constructive aspects. The "flow of American dollars in to the island, with the growing American presence there during the Second World War, bringing prosperity, as well as growing spirit of competition" (9). Of course, the arrival of Americans, while bringing prosperity and progress for the people as providing them more jobs and foods, has side effects to the people too. As Miss Blackie believes that the reason the labors do not work as before is that they have become more greedy compared to the past and it is due to American's arrival which has
made them greedy as they do not work even when the laborers do not have enough money and food.

> Miss Blackie blamed the Americans and said that rapaciousness was one of her people’s

> faults. Even after wages had been agreed Mrs. Tulsi was never willing to pay fully. Once, after he had worked for a fortnight, a burly mason, insulted by the two women, left the house in tears, threatening to go to the police. “My people, mum,” Miss Blackie said apologetically.(HB 253)

As it is clear, the presence of Americans has both the positive and negative influence on the culture of people living in Trinidad.

Along with the cultural changes that happen in the island, we see drastic changes in the education of the people in the three generations of the Indian people living in Trinidad. We see how these changes in the encounter each generation has with education makes people's identity change too. During the course of the novel, we see how from the first generation to the third, their views towards the education change. As mentioned, the first generation believes more on superstitions and even when Biswas goes to school, he does not believe in the lessons he should learn. He thinks they are useless. At school, he learns both English and Hindi but in the next generation, it is the English language that is dominant and they forget even how to speak Hindi as the native language of their ancestors. However, the system of education is a progressive force in educating peopleas in the case of Mr. Biswas who is a literate person in contrast to his older brothers, which makes him question some unreasonable rules and traditions of his clan. It is also, as mentioned, "responsible for the decay of Hindu tradition"(Pitt 10). The system of education according to the colonizer's topics is remote from the Hindu's tradition. Mr. Biswas is taught about oases and igloos
on his entry to the new world at school in Pagotes, topics as removed from his experience which makes him ignore them and do not pay attention to them:

> At Lai’s[his teachrer] dictation he made copious notes, which he never seriously believed,

> about geysers, rift valleys, watersheds, currents, the Gulf Stream, and a number of deserts. He learned about oases, which Lai taught him to pronounce “osis”, and ever afterwards an oasis meant for him nothing more than four or five date trees around a narrow pool of fresh water, surrounded for unending miles by white sand and hot sun. He learned about igloos. The history Lai taught he regarded as simply a school subject, a discipline, as unreal as the geography. (HB 20)

"In this extract, we also find that there is a huge gap between what was taught in school and the students' reality"(Bolfarine 2) and what happens in their real life in Trinidad. The same occurs when he is asked to write some essays as an assignment on the seasons in England of which he has no experience. However, as it seems, by the generation moving forward, they dissolve the problem and the third generation has no problem with this issue and they easily relate to the new topic. When he goes to Ramchan's house and meets his daughter studying new lessons, he says:“I didn’t know that at his age,” or as it is said "Mr. Biswas didn’t know anything about arithmetic either" (HB 148). As we see, Mr. Biswas as the second generation has problems with these topics but his sister's child has no problem with it.

In another occasion when Mrs. Tulsi has decided to send Owad abroad to study medicine, some of her friends turn their back on her as she is ignoring their caste and custom by sending her son abroad. Here we see the difference in view of different generations to education. "Forgetting that they were in Trinidad, that they had crossed the black water from India and had thereby lost all caste, they said they could have nothing more to do with a woman who was proposing to send her son across the black water" (HB 167). Even though Mr. Biswas is from the second generation and his view is somehow traditional he lets his children, Anand and Savi, go abroad on scholarship, since he

is afraid of their future. He does not want them to become a person as himself, a wanderer; therefore, he sends them on scholarship to go to England: As Pitt elucidates "Mr. Biswas fears for his son's future if the boy does not get some kind of education, but his fears are transformed into hope and optimism when his son goes abroad on a scholarship. This education system is viewed in an ambivalent way"(9). We see how three generations treat education differently and how education changes their culture and identity during the time.

Hindu people living in Trinidad are very religious people sticking hard to their religious views. Similar to the other cultural changes that take place in the various generations, we face, during the course of the novel that religious view also changes as the generation changes. The first generation being Mrs. Tulsi, Bipti, and Tara hold strong outlooks toward religion and follow the customs and rules of their caste. As an example, the daily puja is done at Hanuman House as a tribute to the gods and everything, even the name of the house is a reminiscence of old India.However, this religious view fades as each generation emerges with their new mode of thought regarding religion. The view of each generation becomes more modernized and therefore we see the difference between the traditional Indian and the modern ones, declaring reformation of religion in their beliefs. As ImraanCoovadia asserts: "The novel sketches divisions between

traditionalists and adherents of Reform Hinduism". In *Biswas,* each of the religious generation has become "more modern and more internally divided" (110).

Mr. Biswas as being from a high caste is treated respectfully at the beginning of the novel whenever he goes to Tara's house. It shows how caste is important in their custom. "He became a different person ... In Tara’s house he was respected as a Brahmin and pampered; yet as soon as the ceremony was over, he became once more only a laborer's child "(HB 21). Even one of the reasons

that Mrs. Tulsi agrees with Mr. Biswas's marriage to her daughter, Shama, is the fact that he is from a respected Brahman caste. As a child when he is a student, Tara does not want him to pursue education; therefore, she sends him to become a pundit, which he does not like very much. As a child, he is expected to become a pundit but he feels no compassion towards the religion and leaves, disgracing the holly tree. Later on, when he is married to the Tulsi family, he resents their idol worship and mocks them while they pray to the monkey god. To find a new way of teasing the family and also in search of a new community with which he would be able to construct a relationship, he turns to Aryanism, which was against caste, pundits, animistic ritual, parentally arranged and child marriage, and for the education of girls:

> He was speaking of the protestant Hindu missionaries who had come from India and were preaching that caste was unimportant, that Hinduism should accept converts, that idols should be abolished, that women should be educated, preaching against all the doctrines the orthodox Tulsis held dear ... after thousands of years of religion idols were an insult to the human intelligence and to God; birth was unimportant; a man's caste should be determined only by his actions. (HB 52-53)

He is the first one to rebel against the long held religious views of Tulsis. We see how in the creole society of Trinidad even the staunch perspectives will be supplanted by new ideas. However, we should not forget that Mr. Biswas is not against all their customs. As he does not sell pig's oil, Lard,: "Mr. Biswas's Hindu instincts didn't permit him to stock lard"(HB 80). Similarly, Anand comes to see the sacred thread ceremony merely as an excuse for absenting himself from school, for he and his father know that he could not go to school with a shaved head, inviting ridicule from the other children and his teachers. Mr. Biswas encourages him to spend his retreat learning school notes, and his performance of the puja at Shorthills is a mockery. The only thing Anand can do is sticking flower

stem under god's chin, and cannot treat the rituals seriously. Anand as the third generation does not believe in the religious rituals and he takes the rituals just for fun and cannot accept to go to school with his head shaved. He does not take the ceremony serious in the

developing society of Trinidad. The view toward their cast is changing. As Samuel Selvon argues: "Hindu society has traditionally been divided into groups called castes, based on heredity, which determine a person's occupation and status. However, the influence of caste has been weakening, and discrimination based on caste is now frowned upon in democratic India"(12). Even Anand turns to reading Bible and its verses, which makes Mrs. Tulsi loses her temper: "At home one day Anand began singing, "Jesus loves me, yes I know." Mrs. Tulsi was offended. "How do you know that Jesus loves you?"(HB 163). This changing in view is more obvious when Shekhar, called by Mr. Biswas the big god, is wearing stuff related to Christian and drinking wine as a mark of religious view of Christianity. This is when Mr. Biswas turns against him and Mrs. Tusli, saying that this is against Hindu religion:

> The elder god did wear a crucifix . It was regarded in the house as an exotic anddesirable charm. The elder god wore many charms and it was thought fitting that someone so valuable should be well protected. On the Sunday before examination week he was bathed by Mrs. Tulsi in water consecrated by Hari; the soles of his feet were soaked in lavender water; he was made to drink a glass of Guinness stout; and he left Hanuman House, a figure of awe, laden with crucifix, sacred thread and beads, a mysterious sachet, a number of curious armlets, consecrated coins, and a lime in each trouser pocket. "You call yourself Hindus?" Mr. Biswas said. (HB 57)

We see how Shekhar as the third generation is changing his religion to Christianity mixing his Hindu customs with that of Christianity.

Mr. Biswas is in exile living in the country of Trinidad in which the other members of his folk are spending their lives in the creole society of Trinidad. The first thing, which comes of prior importance regarding living in a colonized country, is having a house of your own. Having a house which belongs to you signifies the fact that you have identity. Possessing a house equals identity in a colonized country. Mr. Biswas as a person living in a colonized country spends his whole life probing a house of his own. At the beginning of the novel, when Mr. Biswas after spending a period of time in the hospital returns home, he feels as if he has everything since, in his whole life he has been a wanderer looking for a place to accommodate. This extract taken from the prologue of the novel explains what a house means to him:

> He thought of the house as his own, though for years it had been irretrievably mortgaged. And during these months of illness and despair he was struck again and again by the wonder of being in his own house, the audacity of it: to walk in through his own front gate, to bar entry to whoever he wished, to close his doors and windows every night, to hear no noises except those of his family, to wander freely from room to room and about his yard ... As a boy he had moved from one house of strangers to another; and since his marriage he felt he had lived nowhere but in the houses of the Tulsis, at Hanuman House in Arwacas, in the decaying wooden house at Shorthills, in the clumsy concrete house in Port of Spain. And now at the end he found himself in his own house, on his own half-lot of land, his own portion of the earth. That he should have been responsible for this seemed to him, in these last months, stupendous. (HB 2)

He is free now. He can claim that he has identity. As Mehmet RecepTas asserts: Mr. Biswas is in search of a home by which he will be able to find his identity (3). Again when at the beginning the narrator is giving us an account of his life we see how precious the house is, compared to all the other

stuff he has in the house: "but bigger than them all was the house, his house" (HB 5). This is the house, which gives the colonized an identity when living in a colonized country. He has left his family to live on his own without having money and a house to live. He also hates living with Tusli's family, which he leaves them several times to declare his freedom and now that he has alienated" from his folk, family and from the Tulsi's Hanuman House, for Mr. Biswas, a house of his own symbolizes freedom and a place to strike a root" (Ghosh 3). Mr. Biswas is an alien even in his own family since he was born with six fingers and feet first, signs for bad luck. Being considered as an unlucky baby, he stays as an outsider, a lonely individual in his own family. "His desire is to belong to house of his own in which he is no longer consider an stranger and he wants to be a part of the town not a wanderer looking everywhere for a place to stay, something which will give him an identity and selfhood "(Ghosh 2). He was no longer content to walk about the city. He wanted to be part of it, to be one of "those who stood at black and yellow bus-stops in the morning, one of those he saw behind the windows of offices, one of those to whom the evenings and week-ends brought relaxation"(HB 149). This image of "dispossession and rootlessness, of being homeless,becomes the recurrent metaphor in *A House for Mr. Biswas*– the search of a manwho is historically displaced, "floundering in a derelict land"(Ghosh 5). It seems he is not only displaced in his own culture in Trinidad, but also is a displaced in the colonizer's culture. His identity is floating and displaced. As Madhu Benoit in his "Cultural Representations : Stranger or Stranger ? Displaced identities in V. S. Naipul" says:

> This problem of a displaced and non-replaced cultural identity is poignantly depicted in *A House for Mr. Biswas.* Mr. Biswas is a man caught up in three cultures, and in the process, dispossessed of all three. Unable to integrate culturally in Trinidad where he lives, rejecting Hindu culture which he dislikes. (2)

The house in factbecomes a substitute for the unconscious search for a lost identity, which haunts

Mr. Biswas, a search which is hidden in the depths of his unconscious. Biswas is in search of a lost cultural identity as he is living in the creole society of Trinidad. As OindrilaGhosh believes: "The novel highlights the image of the house all through and embodies the protagonist's ardent desire for a house of his own which actually translates into his attempt to acquire his unique social identity in a transitional society"(6). The focus on this aspect of the house acts as the "symbol and metaphor of an individual's search for anchorage in a world of flux as well as expresses a rootless, exiled writer's need for creating a tradition and culture devoid of the dregs of the receding tide of a colonial past" (Ghosh 5). Through Mr. Biswas's journey from one kind of house to another, until he finds himself in the house of his own, Naipaul "charts the unsatisfactory and difficult quest of a writer for anchorage and creation of a cultural identity"(Ghosh 5). Changing of different houses during which Mr. Biswas suffers a lot represent the different stages in the creation of an identity. For Mr. Biswas, the search for a house becomes a search for himself, a search for what he really wants out of life, a quest for individuality and a search for a place in the flow of seamless history he has endured. For him, to build a house of his own means freedom and recognition. And by the end of the novel, "in spite of all its deficiencies, he manages to buy this house which eventually brings him his wife's respect, and saves him from his sense of being rootless and alienated" (Mehmet RecepTas 3). We see how the cultural identity of a colonized is to a great extent dependent on claiming a house of his own which will bring him freedom and recognition by the others, even the members of his folk.

Mr. Biswas is a person who has no actual home. He is changing his house subsequently so as to feel at home somewhere, finally finding himself alone and wandered. As he is being crashed by the situation, he makes himself preoccupied by reading fiction as to be away from the reality he is in. He wants to be like the heroes of Samuel Smiles living in romantic world; however, waking up, he sees that he has lost a life behind and should start again. His identity gets fragmented and this is what

mostly happens for the colonized living in a colonial country.

> From looking at magazines for their letters he began to read them for their stories, and during his long weeks of leisure he read such novels as he could find in the stalls of Pagotes. He read the novels of Hall Caine and Marie Corelli. They introduced him to intoxicating worlds. Descriptions of landscape and weather in particular excited him; they made him despair of finding romance in his own dull green land which the sun scorched every day; he never had much taste for westerns. (HB 34-35)

As we see here, he is drowned in the world of fantasies to escape, as a result of reading these fictional books,he forgets the reality of life. As Ludic Caribbean says: the intoxicating world of these fictional books makes him despair (182). He is talking to himself as he is talking to one of the characters of the stories he has read or written. As we know, he writes a story, *Escape*, which was never published, explaining his situation. As Helen Hayward explains: "Biswas's stories remain unfinished, unpublished and unread, except by Shama, and are confined to fantasies of romantic escape"(9). The feeling of homelessness has given him an unstable identity and has caused him to be after the fictional world to calm himself down. Nevertheless, when he is made aware of his situation with a family and children around and no money in the pocket, he goes mad and gets depression.

> His fingers were dusted with gilt from the pall-like cover of the book. As he studied them the clearing became overgrown again and the black cloud billowed in. How heavy! How dark! He put his feet down and sat still, staring at the lamp, seeing nothing. The darkness filled his head. All his life had been good until now. And he had never known. He had spoiled it all by worry and fear. About a rotting house, the threats of illiterate labourers. (HB 127)

For him,stability and serenity which he seeks in life has been perished. We can see the effect reading books has had on his life, separating him from the real world where there are laborers working. However, this is through these illusory worlds of the books that he can experience the other places, transferring him to the other worlds in which he can experience happy moments. As Ludic Caribbean explains: To Mr. Biswas, book "is an inspiring vision of the larger world, which is denied to the protagonist. However, literature remains the basic stimulus; in its imaginary realm, Biswas is able to dream that he leaves his native island" (184).

Ambivalence is referred to an idea when two opposing feelings and actions happen simultaneously. This feeling is that of attraction and repulsion to an object, action or a person at the same time. What is meant by this is that the colonized is at the same time attracted toward the colonizer and repulsed from them. It also refers to a "simultaneous attraction toward and repulsion from an object, person or action" (Ashcroft 12). Moreover, ambivalence denotes that in the interaction between the colonizer and the colonized complicity and resistance accompany each other. Simply put, when you hate something and at the same time, you like it, this is ambivalence in postcolonial term. This way of behavior is seen in Mr. Biswas' reaction to various events around. Although he at times claims to reject religious views:"Sooner or later someone was bound to surprise him, in dhoti, top-knot, sacred thread and caste-marks, reading *The Manxman* or *The Atom"(*HB 145), and

the rigid caste system as illustrated when he enjoys the Aryans, he enjoys Brahmin customs, mostly when he is respected greatly by Tara and Ramchandduring the time he is in their houses. In another part, he refuses to stock salt beef and lamb in his shop at the Chase. Moreover, in the moment of fear and stress he chants Hindu phrases to help him relax.

This illustrates the changes that occur in the three generations of immigrant Indians living in the creole society of Trinidad. The first generation that comes to this mixed society still holds their

customs and rituals in different cultural conventions being educational, religious, etc. However, as the generation passes, their beliefs on their customs and religious issues fade away and in the case of the third generation, they lose their own original language and forget to speak Hindi and absorb the dominant cultures. Their educational system is based on the British conventions and they even lose their Hindu religion and some of them become Christians. Mr. Biswas as the protagonist of the story is one of these characters who suffers from unhomliness which results in finding an ambivalent character in Trinidad. To him, house means identity in the colonial environment. All his life, he is trying to find a house in whichhe can rest his floating identity which he finally succeeds to obtain.

THE KITCHEN GOD'S WIFE

Establishing clear parallels between past and present, between historical events and contemporary problems, Amy Tan expresses the feelings of the lovesick Chinese immigrant making their exit from the life of a beloved; their homeland. Amy Tan is an Asian American writer who is considered a guide to the landscape of the Asian American experience. The tensions in her dual heritage eventually found their way into her novels in her portrayal of the generational conflicts in immigrant families. The multiple spaces she inhabits- Asia and America- raise important questions about belonging, identity, ethnicity, migrancy, diaspora, nation and multiculturalism. The vitality of her writing spring from posing the stark contrast in the histories, cultures, languages and politics of the two places that Amy Tan inhabits.

The crucial events in Tan's novels are contained within definitive boundaries: a

circumscribed Chinatown neighborhood, the tiny village of Changmian, one-room accommodations for Chinese pilots and their wives, a stuffy apartment crammed with elderly mah-jongg enthusiasts. Juxtaposing events separated by decades, Tan parallels the dislocations experienced by emigrants from a familiar culture into an alien one with their daughters' painful journeys from cultural confusion to acceptance of their dual heritage.

Tan's protagonists--members of that diaspora community called Asian Americans--represent two groups: Chinese-born immigrants imperfectly acculturated despite decades of life in America, and American-born women of Chinese ancestry, uncomfortably straddling the border between their ethnic heritage and the American milieu that is their home. Enmeshed by their shared histories in California's ethnic neighborhoods, the women in Tan's novels struggle to create personal identities that reflect their lives, needs, and desires.

The Kitchen God's Wife which explores dynamics of the mother- daughter relationship in the context of cultural and ethnic disjunctions focuses on a woman's journey to wholeness after an eventful life that replicates the Chinese immigrant experience in microcosm. Extracting from Winnie Louie's version of the story of the Kitchen God who achieves deity status when he proves to be capable of shame upon discovering that the wife he has mistreated still cares about his welfare Amy Tan depicts Winnie, the Kitchen God's wife is denied membership in the Chinese pantheon of deities despite her fidelity.

Presenting a widening rift between Winnie and her daughter, Pearl Tan has succeeded in narrating the fully developed chronicle of Winnie's life in China. Through her story, Pearl contextualizes Winnie's reminiscences, describing a series of events and revelations that ultimately changes their relationship. Required by family obligations to attend the funeral of an ancient "aunt"

and the engagement party of a "cousin," Pearl spends more time with Winnie than she has in many months, and the enforced companionship prompts the younger woman to examine the roots of their estrangement. Winnie, goaded to action by a letter from China that closes a painful chapter in her past, decides to tell Pearl about her life in China. As a native- Chinese that ever faced too many predicament cultural identity problems, her behavior is hybrid in order to settle down her nativeness belongs to her western environment. Counter discourse happens and reflects the domination of Kwan Li over the Americans.

Although she has interwoven her cultural identity with colonial behaviour, but it is done in order imitating colonizer thus she influences them back. Besides, she is able to make her strange environment believe on her in the end of story, instead. Thus, her migration as first generation of diasporic people impacts on the contrary effect of migration. Her existance threats western's domination as Young (2004) points out thoroughly within his book : "...characteristics of cultural movements became visible to Europeans in two ways: in the disruption of domestic culture and in the increasing anxiety about racial difference and racial amalgamation that was apparent as an effect of colonialism and enforced migration".

Stated by Bhabha in The Location of Culture (1994) : "Transnational dimensions of cultural transformation –migration, displacement, diaspora, relocation- makes the process of cultural translation a complex form of cultural signification." (172) Back to the concept which has been revealed by Said, colonizer –occident- use to be superior to colonized people. Normally, the occidents is upper than the orients.

Even though mixed race frequently happens thus impacts on cross cultural identity, occident is still supposed to be the upper. Otherwise, there is a consideration when the orient gives

counter-discourse toward colonizer's reign and dominates them back. It is because transmigration of the colonizer or colonized people is based on colonial desire as it is mentioned in Colonial Desire (1994) : "Transmigration is the form taken by colonial desire, whose attraction and fantasies were no doubt complicit with colonialism itself ."(2) Colonized is only an object, but in many cases, colonized is always able to give response. Despite of their inferiority, they do crossed cultural identity and even more resist to the colonizer's culture. Moreover, they are also able to create domination over colonizer's power.

Tan examines identity--its construction, boundaries, and contexts. Indelibly branded by their visible ethnicity, Tan's characters daily negotiate the minefields of cultural disjunction and tensions between Chinese tradition and Americanization, family connections and individual desires. These tensions inevitably surface, causing intergenerational conflict and the disintegration of family relationships as the mother, the member of the older generation, looks back to China while her daughter remains firmly connected to the new land. Unable to discover common ground, the two groups of women speak different languages, embrace different values, aspire to different ambitions, and lead divergent lives.

The novel chronicles the eventful life of Jiang Weili--Winnie's Chinese name--as she negotiates the difficult journey from a privileged childhood through an abusive marriage and the tragedy of war, and ultimately to a secure life in the United States. The daughter of a wealthy Shanghai merchant, Jiang Weili marries the dashing Wen Fu, only to discover after the wedding that he has misrepresented his family's wealth and status. Worse yet, he turns out to be an adulterer, abuser, and pathological liar. Forced to follow her pilot husband as he is posted to different cities during the war, Weili tries to be a good wife and mother, laboring to establish a home wherever

they happen to be assigned. She must spend her dowry for family expenses when Wen Fu gambles away his pay or squanders it on a mistress. After silently enduring her miserable existence and the deaths of her two children, Winnie finally escapes to America and a new life with Jimmy Louie.

Amy Tan opts for an ethnic identity, which is understood as "the individual level of identification with a culturally defined collectivity, the sense on the part of the individual that she or he belongs to a particular cultural community. Amy Tan's novel is attracted and accomodated the issue of postcolonial instead in which Chinese-American's diaspora is related to cultural memory.

A full migrant suffers, traditionally, a triple disruption: he loses his place, he enters into an alien language, and he finds himself surrounded by beings whose social behavior and code is very unlike and sometimes even offensive to, his own. And this is what makes migrants such important figures: because roots, language and social norms have been three of the most important parts of the definition of what it is to be a human being. The migrant, denied all three, is obliged to find new ways of describing himself, new ways of being human.

The novel explicates the feelings of exile and Diaspora, revealing the characters clutching to their roots and nostalgic for their homeland. The longing of the characters to revisit their past exposes their deep love and nostalgia for the land and sets the theme- longing, memory, homeland, nostalgia, diaspora and exile. Exploring the relationships between self-community and identity, Amy Tan highlights the heterogeneity of identity within community, as well as the traumas of change from outside pressures. There are ethical issues of massive proportions both in the time and locale of the story, issues which are alive and provocative now.

Amy Tan presents the events and details of the characters' struggles to find their identities in the postcolonial world, as well as immigrants' attempt to adapt to their new worlds. Post colonialism represents an attempt at transcending the historical definition of its primary object of study towards an extension of the historical and political notion of 'colonizing' to other forms of human exploitation, repression and dependency. The feeling of being left out of the cultural mainstream is uniquely reflected in the way. Amy Tan's characters are displaced and consistently searching for a new identity, whetherthrough emigration or re-inventing themselves through enlightenment.

The cultural ambivalence of the character's circumstances in the United States is conflictual and oppositional. The novel traces their struggles to survive; the emergence, for an agonizingly brief period, of a sense of community amongst them; and the eventual destruction of this community in the face of the brutality of larger social forces.

If the postcolonial novel is to be seen as a site of resistance in its ideological positioning within cultural institutions, its material referent and its condition of production is the postcolonial nation. Yet the postcolonial nation is neither unitary nor homogenous, but is actually the stage on which the social contradictions of class, gender, race and ethnicity are played out. Analogously, the world of the postcolonial novel is itself a radically fractured space, where different social groups contend for power and control, both of their world and of the narrative itself.

Postcolonial novel thus often highlights the contradictions inherent in the national imaginary. Far from viewing displacement and marginality as subject- positions that enable resistance, such that the margins of the nation displace the center, here marginality and resistance emerge as mutual

exclusive terms. Through their vicissitudes, they cling to memories of China and to fading traces of their ancestral culture, and they eventuallyestablish stable new lives for themselves.

Amy Tan demonstrates the universal theme of mother-daughter estrangement and reconciliation. Her fiction is more than a report of Chinese customs, and it speaks truths about relationships not confined to a single culture. The message of Tan's work lies not in analysis of each single detail but in the broader narrative. Like the mothers of her novels, Tan intrigues us with her stories and shares with us her interpersonal wisdom.

"Through storytelling, the daughters come to accept their mothers' and their own race and are willing to seek their ethnic and cultural roots" (242). Just as Jing-Mei and Olivia learn from Kwan and Suyuan's stories when the daughters put aside their criticism and close-minded assumptions, so will we learn when we put aside our attempts to label and limit Tan's work as either cultural ambassadorship or misrepresentation. When we read Tan's stories, she leads us into a world where differences are resolved by listening to each other.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – V POST-COLONIAL LITERATURE [SHS5008]

UNIT -5

SIX FEET OF THE COUNTRY

Gordimer's short stories at once capture the interest of the readers and transport them into the South African way of life. As Clingman holds, "Gordimer's short stories, while often rooted in an identifiable social world, turn in general on human intricacies of a psychological or emotional nature…." (Head 162). Usually Gordimer's short stories focus on a single concern and generally she picks up just one thread from the pattern of life of South Africa. But some stories address more than one problem concurrently. "Six Feet of the Country" (1956) is one such story, which takes up multifarious issues related to apartheid in South Africa. Perhaps it is for this very reason that Head considers this story as "one of Gordimer's best stories" (Head 172)

Exploring the Theme of Maltreatment of Blacks

Gordimer has repeatedly and tirelessly explored the theme of maltreatment of blacks in her fiction. Through her writing, she has laid bare all sorts of discriminations against the blacks in their day to day life. Through her story, "Six Feet of the Country," she has made efforts to expose the inconsiderateness of the whites in authority, who become an instrument of discrimination against blacks, even after their death. The blacks, as the story suggests, are denied even six feet of the country, for burial at the hands of their relatives.

The story revolves around very few characters. It takes up the life of a white couple that stays in a farm house, some miles away from Johannesburg. Lerice and her husband keep black servants for their assistance. However, things get complicated, when one of the servant Petrus' brother, comes to stay with him, in search of a job. Since Petrus' brother was an illegal immigrant from Rhodesia,

therefore, Petrus' family and friends had to conceal his presence and they had to keep him underground. But soon after his arrival, Petrus' brother dies of Pneumonia. The servants feel obliged to inform the master, who in turn informs the authorities, who take the dead body for postmortem. When the servants bring the dead body back for burial, they realize, to their utter disappointment that the corpse has been replaced. Apparently, the story seems to deal with a very simple mistake committed by the white authorities. Yet it brings to surface, many other issues related with the identity of races, discrimination, law, poverty and culture.

The very first characteristic of South African politics and laws, which the story throws light upon, is the fact that every black citizen was forced to carry a pass or permit with him. The Group Areas Act prohibited the free movement of the natives from one place to another without the pass or permit issued by the government. Without that particular pass or permit, an individual was not allowed to stay at the place of his choice. Being an illegal immigrant from Rhodesia, Petrus' brother was not legally allowed to stay at Johannesburg. But the scarcity of money and quest for job drove him to his brother's place. But although he was not feeling well and was suffering from pneumonia, his family members felt scared of consulting any doctor and of informing their master. It was only when the man died, that the servants felt obliged to disclose the fact to their masters, as it was not possible to cover up the fact any longer. The story uncovers the harsh reality that the South African laws often became a villain for the natives. The blacks, in the present story, let their brother die, rather than consulting a physician for his improvement. The absence of pass led to the dearth of medicines and prescriptions. Later, even the father of the dead man is obliged to carry a permit with him in order to attend the funeral of his son. Without that piece of paper in his hand, he too could not imagine to have a last look of his son.

Gordimer has also examined the poverty of the blacks in South Africa through the present story. The workers were very poor and they could not live a respectable life. When Petrus demanded the dead body of his brother back, he was told that it would cost twenty pounds. The amount was so high that Petrus could have provided clothes for his whole family for one complete year in that amount. By comparing the cost of the exhumation of the dead body with the amount sufficient for the clothing of Petrus' relations, Gordimer seems to suggest that the poor find it difficult to live decently as well as die graciously AnEmpathic White Writer Black culture has always fascinated Gordimer. She has often taken up the culture of blacks as the theme of her works. In fact, "one of the truly admirable things about this great woman is the actuality of her engagement with Africa's cultural and political conundrums…"(Gordimer, Pitzer). But Gordimer has often been challenged for her version and her interpretation of the black culture:

> "Many critics have questioned the ethics of Gordimer writing about black South Africans when she is from the dominant culture. However, Gordimer has always maintained that her work is only the view from her own social and cultural perspective, and does not try to communicate any other perspective."(Academics' Web Pages)

Through the present story, Gordimer seems to emphasize the faith of black people in the burial rites. Proper funeral of the dead used to be an integral part of the black culture. The black Africans considered the dead ones and the ancestors quite close to the supreme God. The importance of proper burial in black culture is quite evident through the following passage:

> "Death, although a dreaded event, is perceived as the beginning of a person's deeper

> relationship with all of creation, the complementing of life and the beginning of the communication between the visible and the invisible worlds. The goal of life is to become an ancestor after death. This is why every person who dies must be given a "correct" funeral, supported by a number of religious ceremonies."(Encyclopedia) The black people associated many fears with the negligence in performing the burial rites.

They believed:

> "If this is not done, the dead person may become a wandering ghost, unable to "live" properly after death and therefore a danger to those who remain alive. It might be argued that "proper" death rites are more a guarantee of protection for the living than to secure a safe passage for the dying. There is ambivalence about attitudes to the recent dead, which fluctuate between love and respect on the one hand and dread and despair on the other, particularly because it is believed that the dead have power over the living." (Encyclopedia)

Petrus, like his fellow Africans, cherishes a strong desire in his mind, to bury his dead brother, by giving him the appropriate burial. It is for this very reason that while his master considers it a total wastage of money on Petrus' part to arrange twenty pounds to get the dead body of his brother, Petrus is quite determined that his brother should get a proper funeral. And to realize his wish, he arranges the money the very next morning:

> "There it was, the twenty pounds, in ones and halves, some creased and folded until they were soft as dirty rags, others smooth and fairly new- Franz's money, I suppose, and Albert's, and Dora the cook's, and Jacob the gardener's, and God knows who else's besides, from all the farms and small holdings round about." (15)

Gordimer seems to make the story an instrument to contrast the white culture and the black one in terms of funeral rites. While the white master considers it a complete wastage of money on Petrus' part to take the burden of twenty pounds on himself, for one who is already dead, Petrus considers the interment even more precious than money. Petrus' master gets irritated and tries to restrain himself from assisting Petrus financially. He believes:

> "Certainly I should not offer it to him myself. Twenty pounds- or anything else within reason, for that matter-I would have spent without grudging it on doctors or medicines that might have helped the boy when he was alive. Once he was dead, I had no intention of encouraging Petrus to throw away, on a gesture, more than he spent to clothe his whole family in a year."(SFC 14)

Thus, while for his master, it was nothing but a gesture, for Petrus, it was something which had religious and emotional connotations. Petrus' master feels "an irritation at the waste, the uselessness of this sacrifice by people so poor." He reflects:

> "Just like the poor everywhere, I thought, who stint themselves the decencies of life in order to ensure themselves the decencies of death. So incomprehensible to people like Lerice and me, who regard life as something to be spent extravagantly and, if we think about death at all, regard it as the final bankruptcy." (SFC 15)

Thus while the master seems to embody a rational attitude, his servant appears to represent the emotional and cultural conditioning of the black Africans. Not only Petrus but his father also represents black culture, and he rushes to Petrus' dwellings in no time, to attend the funeral. Just like Petrus, he too willingly takes up the expenses of the journey and seems to foster and promote

the African notions. For Petrus and his father a funeral was something that could not and should not be avoided:

> "African funerals are community affairs in which the whole community feels the grief of the bereaved and shares in it. The purpose of the activities preceding the funeral is to comfort, encourage, and heal those who are hurting."(Encyclopedia)

Gordimer has provided very vivid description of the proceedings of the funeral ceremony of the black community, as observed by the owner of the farm. By providing the details through a white man's eye, she seems to wash her hands off the responsibility of misrepresenting the culture of the natives. Petrus' white master observes: "Petrus, Franz, Albert and the old father from Rhodesia hoisted it (the dead body) on their shoulders and the procession moved on, on foot." (SFC 16).

As a skillful story writer, Gordimer creates the crisis in the story, just before the burial rites were about to commence. The old father finds the corpse too heavy and to the horror and utter dismay of the mourners, they discover that the person, whom they were carrying for burial, was not the brother of Petrus but some other person, who had mistakenly been handed over by the white health authorities. Even after paying twenty pounds for the corpse of their own brother, they were handed over the body of a complete stranger. For the black people, it was a bolt from the blue. Despite all the maneuvers of the black servants and their white masters, Petrus' family could not get the body of their brother, and in a way they were denied of their customary rites to be followed for the dead. The dead black was also denied a proper burial at the hands of his own people. He was discriminated by the laws while he was yet alive and even death could not make him an equal of whites.

When Petrus lost all hopes of getting his brother's corpse, he hesitantly demanded the money back, but he neither got the body nor the money. Such incidents in their day to daylife made blacks feel helpless as well as bitter.

Through this story, Gordimer seems to suggest that even liberal whites find it hard to justify their deeds and actions. Petrus' master tried his level best to recover the actual body and later Petrus' money, but all his efforts were made in vain. He felt quite embarrassed. He guessed that Petrus would never believe that he has made the best of efforts, as black people strongly believe that, "white men have everything, can do anything; if they don't, it is because they won't."(SFC 13). Thus through the story, Gordimer has also addressed one of her favourite themes, that white people find themselves in a very awkward situation, when they endeavour to help the black out. They lose more than they hope to gain in the process.

The masters of Petrus had made efforts to facilitate him, but they land themselves in a situation of self-accusation and a sense of guilt creeps in their heart. Eventually they try to compensate the loss of Petrus' family by providing Petrus' father with an old suit for the winter. The irritation and agony which the white couple undergo, can best be described in the words of the narrator himself: "I tried to get the money; Lerice tried. We both telephoned and wrote and argued, but nothing came of it. …So the whole thing was a complete waste, even more of a waste for the poor devils than I had thought it would be."(SFC 20)

Thus the story reinforces Gordimer's belief that the laws of South Africa had strongly affected the lives of all people in South Africa, be they whites or blacks. But the blacks were all in loss Even their death could not release them from the inhuman laws. They stood discriminated even after their death.

THE MIDDLEMAN AND OTHER STORIES

- Bharati Mukherjee

Bharati Mukherjee as a novelist and a short story writer deals with the problems of transition which brings the state of displacement, separation, rootlessness, cultural conflict or biculturalism and it cultivates the ocean of diasporic ethos in her works. If we look at her characters in novels and short stories, we can find them as a harbinger of diasporic consciousness in shape of sufferings, pains, predicaments, loneliness, homelessness and rootlessness. The present chapter will delve deep in highlighting such diasporic ethos of cultural conflict of Indian as well as American cultures in her short stories.

The Middleman and Other Stories deals with theme of diasporic feelings which is reflected through the dream of America as a land of fortune, freedom and happiness of characters in the stories. The writer considers herself as a middleman or an interpreter between two cultures where immigrants of "Third World" are in a process of 'uprooting' and 're-rooting' that Clark Blaise, her novelist husband, in his book *Resident Indian,* calls as "unhousement" and "rehousement"(p.648). In the stories, her characters have to pay a heavy price of being 'American' and they belong to different countries of world like India, China, Italy, Hungary, Iraq, Trinidad, Pakistan, Sri Lanka, Germany, Philippines, Vietnam and Afghanistan. Protagonists are generally women characters who are crazy and inclined to have a sexual relationship which finally results in the sexual misadventure. In these stories sex becomes a bond of love which allures them to come to America for seeking happiness and fortune. It is a tragic situation of characters which provides them the sufficient stock of diasporic experience of exile and alienation.

The title story "The Middleman" narrates the experiences of Alfie Judoh, a hustler of

Middle Eastern Jewish descent. It is a first person narrative. He quite humorously talks about his adventures before coming to America. He is a widely traveled person who has come across several misadventures. As he himself confides:

> I've seen worse. I've seen Baghdad, Bombay, Queens-and now this moldering spread deep in Mayan country. Aztecs, Toltecs, mestizos, even some bashful whites with German accents. All that and a lot of Texans, I'll learn the ropes.[8]

Presently he works as a middleman and earns his living "from things that fall"(p.3). He supplies guns to guerrillas in Mayan country.

Bharati Mukherjee tells Sibyl Steinberg about the origin of this little story. It came about because "I happened to be in Costa Rica at time when American and Central American history was being made."[9] In another interview she explains the inspiration behind the book:

> It grew out of an incomplete novel about a man who served in the army in Vietnam, and who, after the war becomes a professional soldier and hires himself out in Afghanistan and Central America. While I was working on that novel a character with a minor role a Jow has relocated from Baghdad to Bombay to Brooklyn, took control and wrote his own story. He attracted me because he was a cynical person and a hustler, as many immigrant survivors have to be. So Alfie Judah, the protagonist in the Middleman, travels around the world, providing people with what they need, guns narcotics, automobiles. The story takes place in an unnamed country in Central America where he becomes involved in a Guerrilla war.[10]

Alfie Judah is an interesting person. He does not hide anything from us and confesses even his greatest weaknesses: "I must confess my weakness. It's women" (p.4). His history is that of an

uprooted person. He has been forced to do works which are illegal and dangerous. His present citizenship is also always in jeopardy and his "dealings can't stand too much investigation"(p.5). Though he regrets "There are aspects of American life I came too late for and will never understand"(p.5) still he is a fighter to the core who does everything for his survival. He is a middleman in two senses – in his profession and in his life also. He has connection with underworld and supplies them arms and ammunition, thus working as a middleman between the manufacturers and buyers of the war material. At the same time, he is used by his master T. Ransome as a middleman between his wife Maria and her lover Bud. Because "Clovis(Ransome) wanted a cut of Bud's action. But Bud refused and that got Clovis mad. Clovis even offered money, but Bud said no way. Clovis pushed me on him, so he took but he still didn't budge."(p.16)

As a result, Maria starts loving Alfie who is not very enthusiastic in his response because the ghost of past always haunts him. He cannot forget his Iraqi experience where he had seen "A young woman, possibly adulterous but certainly bold and brave and beautiful enough to excite rumors of promiscuity, was stoned to death"(p.7). Thus he is among those very few Americans who know the sound of rocks cutting through flesh and striking bone. One of the few counts the costs of adultery. At the end of the story, Alfie's client Clovis is killed by one of the guerrillas, a friend of his wife and Alfie is spared because once the girl had loved him. Most probably he wishes to sell the information about guerrillas to the concerned authorities. Thus he is a real middleman, cunning, opportunistic and adaptive. Thus the story reveals the hazards of survival for an immigrant in America with its inherent message that only those can survive who have determination and toughness of mind who can snatch opportunities out of turmoil. The other three stories – "A Wife's Story", "The Tenant" and "Jasmine"- each with a female protagonist from the Third World, illustrate the author's technique and her success in conveying the theme of rebirth or refashioning of the self by immigrant experience. In each of them we encounter a different woman at a different stage in the subtle, complex, and traumatic process of becoming a new woman, one

who is at home in the sometimes terrifying freedom of the new American culture. In each story, the exhilarating sense of possibility clashes with the debilitating sense of loss, yet the exuberant determination of the women attracts us to them and denies the power of pity. “A Wife’s Story” is a very powerful manifestation of the survival instinct of an Indian woman. The protagonist here is an Indian Patel, Mrs. Panna Bhatt, who goes to America for taking a Ph.D. degree without her husband who works in India. She is a survivor and adopter who can find the true meaning of her life by ‘refashioning’ herself according to demands of America. She knows that to survive in America she should have to break taboos and to walk out of the confines of a traditional role model Indian wife.

An Indian wife can never think of making someone her friend who is married to somebody else because she knows that even memory of others is a sign of disloyalty. But here is a woman who has be-friended Imre, a Hungarian fellow who has left his wife and two sons back home. Again Mukherjee has used the technique of first person narrative. Panna has adapted herself so well to the social and cultural milieu of America that she feels ‘light’ almost free. She is conscious of her achievement which is in striking contrast to her mother’s and grandmother. She knows that she has made something meaningful of her passive Indian wife’s existence. She has endeavoured the American experience which has made her more confident, more self-reliant and more meaningful. As she expresses:

> Memories of Indian destitutes mix with the hordes of New York steel people, and they float free like astronauts, inside my head. I’ve made it. I’m making something of my life.(p.29)

In a delightfully conversational tone she brings out the obvious contrast between her situation and that of her mother and grandmother.

> My mother was beaten by her mother-in–law, my grandmother, when she'd registered for French lessons at the Alliance Franchise. My grandmother, the eldest daughter of a rich Zamindar, was illiterate.(p.29)

Panna is the one who boldly expedited the experience of being an American. But her Indian sense of pride cannot tolerate the vulgar comment of players of a David Mamet play (Glengarry Glen Ross) about Indian women: "There women …. They took like they've just been fucked by a dead cat"(p.26). This comment is enough to upset her nerves "Tears come: I want to stand, scream, make an awful sense. I long for ugly, nasty range"(p.26). Actually her range is not against Mamet's play, she raises a voice of protest against the tyranny of American dream. As she says:

> I don't hate Mamet. It's the tyranny of the American dream that scares me. First you don't exist. Then you're invisible. Then you're funny. Then you're disgusting. Insult, my American friends will tell me, is a kind of acceptance. No instant dignity here. A play like this, back home, would cause riots, communal, racists, and antisocial.(p.26)

Panna is a product of post-colonial situation. Had she been born in the Colonial India, she would not have resented. She should have calmly accepted this as her fate. But post-coloniality has given her a "green card", now she is free to exercise her mind, her power of reasoning, her sense of pride and dignity anywhere in the world. As she claims: "Post-colonialism has made me their referee. It's hate I long for, simple, brutish, partisan hate" (p.27). For survival in America, the immigrants have to go though all kinds of trials and tribulations. They have to seal their hearts. They have to forgo all sense of morality, decency and decorum. This is case of Charity Chin, an "Oriental" model and Panna's roommate. "She had her eyes fixed eight or nine months ago and out of gratitude sleeps with her plastic surgeon every third Wednesday"(p.29). Panna is aware of the fact

that to get something one must pay. She promptly claims: “If I hadn’t left home, I’d never have heard the Wuchang uprising. I’ve broadened my horizons”(p.31). But this bold experimenter and an astronaut flying in the American space, has not left her life as an Indian wife altogether. As soon as she receives the message of her husband’s arrival, she adopts the form of an Indian wife:

> I change out of cotton pants and shirt I’ve been wearing all day and put on a sari to meet my husband at JFK. I don’t forget the jewellery; the marriage necklace of ‘mangalsutra’ gold drop ear-rings, heavy gold bangles. I don’t wear them everyday.(p.33)

The above statement of Panna is ironical because we know that underneath the familiar costume, she is not the same woman. She is not sure whether she is unhappy about it. Her adaptability is contrasted with her husband’s mental conduct when he visits America. The husband is put off by the friendly attitudes of Lebanese towards his wife at the counter. The utter informality of the guide (who even sings a song) is disgusting for him.

Panna is heavily weighed down by the burdens of biculturalism and she has to bear the hardships of trying to balance parts of her old life with best of the new. She mutters: “Tonight I should make up to him for my years away; the gutted trucks, the degree I’ll never use in India. I want to pretend with him (the husband) that nothing has changed.”(p.40) The end of the story encapsulates both the strength of her spirited struggle to refashion herself and the difficulty of achieving wholeness when one is stretched between two cultures.

Maya Sanyal, the female protagonist of the story “The Tenant”, is shocked when her landlord lover refers to the two of them as “two wounded people,”(p.112) and thinks about herself that “she knows she is strange, and lonely, but being Indian is not the same. She would have

thought, as being a freak."(p.112) Maya Sanyal, the central figure of the story, recognizes her strangeness in America and her appalling loneliness, but she resists being recognized as a "freak". No doubt, this term occurs to her when her current lover, Fred, a man without arms, refers to them both as 'wounded'. She does not see herself as being as freakish as Fred, as bereft as Fred though certainly the story makes clear that she has been wounded emotionally and spiritually by the struggle to come to terms with her new life in America. In one sense, Fred's assessment is accurate, for as the author indicates in all the stories in this collection, it is impossible to adapt to life in the New World without inflicting some kind of injury to one's spirit. It is apparently a deeper wound for the women of the Third World, who are engaged in the struggle to achieve a new identity for themselves in an alien culture. Perhaps this struggle results from their sudden freedom from the bonds of superstition and chauvinism that held them fast in their old familiar cultures, freedom that seems to leave them floating, unbalanced, in the complex, sometimes treacherous air of this new and unfamiliar culture. The irony is that this refashioning of the self is both painful and exhilarating. In an interview, Mukherjee asserts:

> We immigrants have fascinating tales to relate. Many of us have lived in newly independent or emerging countries which are plagued by civil and religious conflicts. We have experienced rapid changes in the history of nations in which we lived. When we uproot ourselves from those countries and come here, either by choice or out of necessity, we suddenly must absorb 200 years of American history and learn to adapt to American society. Our lives are remarkable often heroic.[11]

Mukherjee illustrates this heroic quality through her characters who are filled with a hustlerish kind of energy, and more importantly:

> …they take risks they wouldn't have taken in their old, comfortable worlds to solve their problems. As they change citizenship, they are reborn.[12]

In the story “The Tenant”, we first meet the protagonist Maya, sitting over a glass ofbourbon (the first one of her life) with a new colleague from the new job in the English Department at the University of Northern Iowa. The American colleague, Fran, is on the Hiring, Tenure, and Reappointment Committee and is partly responsible for bringing Maya to the School. While Fran chats about her own life and gossips a little about Maya’s landlord, Maya contemplates the immensity of her isolation and loneliness. Although she longs to confide in someone, Fan even, she realizes that he is unable to receive these confidences because Fran cannot see that Maya is a woman caught in the mingled web of two very different cultures. To Fran, “a utopian and feminist”(p.100), Maya is a bold adventurer who has made a clean break with her Indian past but Maya understands, that there is no such things as a “clean” break.

When Maya is invited to a Sunday afternoon tea by another Bengali, Dr. Rabindra Chatterjee, a Professor of Physics in her new University, she accepts the proposal with somewhat mix feelings but dresses carefully in one of her best and loveliest saris. Once inside Chatterjee’s house, in a raw suburban development that seems full of other “Third World” nationalities,

Maya allows the familiar sights and smells to Indian high tea to take her back to that ‘other world’ of “Brahminness”. Maya’s hostess begins to ask questions about her illustrious family in Calcutta, and Maya thinks herself that “nothing in Calcutta is ever lost.”(p.104) Apparently the story of her “indiscretions” with various men, her marriage and her divorce to an American is known to the entire Bengali community in North America. She has been marked as a “loose” woman and as a divorcee, and, therefore, cannot ever hope to remarry respectably in the Indian community. Dr. Chatterjee is easily infatuated by her personality. He feels so excited that he starts masturbating in his car when he goes to see her off. His pain of suppressed desire comes out when he says:

> Divorced women can date, they can go to bars and discos. They can see mens, many mens. But inside marriage there is so much loneliness.(p.108)

She is aware:

> Indian men want Indian brides. Married Indian men want Indian mistresses. All over America, "handsome, tall, fair" engineers, doctors, data processors – the new pioneers – cry their eerie love calls.(p.109)

Maya is a typical immigrant who has been wandering through many places: Calcutta, North Carolina, New Jersey and finally Iowa, has indulged in sexual encounters with many persons she "has slept with married men, with nameless men, with men little more than boys."(p.103) She has never slept with an Indian man and now she madly wants to do so and responds promptly to a dubious personal ad in the immigrant *India Weekly*. She locates her male counterpart in Ashok Mehta, a sexually liberated professional who is divided between romantic love and sexual promiscuity. At the end of the story, after their courtship has entered its final phase, and she has decided to go to Connecticut to be with him, she finally repudiates her own accusations that her life is grim and perverse, that "she has changed her citizenship, but she hasn't broken through into the light, the vigour, the bustle of the New World"(p.110). At the end, she does bustle off to meet the man who will make her whole again in this new life. Thus Maya is always on the move and makes an anarchyof her life to find the real sense of belonging, the real sense of "wholeness" and "fulfillment" in her life.

Divided between two cultures, Maya the eternal enchantress, corrupts the ethos of both East and West. She remains neither an American nor an Indian. She is hanging in the air like the mythical 'Trishanku', and typifies the real condition of a person caught in the net of two cultures. She is a true diasporic creature of 'divided self' or 'a split-personality'.

The next story, “Jasmine”, also explores some of the more appalling and grotesque aspects of the cultural collisions. In this story, the protagonist is young Trinidadian woman named Jasmine who has been smuggled illegally into United States, all paid for by her father. She knew “she’d outsmarted the guy at the border” now it was upto her to use her wits to do something with her life. As her Daddy kept saying “Girl, is opportunity come only once?”(p.128) She realizes that her “resourcefulness of inventiveness” are indispensable tools for survival and success. Jasmine is proud of her family in Port-of-Spain but she is an ardent explorer who has come to America by choice and so for her being nobody in America is better than being somebody in Trinidad. Here, she is free to trace her new identity because “who would know in Detroit that she was Dr. Vassanji’s daughter?”

First of all, Jasmine starts working for her fellow Trinidadians the Daboos. She is an intelligent girl who has come to America for making something of her life. She is ardent and laborious and on Sunday mornings she helps unload packing crates of Caribbean spices in a shop on the next block. “This was a new life, and she wanted to learn everything.”(p.129) One of the first things that she learned was that “Ann Arbor was a magic world…. Ann Arbor was the place to be”(p.129). She manages to move to Ann Arbor and “that evening she had a job with the Moffits. Bill Moffit taught molecular Biology and Lara Hatch Moffit, his wife, was a performance artist….”(p.131) Thus, it is the beginning of a new life as an au-pair for Jasmine and she is all ecstatic about it. “Jasmine knew she was lucky to have found a small, clean, friendly family like the Moffits to build her new life around.”(p.134) Jasmine is intelligent enough to notice the differences between her world and that of Americans. As we see her muttering “This wasn’t the time to say anything about Ram, the family servant. Americans like the Moffits wouldn’t understand about keeping servants.”(p.131) She is afraid that Bill may ask her about her visa or green card number and social security but to her satisfaction “all Bill did was smile and smile at

her"(p.132) and nothing else. Instead of Bill Lara asked about Port-of-Sprain. There was nothing to tell about her hometown that wouldn't shame her in front of nice white American folk like the Moffit. The place was shabby, the people were grasping and cheating and lying and life was full of despair and drink and wanting.(p.132)

Jasmine soon realizes that things are 'topsy-turvy' in Moffits household because "Lara went on two and three days road trips and Bill stayed home"(p.133). Jasmine is surprised to see Bill cooking, a professor this without "getting paid to do it". It also surprises her "The Moffit didn't go to Church, though they seemed to be good Christian. They just didn't talk churchtalk"(p.133). At times Jasmine suffers feats of nostalgia but even then there is no looking back for her. She has herself chosen to be where she is. Lara often visits for all places for her performances and she is left alone in the house with Bill and Moffin the daughter. "Bill, Muffin and she were a family almost"(p.136). She starts loving Bill. He comes "barging into her dream in funny, loose-jointed, clumsy way"(p.136). Bill has also fallen in love with her. "You feel so good," he said, "You smell so good. You're really something flower of Trinidad." This makes it amply clear that she has developed a sense of belonging. This story culminates with her seduction by her master on the same Turkish Carpet which she used to clean every day. The whole description shows that she has no moral scruples as such:

> She felt so good she was dizzy. She'd never felt this good on the island where men did this all the time, and girls went along with it always for favours. You couldn't feel really good in a nothing place. She was thinking this as they made love on the Turkish carpet in front of fire: she was a bright, pretty girl with no visa, no papers, and no birth certificate. No nothing other than what she wanted to invent and tell. She was a girl rushing wildly into the future.(p.138)

Thus we see that Jasmine is an adventurer, ready to pay the price for realizing her American dream. Such was the charm of this character that later Mukherjee made her the heroine of the nextnovel, *Jasmine*(1989). The story runs on the same line in the novel with slight differences. Jasmine in the novel comes from India not from Trinidad and shows the same zeal for absorption in the mainstream American culture.

In the story titled "Loose Ends", a Vietnam Vet, who is working in Miami as a hired killer describes the details of his job with off hand boredom, while his attention is fully engaged by the sight of blind Swami levitating on a prayer mat above the roof of a discount clothing store in the suburban shopping mall. Air born for two or three minutes, the flying Swami is eventually caught by the police in a safety net and hauled off to jail. The whole incident is over and done within seven short sentences but its haunts the book.

The protagonist feels a certain kind of loneliness within them in Mukherjee's stories. Inspite of love, there is no fulfillment, the lovers feel alienated. There is no real communication between them. Jeb and Jonda have been living together yet the bond between them has not been established. Jeb confesses:

> I get in bed with her. Usually afternoons are pure dynamite, when I can get them. I lie down with her for a while, but nothing happens.(p.44)

Jonda's anguish is also noteworthy:

> Nine years, for God's sake! Nine years, and what do we have? There is no real relationship. "What we have sounds like the Constitution of the United States. We have freedom and so strings attached. We have no doubts. We come and go as we like."(p.45)

Jeb has not forgotten his misadventures of twenty years ago. His past haunts in his present like a ghost:

> Twenty years ago I missed the meaning of things around me. I was seventeen years old, in Heidelberg, Germany about to be shipped out to Vietnam. We had guys on the base selling passages to Sweden. And I had a week end pass and a free flight to London. Held them in my hand: Sweden forever, or a week end pass. Wise up. Kid, choose life, whispered the cook, a twenty year lifer with a quarter million stashed in Arizona. Seventeen years old and guys are offering me life or death.(pp.48-49)

Next he went to London 'a kid checking out the snakes and gators of my childhood in zoo. "That is what happened to us in the paddy fields. We drowned in our shit. An inscrutable humanoid python sleeping on a bed of turds: that's what I never want to be."(p.49) But the irony of fate is that "This is what I've become. I want to squeeze this state dry and swallow it whole"(p.54). Jeb is an immigrant and like other immigrants he also has a survival instinct. Doc Healy's caution words "If you want to stay alive just keep consuming and moving like a locust. Do that, Jeb' boy, and you'll survive to die a natural death"(p.45) fills him with confidence in this new world.

"Loose Ends" tests the responses of white Americans to immigrants. Marshall, an American, is hurt when his Filipino girl friend, Blanquita, leaves him but he quickly takes another woman to assuage his loneliness. When Blanquita has a change of heart, Marshall is prepared to take her back.

Thus Marshall's acceptance of Blanquita's foreignness and his feelings surmount the cultural conflict which is a state of biculturalism.

The next story "Orbiting" is really in the orbit of the book. It is one of the most successful

stories in the anthology. It records an awkward, subversively joyous thanksgiving dinner that is used by an Italian-American girl as an occasion for introducing her Afghan lover to her family.

Here we see the cultural conflict resulting from the encounter or immigrants from two different continents. It is a first person narrative in which Renata, an Italian American girl, narrates the whole affair half-wittingly and half-seriously. She belongs to the third generation of immigrants and for her Italianness is now a metaphor. Renata is her Italian name, now she is Rindy. She had formerly been in love with Vic but he left her saying:

> I'm leaving babe. New Jersey doesn't do it for me anymore. (p.62) Her present lover is 'Ro'- Roashan from Kabul, he fled from there "to take classes of NJIT and become an electrical engineer"(p.64). He is exotic for Rindy as she claims: "He's totally unlike any man I have ever known …. He comes from a macho culture"(p.65). 'Ro' has changed her entire perception about America:
>
> > When I'm with Ro I feel I am looking at America through the wrong end of telescope. He makes it sound like a police State, with sudden raids, papers, detention centres, deportation, and torture and death waiting in wings.(p.66)

Because this is the fate of the newly migrated people in America. 'Ro' comes from a 'culture of pain',

> The skin on his back is speckled and lumpy from burns, but when I ask he laughs. He's ashamed that comes from a culture of pain. 'Ro' reveals he was tortured in jail…. Electrodes, canes, freezing tanks. He leaves nothing out.(p.73)

He lays bare the condition of such people who migrate to USA or such countries because of civil

strife in their country. “Colombo, Seoul, Bombay, Geneva, Frankfurt, I know too well the transit lounges of many airports. We travel the world with our gum bags and prayer rugs, unrolling them in the transit lounges.”(p.73) The well-settled Italian-American father of Rindy can never take a man like ‘Ro’ to be a fit guy for Rindy. He is gravely mistaken by him when he enters the house unknocked. Rindy’s father takes him for one of the refugees in the famine camp and assures him “You won’t starve this afternoon”(p.68). He is different. His manners are mistaken for timidity. For Rindy’s Dad and Brent “Even his head-sake is foreign”(p.71), but Rindy has no problem. She knows “Each culture establishes its own manly posture, different ways of appreciating her as she sincerely confesses:

> I realize all in a rush how much I love this man with his blemished, tortured body ... Ro’s my chance to heal the world.(p.74)

And now she vows:

> I shall teach him how to walk like an American, how to dress like Brent but better, how to fill up room as Dad does instead of melting and blending but sticking out in the Afghan way.(pp.74-75)

Thus here we see how the native Americans have made a space for the new settlers. Rindy is American and by adopting ‘Ro’ as her lover she embraces an exotic immigrant and thinks it her duty to Americanize him so that he can survive there.

“Fighting For the Rebond” is yet another story dealing with the problem of immigration. It is a first person narrative and we come to see the story of a young aristocrat immigrant from Asia, from the point of view of a native American. Blanquita, the protagonist is from Philippines. She ‘speaks six languages, her best being Tagalog, Spanish and Americans…. Back in

Manila, she took a crash course in making nice to Americans'(p.79). She struggles to succeed in the American society but at the same time she is conscious of the trauma involved. "I should never have left Manila. Pappy was right. The East is East and the West is West and never the twain shall meet."(p.80) She is aware of the difference of culture. She had made a brave attempt to adapt herself and liked to believe as though real life began for her at JKF when she got past the customs and immigration on the seventeenth of October, 1980.

Her relationship keeps no breaking continuously because the institution of marriage finds no water in American. Young couples prefer the 'live-in' style where sex is the ephemeral bond. Real happiness eludes American society because human relations are based less on mutual love and trust. Hence, there is constant breaking away from each other which puts American social fabric under stress. Young immigrants like Blanquita are caught in the web of sexual freedom in the name of liberation in desperate attempts to succeed in the United States.

Griff and Blanquita too, go through the process of breaking up. Griff, the narrator, is keen to save his relationship with Blanquita and proposes to her truce. But her complain rings strident, "You don't love me Griff"(p.82).

He is reminded of his previous relationship breaking with Wendi, 'we walked, we did things together', but it all ended'. The story appears to be repeating with Blanquita also. Pathetically Griff sums it up "Love frees, but we are stuck with love's debris"(p.82) and Blanquita shouts at him:

> No just you Griff …. You're all emotional cripples. All you Americans. You just worry about your own meshy little relationships. You don't care how much you hurt the world.(p.85)

This is the typical response of a woman from the Eastern World to the 'emotionless', 'soulless'

practicality of the American culture. It is enough to upset the nerves of Blanquita. “I can’t stand it anymore, Griff. It’s got to stop”(p.85), she cries. Thus, here one notices that an immigrant’s story is not always one of success and it is full of pain and anguish as it happens with Blanquita.

In “Fathering”, Eng A Vietnamese child, rescued by her American father from Soigon, is brought home. The father Jason is narrating the whole thing:

> Vietnam didn’t happen, and I’d put it behind me in marriage and fatherhood and teaching high school…. Untill Eng popped up in my life, I really believed it didn’t happen.(p.118)

Jas, the Vietnam Vet, is the middleman caught between his American girl friend Sharon and his Vietnamese daughter Eng, between the pills and tranquilizers of western medicine and the curse little Eng believes in. He notices a change in the behaviour of his girl friend who does not feel easy with the Saigon kid Eng: “Once upon a time Sharon used to be cheerful, accommodating woman. It is not as if Eng was dumped on us out of the blue. She knew I was tracking my kid. Coming to terms with the past was Sharon’s idea. I don’t know what happened to that Sharon.”(p.118)

The child is laid with high fever and comes in their bedroom door saying: “I’m hungry, Dad …. Let’s go down to kitchen. Just you and me”(p.118). Noticing Sharon moving her body in the bed, she quickly adds, “Nor her, Dad. We don’t want her with us in the kitchen’(p.119). Jase tries to explain the situation to Sharon, “Love not spite - make Eng so territorial; that’s what I want to explain to Sharon. She’s sick, frightened, foreign kid for Chrissake”(p.119). But this is not enough to appease her. She retorts immediately: “You know what’s wrong with you Jase? You can’t admit you’re to be manipulated. You can’t cut through the frightened-foreign-kid Shit”(p.119). She accuses Eng of spoiling her happy world:

> Everything was fine until she got here. Send her back Jase. If you love send her back.(p.123)

Sharon is looking helpless and pathetic and Jase is filled with 'guilt not love' for her. The torn lover tries to comfort his girl friend but it all turns out to be futile. Thus the dilemma of Jase is the dilemma of all the immigrants who are caught between the promises of the New World and the bruises of the old one. Jase's failure at bringing about any kind of reconciliation between his American girl friend and Vietnamese daughter confirms the fact that reconciliation between two cultures is not possible. In no way an oppressor and an oppressed can be friends. 'Blood is thicker' and so at last we see Jase moving with his daughter:

> My Saigon kid and me: we're a team. In five minutes we'll be safely away in the cold chariot of our van.(p.124)

As a contrast to the educated, upper middle class Indian immigrants, Mukherjee creates the Wily Danny Sahib, in her story "Danny's Girls", who procures Indian mail order brides in a New York ghetto. The narrator here is a teenager of Indian origin who has never visited India. He discloses the real identity of Danny "Aunt Lini still called him Dinesh, the name he'd landed with. He was about twenty, a Dogra boy from Simla…. He wasn't an enforcer, he was a charmer. No one was afraid of him, he was a merchant of opportunity."(p.141) He works for Danny Sahib. Danny Sahib was a marriage-market racket:

> The real money wasn't in rupees and brining saps over. It was in selling docile Indian girls to hard up Americans, for real bucks. And old world wife who knew her place and would breed like crazy was at least twenty thousand dollars…. My job was to put up posters in Laundromats and pass out flyers on the subways.(p.143)

Here Bharati Mukherjee contrasts between the job he is doing to his dreams, that he wouldn't disclose to his beloved, the most beautiful girl in Aunt Lini's pet-shop. But the dreams remain simple dreams. His attempt to find a true identity in a foreign culture through entering Columbia University remains a distant dream. Now the only dream he cherishes is to free himself and Roise from the clutches ofDanny. Danny bullies him by saying a 'hijra' and his manliness comes to the fore. "How dare he call me a 'hijra' eunuch?"(p.148) He can overcome this insult only by getting his Rosie by his side. 'The first I felt my life was going to be A-Okay'(p.149) with his realization of the narrator the story ends. Thus Mukherjee focuses here on the paradoxes of the life of immigrants- what they want to be and what they become- they have no will of their own. It is a process of natural change in the life of immigrants.

"Buried Lives" (significantly named after a Matthew Arnold poem of the same name) tells us in a comic mode the quest for identity of a Tamil School teacher from Sri Lanka, Mr. N.K.S. Venkateshan. The protagonist leads a buried life, 'living and partly living', explicating Arnold's "The Buried Life" inside a St. Joseph's Collegiate classroom. Bharati Mukherjee explains why Mr. Venkateshan, to whom nothing seems to happen and who is not a political man, suddenly finds himself caught in the vortex of political activity released by Tamil LiberationTigers:

> Mr. Venkatesan … had a large family to look after: he had parents, one set of grandparents, an aunt who hadn't been quite right in the head since four or five boy had signed up with the Tigers, and three much younger sisters. They lived with him in a three-room flat …. It was to protect his younger sister that he was marching that afternoon with two hundred baby-faced protesters.(p.154)

He accidentally injures (though he thinks he kills) a Home Guard Officer with an axe and life is

not the same after that:

> Months later, in a boarding house, in Hamburg, Mr. Venkatesan couldn't help thinking about the flock of young monks pressed together behind a police barricade for powerful afternoon.(p.156)

He owes his freedom to the monks who compelled him to leave Sri Lanka. Like the Gloucester sub-plot in King Lear, Mukherjee sets up her two parallel quests; the forty-nine year old school teacher's thirst for freedom is counter- pointed against that of his sisters. From a pliant plain girl she had changed into a fanatic revolutionary, ferociously in love with a Tiger, "Something horse and womanly seemed to be happening inside her."(p.155) It is a kind of metamorphosis, creation of a new identity, Mr. Venkateshan thinks of emigrating. "But every country he could seehimself being happy and fulfilled and turned him down"(p.160). But the force that drives him once again comes from his sister's example:

> She'd meant to leave home, with or without his permission. She'd freed herself of family duties and bonds.(p.163)

In other words she had found her true identity and acts as a catalyst for the protagonist's severing all bonds, finding his true identity. All his life he has dutifully lived for others and now he wants to live his own life. And so on to Hamburg, a launching pad for Canada.

Mr. Venkatesan with other immigrants make a brave attempt to reach USA via India, Russia and Europe. In the way, he happens to meet Queenie, a widow and falls in love with her. In the way, he was made to adjust in a "smallish attic room with unventilated smoke, fitted with two sets of three tier bunks." He had four other young men-Asia and Africa were their continents sharing his small room, with whom he had nothing in common 'except waiting'. An immigrant,

‘without papers accepts last minute humiliations.’ Mr. Venkatesan knows this. Everything is right till Queenie’s daughter steals travel documents of the inmates and Lubee calls the police to hand over the illegal. Mr. Venkatesh regrets, “he had started out as a teacher and solid citizen and end up a lusty criminal”(p.175). But at this juncture Queenie, the deliverer of radiant dreams, burst through the door of the kitchen. “Leave him alone!” She yelled to the man from Lubee. “You’re harassing my fiancé! He’s a future German citizen. He will become my husband.”(p.176)

What is significant to note here is Bharati Mukherjee’s message that in spite of having made momentous filial sacrifices, spending hard earned money, endangering one’s life all along the passage to reach the United States, one doesn’t always make it. He falls short of its end, if not its goal, and the dream remains unfulfilled.

The concluding piece of the collection “The Management of Grief” is a quietly stunning story dramatizing the imagined consequences of a plane crash that actually occurred a couple of years ago from the content of her *The Sorrow and Terror : The Haunting Legacy of Air India Tragedy.* An Air India jet en route Canada exploded over the sea off the West Coast of Ireland; sabotage was suspected. Mukherjee is remarkably perceptive about the effects of the disaster on the victims’ relatives in Canada: the isolation and withdrawal of these Indian families, despite clumsy official efforts to help them, and the varying degrees to which they were able to adapt.

This story is not one of celebrations but bereavement. Mrs. Bhave makes a brave effort to cope with the loss of her husband and two sons killed in an air crash. It was suspected that it was an act of terrorism by Sikh militants. People have been muttering ‘Sikh bomb Sikh bomb’. The men, not using the word, bow their head in agreement’(pp.179-80). There is no hysteria but ‘calm’, just a deadening quiet. A lot of immigrants, mainly Indians, have lost their family members in this tragedy. Rather than the narrator, it is the people she encounters, the Irish authorities and the

policemen who cannot control their feelings:

> The Irish are not shy, they rush to me and give me hugs and some are crying. I cannot imagine reactions like that on the streets of Toronto. Just strangers, and I am touched. Some carry flowers with them and give them to any Indian they see.(p.187)

The writer does not focus on the sensationalism, ethics and the politics of the disaster, rather draws out the story to reflect on the ensuing years, to bring out the dead weight of a lone survivor's wife. Mrs. Bhave goes to her parents in India after the tragedy where the mother pleads to her to "stay longer, Canada is a cold place. Why would you want to be all yourself"(p.189). She decides to stay on. During a visit to a Sadhu she had a vision of her deceased husband, whom she asked, "Shall I say…. He only smiles, you must finish alone what we started together"(p.190). Hence, she returns. She looks calm and quiet in her reactions. She does not scream. She herself confesses:

> I was always controlled, but never repressed. Sound can reach me, but my body is tense, ready to scream. I hear their voices all around me. I hear my boys and Vikram cry, "Mummy. Shaila!" and their screams insulate me, like head phones.(p.180)

She repents her reluctance:

> I never once told him (her husband) that I loved him…. I was so well brought up I never felt comfortable calling my husband by his first name.(p.181)

Hudith Templeton, the social worker, comes to her support in rescue operation because she is 'a pillar'. She has taken the tragedy 'more calmly'.Judith fails to see beneath the skin. Shailacannot tell her though she wants to say: "I want to say her; I wish I could scream, starve, walk into Lake

Ontario, jump from a bridge. I am a freak. No one who has ever known me would think of me reacting in this way. This terrible calm will not go away"(p.183). The thing is that she is caught between two worlds. "I am trapped between two modes to knowledge. At thirty-six I am too old to start over and too young to give up. Like my husband's spirit, I flutter between worlds."(p.189) But the fact is that "we must all grieve in our own way"(p.183). Kusum, another widow, has withdrawn from her surviving daughter and the world he finds solace in an Ashram at Hardwar. Another aggrieved Dr. Ranganathan from Montreal … has lost a huge family; something indescribable.' Now for him "The house is a temple, he says, the king-sized bed in the master bedroom is a shrine. He sleeps on folding cot.

A devotee"(p.191). The clumsy attempts of Judith, the Canadian social worker, whose mechanical and bookish knowledge has taken place of sincere sympathy and understanding.

This is Sikh contrasted with the suffering of bereaved family which cannot communicate in English. The old man who has lost his two sons in the crash requests Mrs. Bhave to tell the social worker 'God will provide, not Government'(p.194).

Such situations pinpoint the cultural differences. The Canadians think that with money they can compensate for the losses of a father, a mother, a wife, a son, a daughter. They fail to understand the sentiments of ageing Sikh parents, as the social worker sarcastically comments:

They think singing a paper is singing their son's death warrants, don't they? (p.195)

Mrs. Bhave wants to say 'In our culture, it is a parent's duty to hope, but she can't say that because she knows they cannot understand her sentiments. The story ends with Mrs. Bhave's statement:

"I do not know where this voyage I have begun will end.

I do not know which direction I will take."(p.197)

This uncertainty is the fate of these immigrants and tragedy is a common phenomenon in their life immensely accentuated by the bicultural tensions.

Thus we see that *The Middleman and Other Stories* reveals a new world in our midst, a world created by the transformation of the United States by new from all over the world, from 'nothing places' as Bharati Mukherjee puts it. They portray the immigrants in all their richness and variety reflected in American eyes, equally varied with fear, low suspicion or pure astonishment. The collection is about the straddling of two cultures, straining hard to reach a point of convergence. Bharati Mukherjee refers to this phenomenon in more explicit terms:

It was not right to describe the American experience as one of the melting pot but a more appropriate word would be 'fusion' because immigrants in America did. White counterpart but immigration was a two-way process and both the whites and immigrants were growing into a third thing by this interchange and experience.

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