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EDITORIAL

This issue of OJES is a general number devoted to different areas of literary study. We regret the delay in publishing this number.

The next number will be, again, a special number devoted to Modern Criticism and Theory. Contributions are welcome.

We seek the co-operation of our readers, contributors and subscribers who have all along kept OJES going.

Department of English
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R.S. Sharma
M. Sivaramkrishna

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"MASTER HUGUES OF SAXE-GOTHA,"

Browning's Statement on Art, Truth and the Higher Criticism

NORTON B. CROWELL

"Master Hugues of Saxe–Gotha" (*Men and Women 1855*) is, along with "A Toccata of Galuppi's," one of Browning's most subtle inquiries into man s relationship to truth and beauty, the human tendency to overintellectuality at the expense of spirit, and the pernicious results of isolating mind from heart. More specifically, it is an inquiry into the validity of the Higher Criticism and all forms of casuistical reasoning directed toward man's understanding of life and death. The fugues of Master Hugues, with their mountainous complexity, become the correlative of all of man's self-defeating computerized inquiries into the nature of truth and the Infinite.

Richard D. Altick, in a generally perceptive and valuable study of "Master Hugues," finds the theme of the poem to be "the overwhelming superiority of intuition over intellect as a means of reaching religious truth," and later, when discussing the organist's blaring forth the *mode Palestrina*, he observes : "Back, in other words, to simple dependence upon intuition ...' And then he adds that in these words of the organist "we unquestionably hear Browning's own voice. By enabling him implicitly to recall the religious issue that agitated middle and northern Germany in Bach's young manhood, the poem gave Browning an opportunity to protest, as he had five years earlier in 'Christmas Eve' and was to do again, at great length, in 'The Pope,' against the forces of intellectualism and formalism he so fervently distrusted in religion, wheresoever encountered..." (1-7).

Nothing could be clearer in "Master Hugues" than Browning's antipathy to arid, formalistic, casuistic intellecualism *divorced*

from spirit, soul, love, intuition, and *heart*—in short the abuse of intellect. But it is a mistake to conclude that Browning was in this poem—or anywhere else—condemning the intellect. Professor Altick is correct in drawing a parallel between "Master Hugues" and "Christmas Eve," between the composer of fugues and the "hawk-nosed, high-cheekboned Professor," who was presumably modeled upon David F. Strauss, author of *Das Leben Jesu*. To Bronwing the Higher Criticism—cold, rationalistic examination of "evidences '—was an ' exhausted air-bell of the Critic'':

> But the Critic leaves no air to poison;
> Pumps out with ruthless ingenuity
> Atom by atom, and leaves you—vacuity. (11.911-13)

A particularly distressing consequence of Higher Criticism was the collision of disparate critical beliefs,wherein "Truth's atmosphere may grow mephitic." "Christmas Eve" is a direct examination, in a dream sequence, of the three major religious positions of the day : the Independent, or nonconformist; the Roman Catholic, or dogmatic and ritualistic; and scientific rationalism. Significantly, Browning awards the plume to the first and condemns the last as thoroughly mistaken in method and conclusion, but before one assumes that the mind itself is under attack, it is well to note the condemnation passed upon the Catholic Church for its historic antipathy to intellect. The Church fathers, in fear of intellectuality, "take, as it were a padlock, clap it tight/ On their southern eyes, restrained from feeding/ On the glories of their ancient reading..." Love to Browning is the supreme value in life, but it must be love in its totality—not mere physical love, not love devoid of mind, but the love of body, mind, and sprit working in harmony :

> So I summed up my new resolves :
> Too much love there can never be.
> And where the intellect devolves
> Its function on love exclusively,
> I, a man who possesses both,
> Will accept the provision, nothing loth,
> —Will feast my love, then depart elsewhere,
> That my intellect may find its share. (11. 731-38)

In the dialogue between "reason" and "heart," the latter defends the intellect against the crusade of the anti-intellectual Church to dethrone "the antique sovereign intellect" and obliterate the "glory of the pen." Similarly, the Pope in *The Ring and the Book* does not condemn the intellect, but its misapplication. He calls the intellect the "sword, the energy his subtle spear,/ The knowledge which defends him like a shield...," and all the while he is equally aware that the intellect must work in wholeness with the heart to find truth :

> "God who set me to judge thee, meted out
> So much of judging faculty, no more :
> Ask him if I was slack in use thereof !" (X, 264-65)

It is clear that the judging faculty is not of mind alone, but of the whole man.

"Master Hugues" is not a direct examination of Higher Criticism or even of casuistry. Browning proceeds by indirection to adumbrate his theme that the tortuous and inexplicable fugues bring not truth and beauty, but obfuscation and dissonance. An organist, alone in the loft of an ancient and semi-decayed church, holds a colloquy with the ghost of Master Hugues, an imaginary composer of fugues remarkable for their mathematical complexity. Still sweating from his labors at the three claviers over Hugues's masterpiece, "hard number twelve," the organist is seized by a renewed desire to fathom the mystery of the musical code and for once to seize the truth, absolute and golden, that he believes must lie hidden behind the cobwebs of elaborate intellectuality. He wants what life denies. Everywhere in Browning is the theme that only in the next life is man permitted to seize and hold any absolute. Life is the name given to man's period of aspiration and progress toward absolute truth, the attainment of which on earth would negate life's purpose. The organist sees only faint and fugitive glimpses of pure truth through the artificial and multi-layered voices of the fugue, which he likens to a vast spider web of infinitely ingenious design hiding and darkening the gold moulding and groining of the ceiling to symbolize the infinite, which man may glimpse only imperfectly:

What with affirming, denying
    Holding, risposting, subjoining
All's like... it's like... for an instance I'm trying...
    There! See our roof, its gilt moulding and groining
Under those spider-webs lying ! (91-95)

Such glimpses inflame his desire to see all, without the interference which life demands.

The irony of the poem lies in the fact that the organist and Master Hugues have much in common—over-reliance upon mind at the expense of spirt, and insensitivity to the nature of beauty--and the organist's annoyance with the composer reflects the spiritual and artistic blindness of the one as much as the other, a fact which makes the identification of Browning with the speaker impossible. Certainly the organist utters sentiments that Browning shared, but who in Browning does not? The casuists from Blougram to Don Juan use the philosophical sentiments of their author, and in consequence, even though they speak in a bad cause, they are often mistakenly found to be mere mouthpieces for Browning. The organist is not a casuist—far from it. He is dull, unimaginative, and plodding, a natural enemy of makers of fine-spun intellectual webs. Professor Altick is right in finding him "chained" to the notes. In a fugue, as in life, there is no "truth" to be demanded, but an infinity of "truths" which each man must find The whole desire of the organist is to play the notes with perfect mechanical precision. for he cannot see beyond the cold mathematical multi-level structure of the fugue to the warmth and melody that each organist must bring to the interpretation of the work.

The immediate cause of the monologue is the organist's petulant demand that Hugues come "forth and be judged," and the judgment, it is clear, which must be final and absolute, will depend upon the answers to the question, "What do you mean by your mountainous fugues?" Browning was plagued all his life by the persistent query, "Mr. Browning, what do you *mean* by such-and-such a poem?" and he often went to extreme lengths to rid himself of

the inquirer, often agreeing with the most absurd guesses when they were advanced. But one is as well advised to resist identification of the poet with Master Hugues as with the organist. If the composer is indeed lurking among the pipes of the organ in a ghostly colloquy, it is certain that he too is annoyed by the demand for the "meaning"—the one and only truth, to be set down and held by words, like a butterfly impaled on a pin. The organist does not understand that Browning spent much of his poetic life in expounding : one ultimately finds his own truth within his own soul, for one gets from art and life only what he brings to them. The organist wants the truth handed to him, not so much for his enlightenment as for the delight of having "something to quote,/ Make the world prick up its ear!"

As the church empties and the lights are being extinguished, the organist shouts to the sacristan from the loft to grant him five minutes' grace, on the pretext that a balky organ pedal needs "setting to rights." In point of fact, he wishes to confron Hugues, peering from the organ pipes, and "set to rights" the meaning of the "hard number twelve," much in the heavy-handed way he would set a balky pedal to rights :

> Here's what should strike, could one handle it cunningly :
> Help the axe, give it a helve ! (34-35)

His image is instructive. In asking for enlightenment from the Master, where with to play the organ with greater understanding, he employs a figure of brute force and massive insensitivity, unquestionably a clue to his character and musicianship.

In this imaginary colloquy, the organist fancies that Master Hugues has an equal interest in revealing the fixed truth lying behind "the mere notes":

> Sure you said—"Good, the mere notes !
> Still, couldst thou take my intent,
> Know what procured me our Company's votes—
> A master were lauded and sciolists shent,
> Parted the sheep from the goatsl" (46-50)

The organist sees everything in terms of absolutes—black and white, sheep and goats—and naturally assumes that Master Hugues must do the same. That there are infinite shades of gray is beyond the organist's conception. Like Andrea del Sarto, the organist has made technical dexterity, not soul, his ideal, but even on this level it seems foolhardy to name him "the faultless organist." He has so slavishly bound himself to the notes that he sees Master Hugues, not so much a man, as an embodiment of a musial score:

> You, with brow ruled like a score,
> Yes, and eyes buried in pits on each cheek,
> Like two great breves as they wrote them of yore,
> Each side that bar, your straight beak! (42-44)

The effect is like something out of Alice in Wonderland.

Any answer the composer gives is lost in the confused vociferation of the five voices of the fugue, speaking in antagonistic counterpoint, with little harmony and less purpose:

> One dissertates, he is candid ;
> Two must discept,—has distinguished ;
> Three helps the couple, if ever a man did ;
> Four protests; Five makes a dart at the thing wished :
> Back to One, goes the case bandied !
>
> One says his say with a difference ;
> More of expounding, explaining !
> All now is wrangle, abuse and vociferance ;
> Now there's a truce, all's subdued, self-restraining :
> Five, though, stands out all the stiffer hence.
>
> One is incisive, corrosive ;
> Two retorts, nettled, curt crepitant ;
> Three makes rejoinder, expansive, explosive ;
> Four overbears them all, strident and strepitant"
> Five...O Danaides, O Sieve !

Now, they ply axes and crowbars;
  Now, they prick pins at a tissue
Fine as a skein of the casuist Escobar's
    Worked on the bone of a lie. To what issue?
Where is the gain at the Two-bars? (65-85)

The language makes unmistakably clear that the quarrelling voices represent the futility of casuistical argumentation, and the context strongly suggests theological and biblical argumentation. The use of the word *dart* is echoed nine years later in "Gold Hair," which appeared in *Dramatis Personae*, in the defense of Christianity against Bishop Colenso and the contributors to *Essays and Reviews* (1860): ' "T is the faith that launched point-blank her dart/ At the head of a lie-taught Original Sin,/ The corruption of Man's Heart". The reference to the Spanish causist Escobary Mendoza, who exhausted his invention uselessly in rarefied, intellectual jugglery in his pursit of reasons for excusing human frailty, indicates the meaning Browning intended. Like Strauss's casuistry Escobar's "Worked on the bone of a lie." Similarly, the contentious voices in Hugues' mountainous fugue revolve endlessly in purposeless dissonance, but the organist cannot disabuse himself of the *idee fixe* that a work so ingeniously constructed must contain a lump of pure truth if it can only be found. He is profoundly disturbed by the apparent futility of the divergent voices he hears, all purporting to speak the truth, all imploring belief and allegiance, all in the end cancelling out the rest, leaving one empty and deprived of faith in anything. Their effect is similar to Cleon's explorations in Higher Criticism:

And I have written three books on the soul,
Proving absurd all written hitherto,
And putting us to ignorance again. (57-59)

And like Cleon, the organist cannot believe that such monumental labor can be wholly negative in effect: "Something is gained, if one caught but the import.../ Show it us, Hugues of Saxe-Gotha!" But Browning believed that both life and art demand the whole of man, not the intellect in isolation, and Higher Criticism was

doomed to failure because it was entirely rationalistic, and Master Hugues' fugue fails for the same reason. The real tragedy in all over-intellectualized casuistry is that it forces upon its victims the conviction that there is no purpose in anything and that all intellectual processes are barren, a conclusion that Browning never shared. The organist sadly "Hopes 't was for something, his organ-pipes sounded," even though he cannot be sure.

Just as the gold ceiling of the church is now obscured by spider webs, so the gold truth and beauty of haven are hidden by the webs spun by the Strausses, Colensos and Hugueses- — all men who bring to the discovery of divine truth and beauty only the scientific intellect, divorced from love and spirit. The language Browning uses in the last stanzas of the poem is the language appropriate to the contemporary controversy being waged between the orthodox and the Higher Critics :

> God's gold just shining its last where that lodges
> Palled beneath man's usurpature.
>
> So we o'ershroud stars and roses,
> Cherub and trophy and garland ;
> Nothings grow something which quietly closes
> Heaven's earnest eye: not a glimpse of the far land
> Gets through our comments and glozes. (114-120)

Man's critical "comments and glozes" - - clearly Higher Criticism is meant - - blind him to the stars ("the high white star of truth ') roses (human love and humanity uncorrupted by intellectual pride), cherub (the joyous innocence of the heavenly child), trophy (reward, fulfillment, oneness with God's purpose), and garland (the laurel wreath). Instead, man in his fragmented intellectual pride gives up all these so that "nothings grow something which quietly closes/Heaven's earnest eye . . . , "- -*i. e.*, man's false beliefs are nurtured into monstrous fallacies which shut heaven from us.

Suddenly in a resurgence of faith that just above the cobwebs of casuistry the gold of the ceiling must shine through

for man to see, the organist abandons the fugue and turns to the music of Giovanni P. da Palestrina (1524-1594), who freed church music from the arid complexities of mathematically, over-intellectualized music:" . . . straight I unstop the full organ,/ Blare out the *mode Palestrina*." Palestrina was the greatest composer of his age of contrapuntal compositions for unaccompanied choruses. His works are characterized by "a subtle ebb and flow of rhythmic tension, giving to the whole tonal weave a peculiar softness of texture," and by "quiet, smoothly moving strands of melodic purity and delicacy "(Grove 1966, 506-14), "delicate Harmonic tinting," "exquisite charm and beauty," "delicate tonal flavouring," "mystic remote feeling," "subtle fluctuation," "subtle and beautiful use of the dissonances" (Coates 1948:87-90).

Henry Coates, in discussing a particular musical passage from Palestrina, writes: "To confine it within a rigid structure of bars is to spoil its delicate metre". To "blare out" music of such delicacy is indeed to give the axe a helve and to "ply axes and crowbars" to a tissue of finest lawn. The organist stands convicted of a deplorable insensitivity, a horny-handed insensibility to nuance and shades of tone.

As he peers up at the hidden ceiling to see whether the new music has swept away the cobwebs (did he suppose the *blaring* might have blown them away?), the wick in the socket gutters into darkness, perhaps as a symbol of the care life takes to shield man's eyes from absolute truth—although the danger that the organist might discover it seems peculiarly small. As darkness closes about him, he reveals his petulance and inelasticity of spirit in charging the sacristan with homicidal designs.

To the organist things are black or white, false or true:

> Hallo, you sacristan, show us a light there !
>   Down it dips, gone like a rocket.
> What, you want, do you, to come unawares,
>   Sweeping the church up for first morning-prayers,
> And find a poor devil at end of his cares

At the foot of your rotten planked rat-riddled stairs?
Do I carry the moon in my pocket? (143-49)

The final query, from *Cymbeline*, III, i, 43–45, is on one level merely a short-tempered rhetorical question, but, since Browning regularly used stars, moon, heavens, and sky as symbols for absolute knowledge and beauty, the symbolic meaning is clear: it is a succinct rejection of the organist's belief that the secrets of the Absolute may be seized and kept intact against the ravages of time. This theme is the foundation for Browning's reading of life. St. John, in ' A Death in the Desert," bluntly warns his followers against the fatal error of demanding absolute truth in a life which tests man's fidelity to progress toward ever-receding truth :

... this gift of truth

Once grasped, were this our soul's gain safe, and sure
To prosper as the body's gain is wont,—
Why, man's probation would conclude, his earth
Crumble ...

Therefore, I say, to test man, the proofs shift ... (ll. 287-95)

Certainly, the organist is peculiarly protected by his artistic and spiritual limitations from the dangers of seizing the moon, which, as a symbol of absolute truth, can only be studied, admired, and wondered at in totality of spirit and mind. The pursuit of truth is man's right and duty, but absolute truth must remain behind the veil of eternity lest reverence, wonder, and music perish.

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PLOT AND RHYTHM

Unities and Fragments in E.M. Forster's *A Passage to India*

IMMACULATE KIZZA

Amidst all the changes taking place in the theory of the novel towards the end of the 19th C. and the beginning of the 20th.C., E.M. Forster and a few other novelists stood firm for some very valuable traditional narrative techniques like the plot. According to Forster, a novel without a plot makes very little, if any, demands on human intelligence. He did not approve of what he called the modern writer's "violent onslaught on the plot". But the very fact that Forster was historically a part of the modern movement, and was intimate with innovative writers of the time like Virginia Woolf, meant that he couldn't totally ignore this modernist trend of the novel. And he didn't. Critics probing for signs of modernity in his fiction soon found out that Forster's narrative style was unique. Generally, there is a clear duality of literary traditions in Forster's approach to the novel. He chooses what he envisi ns as the most useful elements from both the traditional and modern narrative techniques, and he synthetsizes them in one piece of fiction to convey to his readers the modernist experience in such a unique style as no novelist had attempted before him. And contrary to some critical assertions, *Aspects of the Novel*, in which Forster discusses narrative techniques from both literary traditions, is not apologia for his fiction; it is a confirmation of his unique style, and definitely his invaluable contribution to the theory of the novel, which despite its very b.s'c nature, no one in the discipline. can afford to ignore. The co-existence of these two separate sets of conventions in Forster's works is the essential foımal aspect of his fiction, his unique way of conveying the modernist experience without sacrificing those valuable traditional narrative techniques like plot, and without ignoring the modernist trend of the novel. This was Forster's greatest contributicn o the novel form as we know it today.

Although Forster challenges the traditional authoritative narrator and employs the open narrative pattern quite early in his fiction,

probably his greatest contribution to the modern novel form is his unique use of plot and rhythm. The present paper offers an examen of the relationship between plot and rhythm in *A Passage to India* to show how Forster skillfully interplays these two basically different narrative elements to give the reader a complete 'modern experience' as it had not been conveyed before.

A Passage to India has a basically traditional plot which, in the words of Gille, "can be outlined as well as any other" (132). It opens quite apprcp:iately like any other traditional plot with a very elaborate exposition. In Chapter 1, an omniscient narrator introduces the reader to the city of Chandrapore .and its two radically different sections, the English and the Indian. By the end of this very short chapter, the reader no longer has any doubt as to what the conflict in the novel is going to be. The plot explores this conflict in no uncertain terms with a number of very concrete incidents here and there showing how the English and the Indians cannot really get along. The bridge party prepared by Mr. Turton so that Adela and Mrs. Moore can meet the Indians is a dismal failure, and our very authoritative, confident narrator accounts for this failure :

> All invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity, they do but widen the gulfs between them by the attempt. (37)

The Marabar Cave bridge expedition organized by Aziz to show Adela and Mrs. Moore India also turns into a fiasco as if to confirm the narrator's observation above. Forster winds up this plot with the "Temple" section in which relationships are seemingly restored, but definitely not convincingly unless the reader takes into consideration this novel's rhythm

Beneath all the storm and fury raised by the plot, especially in the "Caves" section, there are some very positive recurrences which the reader cannot ignore; to these Forster assigned the name "rhythm". According to Forster, rhythm "springs mainly out of plot" (218), and it "creates beauty, ravishes the reader's memory and sticks the book together from the inside" (Aspects 238). In addition to that, rhythm contributes significantly to meaning in Forster's novels; it focuses the readers attention to

possibilities beyond the realm of plot. In *A Passage to India* for example, rhythm makes the reader aware of the fallibility of an omniscient narrator which in itself is the essence of the modernist experience. The reader also realizes, through rhythm that because of "the chaotic nature of our daily life, and its difference from the orderly sequence that has been fabricated by historians" (Forster Howards End. 106), plot alone is no longer capable of conveying our modernist experience in its entirety. If one relies on plot alone in *A Passage to India*, one may completely miss the point of the whole novel, that human relationships are possible despite prohibitive conventions, bigotry, sheer ignorance and whatever other human made obstacles there may be.

Rhythm may take a number of shapes as suggested by Brown. In *A Passage to India* for example it takes the form of a whole clause repeated word for word "Then you are an oriental", character repetition of Mrs. Moore in Ralph Moore, and a single word or object rep tition, a wasp.

The whole clause repetition, "Then you are an oriental" is very significant, especially when the reader keeps in mind the failure of all the attem ts made to bring the English and the Indians together; this is a remark voluntarily addressed to an English woman by an Indian. It is ironic that Aziz starts a relationship with Mrs. Moore when he has just gone through a very frustrating experience with the English, and had decided with his friends to "shut them out and be jolly" (*A Passage to India* 12). He had also just agreed with his friends that "all English women are haughty and venal" (*A Passage to India* 13). It was when Aziz was enjoying his rest away from the English environment that had so frustrated him that Mrs. Moore, "an Englishwoman stepped out into the moonlight" and introduced herself into his life (*A Passage to India* 20). By her very mysterious nature, Mrs. Moore managed to convince Aziz that she was on his side. This excited Aziz :

> 'You understand me, you know what others feel. Oh, if others resembled you!' Rather surprised, she replied :
> 'I don't think that I understand people very well. I only know whether I like or dislike them'. Then you are an oriental'. replied Aziz (*A Passage to India* 23)

And a genuine friendship was struck between these two very different people which survived even the Marabar Caves as can be seen in the second to the last chapter of the novel. In this chapter, the very same situation is recreated with Aziz's hideout once again being penetrated by the British, not just any British but Mrs. Moore's son, and before he even knows it, the whole cycle is starting all over again, beginning with Aziz saying, 'Then you are an oriental' to Ralph Moore just as he had told Ralph's mother. Despite all the anger, frustration, and betrayal Aziz had gone through with the British, he was once more able to make friends with an Englishman at a personal level. This repetition, showing that relationships are possible between people of different backgrounds, is a great boost to this novel's plot.

Also the character repetition of Mrs. Moore in Ralph Moore, which makes the above repetition possible, is a very positive occurrence in terms of plot. Although Mrs Moore was dead, her spirit seemed to have lived on in her son and daughter, and it was through them that Aziz once more welcomed the British into his life.

Of still greater significance in *A Passage to India* is the recurrence of a wasp three times. The first time, Mrs. Moore finds a wasp on a peg in her bedroom in Ronny's house:

> she had known this wasp or his relative by day; they were not as English wasps, but had long yellow legs which hung down behind when they flew. Perhaps he mistook the peg for a branch—no Indian animal had any sense of an interior. (*A Passage to India* 35)

But knowing that Indian wasps are different from English ones does not prevent Mrs. Moore from accomodating them. Two "devoted missionaries" on the other hand do not think that a wasp should be accommodated in their "Father's House". "And the wasps . . No, no, this is going too far. We must exclude someone from our gathering" (*A Passage to India* 38). This is significant, not because these missionaries wouldn't accept any wasps in their group, few of us would, but because their discriminating attitude towards these wasps differentiates them from a fellow British,

Mrs. Moore. It is a valuable complement to the plot since it shows that not only do we have disharmony between Indians and English, but also among people of the same race. To the reader's surprise, Mrs. Moore seems to be spiritually closer to the Indian Prof. God bole than she is to the British missionaries. Prof. Godbole too, like Mrs. Moore, accommodates a wasp when he is celebrating the birth of god Krishna. This festival is appropriately one of reconciliation, and nobody is excluded from it; even flies get a share of the feast, and the people do not send them away. It was in the midst of this very inclusive celebration that Prof. Godbole, the major celebrant, thought of Mrs. Moore:

> He was a Brahman, she Christian, but it made no difference, it made no difference whether she was a trick of his memory or a telepathic appeal. It was his duty, as it was his desire, to place himself in the position of the God and to love her, and to place himself in her position and to say to the God, 'Come, come, come, come., This was all he could do . . ! One old English woman and one little, little wasp, he thought, as he stepped out of the temple into the grey of a pouring wet morning. (*A Passage to India* 290–291)

An Indian and a British had something in common, what Brown has called "the spiritual agreement between the Brahman and the contemplative Christian Mrs. Moore : for the divine call has no fixed exclusions – would not be divine if it had" (*A Passage to India* 97).

Structurally, one might safely say that *A Passage to India* is held together by two basically different but complementary narrative techniques. Whereas plot sticks to its traditional task of providing external unity to the novel, the modern narrative aspect rhythm provides internal unity, which in a way is shapeless and elusive but very important to the reader's understanding of the modernist experience. The plot of *A Passage to India* focuses the reader's attention on possibilities of older traditional unities but it comically, as at the bridge party, and tragically, as in the Marabar Caves, dismantles them and instead seems to suggest unities beyond the focus of tradition; this is where rhythm complements the traditional plot by suggesting those possibilites

beyond the realm of plot. In plicit in "Then you are an oriental" and the differing attitudes towards the "wasp" is a very positive attitude towards human relationships where human relationships should start — at a personal level. But this positive attitude is beyond the focus of tradition as the plot demonstrates. With plot and rythm complementing each other though in most of his fiction, especially in *A Passage to India*, Forster is able to vividly provide his readers with glimpses of this positive attitude, and the entire modernist experience as it had not been conveyed before.

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ALIENATION

A Study in Terminological Perspectives

DHARANIDHAR SAHU

'The feeling of estrangement', writes Walter Kaufmann, 'could be minimised by drastically reducing popular education, by brain-washing, by drugs, and even frontal lobotomies'[1] The ironic patness of such a suggestion can be matched by the exasperation that caused it. The term 'alienation' has become a sort of interdisciplinary labyrinth which attracts only to perplex. Kaufmann considers alienation an affliction (usually mental) which affects people of developed sensitivity when something goes wrong within or around them. The modern spurt of alienated individuals, Kaufmann contends, is the result of widespread enligntement and popular education. Any attempt to curb this rise would be unrewarding for that would dehumanize man. People with a finer sensibility and enlightenment are bound to be upset when something prevents them from realising their inner dignity and potentiality.

From Hegel to our present day, the term 'alienation' has been used, discriminately or indiscriminately, by various thinkers to describe a typically modern, embarrassingly complex and genuinely human phenomenon. This essay attempts to study alienation through three different perspectives by analysing three key terms like 'Entropy', 'Social substance' and 'Dandy', first by highlighting their technical-nature, their subtle relevance to alienation, and secondly, by using them as lenses to view closely the controversial aspects of alienation. Such an intellectual concatenation, it should be admitted, would not try to dilute complexities or stretch out the tangled skein, it would rather aim at exploring the con-figurations of alienation by using scientific, philosophical and literary resources. It is surprising this term has been used diversly

and in apparently contradictory senses by Hegel. Marx, Freud, Paul Tillich, Jasper, Schiller, Sartre, Ortega y Gasset, Fromm, Herbert Marcuse and Walter Kaufmann. Without divesting the term of its particular sense, they have invested it with an ambivalent richness, all inclusive technicality and multidimensionality. It has been described as the cavier and the plague to the dandy — the mark of his sensitivity and the cause of his affliction.

It will not be in the spirit of this study to lift this term from its significantly technical context. A technical terminology, by its very application, suggests a particularly unique phenomenon. Many words may be used to define it because it means the same thing or a set of things that can be classed together under the same rubric. Each age may refurbish and redefine such a term; a lot of original thinking may enter into it thereby enriching it, impregnating it, making it more complex and viable, but always within the limited context. If someone discovers new meaning, new possibility, and infuses new insight into such a term, he does so only so far as his new ideas recreate rather than refute the root meaning of the term.

It may be useful, therefore, to discuss, highly technical words such as 'Social Substance'. Entropy and 'Dandy' and attempt to connect them with the term 'alienation'.

Hegel coins the expression 'Social Substance' (sometimes referredto as 'Social Ethics') to mean the sum-total of surrendered rights, deliberations and wilfulness of each citizen of a country to the sovereignty of the State, so that the State can have the authority of administration, the power to protect the country from external aggression and save the weak from the greed and caprice of the strong. Thus 'Social Substance' is defined as the objectification of the human spirit that has come into existence and has been sustained in existence through centuries of human activity. Once it is embodied, it transcends the human and becomes spiritual and universal. The human spirit, that is the individual essence, in order to achieve universality and to actualize itself must make itself conformable to it, failing which the individual will be alienated from 'Social Substance', resulting necessarily in his alienation from

himself and from his essential nature. Hegel holds that man is essentially spirit, and that universality is essential to anything essentially spiritual. Through a loss of universality one alienates himself from his inner nature and reaches the extremity of discord with himself[2].

A writer while trying to use this term 'Social Substance' and seeking to discover fresh significance in it, must do so with full knowledge of its genesis, giving due honour to its innovator and keeping his own originality within bounds. If, in the creative process of discovery, he encounters more ideas than the term can carry, he, in the fitness of things, should drop it and find out a new one that can contain them all. On the other hand, if the term is hoisted from its exclusive and technical context and used in its obviously literal sense, it is bound to become flat and one-dimensional.

The word 'Entropy' which etymologically means 'intransformation' was raised from its literal mooring and was invested with a thermodynamic significance by Rudolf Clausius in 1854. As heat can only flow spontaneously in one direction, from hot to cold, every energy change in a closed system must be irreversible. Every irreversible change must be accompanied by a loss in the amount of energy available for work. Entropy measures this loss : the greater the loss in available energy, the greater the entropy. As all real energy changes are, to a great extent, irreversible, it follows that the entropy of the universe (the universe is said to be a closed thermodynamic system) must be continuosly increasing. The greater the entropy, the lesser the available energy for useful work. The greater the entropy, the greater the probability, the randomness, the disorder. There is the possibility that the universe will reach a state of maximum entropy — a condition of maximum randomness of molecules, a point of maximum disorder. There will be no more energy to do work and the universe will face a sort of heat-death. Since the entropy of a system is equal to the sum of the entropies of its parts, entropy is interpreted as a measure of the disorder among the atoms making up the system and an initially ordered state is virtually certain to randomize as time proceeds.

The term 'entropy' is no more confined to the realm of Thermodynamics, and has filtered into literature and philosophy. It has become a measure of the disorder of a system. Entropy is regarded as a tendency of the ordered universe to move towards a state of disorder and chaos, towards an unstructured state of equilibrium and loss of direction. The universe and all its components are inexorably drifting from the systematic to the random, from activity to inertia—like a clock that slowly unwinds itself as it moves. Jacob Bronowski compares the future to a stream of gas shot from a nozzle :

> the farther the gas is propelled from the nozzle, the more random the motion of the molecules. The gas diffuses: it loses direction Thus during the course of time, entropy increases. Time can be measured by the loss of structure in our system, its tendency to sink back into that original chaos from which it may have emerged .....We seem to be moving towards no enchanted future, but toward a darkness from which comes no morning. Entropy is evolution in reverse.[3]

Not only does the universe but also human civilization, and the life of each individual are move like the gas from the nozzle towards a state of utter confusion. It seems to be the law of nature which operates from within. The average man yields to it meekly. The herioc man tries to fight it out, to restore order—but all in vain. 'The destiny of man' broods Wylie Sypher, 'is obliteration, and our life is only a brief rebellion against the randomness into which things are ebbing... Meursault refuses to swim upstream; any longer he is willing to accept the fate that cancels out all heroism and overtakes him like a great fatigue. He succumbs to entropy[4].

Such apocalyptic observation appeals greatly to the imagination of elitist and reactionary thinkers who consider modern industrialization and the reckless growth of technology with apprehension[5] It is interesting to watch how a lot of ideas and imagination have gone into this hither-to simple term, so many points and counter points making it a complex, technical key-term; Such a finding shatters, no doubt, the belief that civilization from its very inception

thousands of years ago, is always marching ahead towards a glorious state in which all aspirations and needs of mankind would be fulfilled. Entropy measures the drift of the universe towards an inevitable inertia, a condition of eternal rest, towards a black-hole.

Though belief in entropy exonerates the modern technological civilization from the hurt it inflicts on the individual, from the guilt of being one–dimensional on thegrounds of inexorable fatality, it stresses on man's capacity to resist the the drift towards chaos. It also stresses the fact that the sensitive, heroic individual may undergo the trauma of helplessess in the face of insurmountable odds posed either by a dehumanizing civilisation or by an indifferent destiny. His problem would always remain the same: the problem of conformity, of adjustment. His inner need would always remain the same: the need to actualize his possibilities, the need to assert his dignity as a man, his uniqueness as an individual.

The term 'entropy' has also filtered into cybernetics, where it means to measure the tendency of any closed system to move from a less to a more probable state. If the system is open to information then this tendency may be arrested. This is because, mathematically speaking, information can be defined as negative entropy. This term also has been used by scientists, sociologists, psychologists and linguists and is infinitely enriched in the process, but has never been lifted from its technical/scientific context. It is no more safe to use this term in its etymological sense.

A 'dandy', in the lexicographic sense, is a foppish, silly fellow who pays much attention to dress and is spoilt by too much of dandling. Charles Baudelaire (1821–1867) discovered in the term 'dandy' a rich possibility – and endowed it with a meaning, though uniquely his own, yet keeping the fundamental sense in mind all the time.

'Dandy' is meant to be foppish and to be excessively conscious of his reflection in a mirror, and in these characteristics

Baudelaire found at least two redeeming qualities. The person who is capable of doing something which to many others may seem quite unnecessary, may have his own way of looking at things, of considering his own evaluation of things more important than that of others. Secondly he is capable of thinking of himself as different from the common and of maintaining a deliberate distance from the vulgar public. The 'Dandy', according to Baudelaire is a heroic individual pitted against the churlish mass. He is a saint or a sinner for his own sake, he is a person who lives and sleeps before a mirror, works in a disinterested manner, does nothing useful, loves solitude, has as many gloves as he has friends for the fear of the itch, is proud that he is less base than the passers–by, does not speak to the masses except to insult them, does not read a newspaper, does not want to be admired by men, and does not try to seek God. Unlike others, he is subjectively conscious of his own unique self and defies all the commandments of society, tradition and religion to assert his freedom. He indulges in *'acte gratuite'*, because it is through such actions that are unmotivated, useless, silly, unusual and gratuitous, that a person can liberate himself from the pragmatic world of commerce. He represents the saving minority fighting for its survival against the collective mediocrity.

The 'Dandy' is bound to feel alienated in a world that is predominantly base, commercial and busy. He deliberately shrinks from such a world because he cannot bring himself to conform with it, nor can he stoop to its level. The 'Dandy', according to Baudelaire, is a midde-class aristocrat, the survivor of a long-lost tradition. His life is more an illusion than a reality. Wylie Sypher writes :

> He (the Dandy) refines this sensibility to a fashionable heroism, which is a diluted insolence. The Dandy is a pseudo bohemian living in style. Like the romantic hero, he is in revolt against his society, its dullnes and decency. Often his revolt takes the form of cultivating illusions–illusions about

the figure of himself he must create. He makes his world from the ideas associated with his pose. Yet he can hardly have faith in these ideas, for he is intelligent enough to know that his existence is an artifice.

It is not coincidental to find in the protagonists of some modern writers like Kafka, Joyce, Mann, Hesse, Camus and Williams a startling resemblance to the Dandy in the strictly Baudelairean sense of the term. the Dandy represents that small fraction of sensitive and queer individuals who refuse to capitulate before the dehumanized mass culture - who feel ill at ease in a vulgar society - who try to spin around themselves cocoons of illusion when all illusions are lost. Baudelaire sensed in himself as well as in a few others an urge to protect their 'self', their identity, from thawing. The Dandy, like Baudelaire, is a rebel and though his rebellion against the set, hackneyed norms of his society is a pose, it helps him to maintain his way in a world which, through shrewd manipulation of its apparatus, tries to harness all to a meek uniformity and herd instinct. He is invariably a solitary rebel. He usually achieves his solitude by arousing universal disgust and by offending others. Like the Dandy of Baudelaire, many alienated protagonists feel insecure in modern society which they think is sick and predatory, and always in a hurry. But at the same time they are aware of the fact that their inner resources are not sufficient to fill up the emotional vacuum created by their rejection of what Hegel calls 'Social Substance', of the sustaining belief in religion. Hence, they dither. Lacking in belief in their own goals, they grow finical. While rejecting society as inauthentic, they also fail to make their own lives authentic. Even when they take recourse to illusions, they are intelligent enough to know they are illusions, day dreams. So, their existence, observes Sypher is a course of alienation from themselves.

Coming back to our original premise, we find how a simple word grows complex, how a one - dimensional word grows multi-dimensional, how a general word grows technical. No serious writer, while using terms like 'Social Substance', 'Entropy' and

'Dandy' can afford to be ignorant of their complexity, technicality and muti-dimensionality.

It may be pointed out here that the term 'alienation' which literally means separation or estrangement, has been invested with a new significance from Hegel onwards. The term still retains its original lexicographic meaning, but many new ideas have infiltrated into it in the course of time which make it impossible to be replaceable by its synonym 'separation'. Alienation, in its technical sense, means a sort of disconnection which matters a great deal to the person so disconnected. Consequently, all his actions, feelings and expressions are influenced by the fact of his being so disconnected, whether he, by his actions or culpability, invites upon himself such a condition, or he is thrust into it by alien forces.

This being the meaning of alienation in the modern context, its evalualive approximation varies in its intensity and significance in the hands of different writers. As Richard Schacht has precisely put it,... "different writers find the separation they are concerned with significant for a great variety of different reasons. Some are considered morally or metaphysically undesirable, others developmentally important some psychologically harmful, others socially disruptive; some personally unpleasant, others sources of insight." Schacht insists that, if people chose to use the term 'alienation' in so many ways such as expriencing 'the other' like Husserl and Sartre, feeling 'separated from' like Hegel, Heidegger and Schiller, viewing as 'alien' like Erich Fromm and Karen Horney and feeling 'alien' like Karl Marx in relation to popular culture, basic values, behavioural norms of society, friends and relations, one's works, things and environments, the natural world as a whole, they have to use 'alienated from' instead of the simple 'alienated' this is because the term' through its indiscriminate use, is reduced to the simple, general, relational and descriptive meaning that is 'separation', and as a result means nothing definite. He, probably ignores the fact that although these various applications, are not exactly the same they mean a distinct set of things that can be classed together without impairing the fundamentally technical

possibility of the term 'alienation'. He also does not differentiate between the cluster of meanings attached to the word and its evaluative handling by various writers. The phenomenon is complex no doubt, but such complexity adds to, rather than diminishes the viability of the term. The fact of being alienated being accepted is either termed beneficial or universal or perfunctory. Such ethical or philosophical utterances do not in any real sense, reduce the phenomenon of alienation to a one-dimensional level.

It is possible now to connect 'Social Substance', 'Entropy' and 'Dandy' to the phenomenon of 'alienation' and study how the 'coiners' of these terms look at the individual so alienated from others, from traditional beliefs, from himself. In his 'Social Substance' theory Hegel stresses that it is within man's volition to identify with or to separate himself from the social political and cultural institutions which are the objectifications of his own surrendered rights and beliefs, that by refusing to conform man alienates himself from others and is also alienated from his own self. Entropy, on the other hand, reveals that man's drift from the the systematic to the random, from a predictable, regular state to an unpredictable, confused state, from a state of integration to a state of disintegration and alienation is his *sine qua non*, his inescapable destiny; that man's heroism lies in his ability to resist the drift, of course, with little hope of success. The Dandy, paradoxically finds his own salvation and significance in choosing to withdraw from society and its values, in inviting upon himself the anguish of loneliness. He achieves his alienation at the cost of the comfort of easy association.

Whether fated or chosen, alienation is a bug in the head and would not yield to any final diagnosis or doctoring. It is also a lived contradiction, a complex human syndrome which reminds the sensitive person of his incompletion and is maligned by his unwillingness to believe it. 'The world as object of knowledge', writes Karl Jaspers, 'is something alien. I stand at a distance from it'.[8]

NOTES

1. Walter Kaufmann, in his brilliant introduction 'The Inevitability of Alienation' to Richard Schacht's book, considers 'alienation' a 'central feature of human existence' (XVI–VII) and a part of man's growing up. 'Self–consciousness involves such detachment. One has to come to look upon oneself and others and the world as strange and perplexing''. (XLVI). Kaufmann's is a fresh approach, an easy look at a difficult phenomenon.

2. Richard Schacht paraphrases some important observations made by Hegel in *The Phenomenology of Spirit*. Hegel's arguments centre round man as a political and spiritual creature whose spiritual actualization lies in his politically significant activity. Alienation comes to exist or begins to affect man ''when a certain change'' in his self-conception takes place, and it can be overcome through conscious relinquishment his particularity and willfulness i.e. alienation-2 (43, 44).

3. For Wylie Sypher, modern man's dilemma lies in his inability to alienate himself from his own consciousness. This dilemma is the cause of the present crisis in anti-painting and anti-literature. He discusses Robert Musil's *The Man Without* Qualities, Camus's *Outsider* Proust's *Remembrances of Things Past*, Flaubert's *Sentimental Education* and Eliot's 'Prufrock' in the light of thoughts of Bergson' Ortega y Gasset, Baudelaire and Erich Fromm. Entropy, it seems to me, is a scientific millenarism, a chiliastic explanation and reminds one of the cosmologies of Swedenberg Blake and Yeats. Ulrich, Meursault, Frederic and Prufrock come to look upon themselves as trivial item(s) in some vast eqation of forces-the forces that tend ...to compromise and inertia'' (71)

4. Entropy, it should be noted, adumbrates a cosmic absurdity which adds another dimension to the absurdity of the human condition. The human spirit becomes a passive, microcosmic partaker of the slowly accumulating disorderliness of the universe. W.B. Yeats, in his *Vision*, conjures up such cycle

decadence in the shape of interpenetrating cones. Sypher discusses Albert Camus's *The Outsider* (74-75).

5. Three major modern writers consider the modern spurt of alienation a modernized misery caused by the reckless growth and dehumanization of technology and science: Sigmund Freud's *Civilization and Its Discontents*, Ortega y Gasset's *The Revolt of the Masses* and Herbert Marcuse's *One Dimensional Man*.

6: I have used Wylie Sypher's book as my source material (37)

7. Hegel uses 'Entfremdung' in more than one sense. Schacht writes, "Using the term 'alienation' without explaining any further what one has in mind communicates little more today than does tapping one's glass with one's spoon at a banquet, neither does much more than attract attention" (245). Kaufmann observes: "Hegel saw estrangement as the very heartbeat of the life spirit, while Marx wanted to get rid of alienation" (vii)

8. Richard Schacht translates from Jaspers's *Philosophie*, Vol. II (Berlin: Springer, 1956), 206. According to Schacht there are four uses of the term 'alienation': interpersonal alienation, work alienation, politico-economic alienation and socio-cultural alienation (202) He seems to have ignored metaphysical and artistic aspects of alienation, and alienation from self, too.

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AFROCENTRICITY, FEMINISM AND THE BLACK AESTHETIC

MEERA MANVI

Alice Walker's collection of essays, *Living by the Word* (1989), begins with the epigraph:

> Our way, the way, is not a random path. Our way begins from coherent understanding. It is a way that aims at preserving knowledge of the best we have found to relate each to each each to all, ourselves to other peoples, all to our surroundings. If our individual lives have a worthwhile aim, that aim should be a purpose, inseparable from the way...Our way is reciprocity. The way is wholeness.

The way is also the word: *nommo*, "the physical-spiritual life force which awakens all 'sleeping' forces and gives physical and spiritual life" (John,Muntu: 105). *Nommo* dissolves polarities, forges alliances, celebrates wholeness, and inspires the creative vision. I wish to argue that the black woman writer's celebration of her wholeness and the world as exhibited in recent fiction and poetry, emanates from an Afrocentric reorientation within the restrictive symbol system of a predominantly Eurocentric world, even though she continues to articulate the oppressions of black women whose "rocky road" she is "still traveling," She is now

> circling new boundaries
> i have been trailing the ornamental
> songs of death (life
> a strong pine tree
> dancing in the wind
> i inhale the ancient black. breath
> cry for every dying (living
> creature
> come. let us ascend from the
> middle of our breath
> sacred rhythms
> inhaling peace (Sanchezh, *I've been a woman* : 101)

The black woman writer still continues to see herself as ",apologist," "chronicler" and "spokeswoman," for her black sisters. Harriet Wilson's *Our Nig* (1859), the first novel by an African American woman, exhibits the characteristics of a separate and identifiable tradition of black women writers existing within and independent of the American, African American, and American female literary traditions. *Our Nig* "diverges fundamentally from the.. shared, repeated structures of white women's fiction in the mid-nineteenth century" (Gates: xvi); the novel thus "manifests for the first time...the transformation of the black-as-object into the black-as-subject" (*Our Nig*: v) From the early years of this century, the novels of Larsen, Fauset, Husrston and Petry, are similarly inspired by a specifically black female experience, thereby creating a "verifiable historical tradition" that ' thematically, stylistically, aesthetically and conceptually" propagates a common approach to the act of creating literature from a shared socio-political experience (Smith 1983 :164).

Two decades after Petry's *The Street* (1946), Toni Cade's anthology *The Black Woman* (1970) along with Paule Marshall's *Browngirl, Brownstones* (1959) and Margaret Walker's *Jubilee* (1966), signalled the emergence of the black women's renaissance. This renaissance was firmly rooted in the Black Aesthetic (Black Arts) and the women's movements, and was geared to the demolition of the presuppositions of culture and aesthetics with regard to the issues of race and gender. Both "artistically" as well as "politically, this literature was "structured" or directed to the responsibilities of the artist. The Black Aesthetic was viewed as a "corrective"—a means of "helping black people out of the polluted mainstream of America" (Gayle 1972 : xxi). This aesthetic efflorescence was supposed to be "functional, collective and commiting," in order to "expose the enemy, praise the people and support the revolution" (Karenga 1972 : 472). But the peculiar ways in which the racial and sexual caste systems in Black America interfaced, revealed the perils of the "patriarchy" both black and white So if the black *man's* soul" was divided "in two" what could be said of of the black woman's soul? What was always seen "exclusively in terms of a binary opposition—black versus white man ve sus man" had to be "redrawn at least as a tetrapolar structure" (Johnson 1984 : 216).

In the first flush of the renaissance, the voices of Paule Marshall, Sonia Sanchez, Mari Evans, Nikki Giovanni, Toni Morrison, Alice Walker and Ntozake Shange exhibited extreme sensitivity to the inequity of social roles and the cruel "intimidations" arising out of a dark skin. The quest for a "womanist" (feminist of color) self-definition motivated an exploration into the black woman's legitimate history for a true account of her tragic past. Black women's literature of the sixties and seventies was iconoclastic, revisionist, projecting women at the centre of their own historical experiences, and dynamic interpreters of their own lives. But in "telling it like it was," "or is," the tone was elegiac, mournful :

> dark phrases of womanhood ..
> this must be the spook house
> another song with no singers
> lyrics/ no voices
> ... are we ghouls ?
> children of horror ?
> the joke ?
> sing a black girl's song
> ... sing her song of life
> closed in silence so long
> she doesn't know the sound
> of her own voice
> her infinite beauty
> she's half notes scattered
> without rhythm/ no tune
> sing her sighs
> sing the song of her possibilities
>
> let her be born (Shange For Coloreds girls : 1971)

Shange's fusion of dance, poetry and prose narrative in her choreopoem dramatises the 'metaphysical dilemma" of "bein alive & bein a woman & bein colored" Her seven outraged characters, "the burnt ones," are prototypes for a whole gallery of women characters: Morrison's Pecola and Sula, Jones' Corregidora and Eva. Walker's Mem and Margaret and other women "in love and trouble.' Through these characters, women writers succeeded in articulating powerful, sensitive and extremely important depths of black vision and commitment. In the changed topography of the black women's canvass, however, "you do not run up on the man

the enemy; protest, narrowly conceived, is therefore beside the point; rhythms or tones of outrage or desperate flight'' are no longer appropriate. Freed from ''hunted/warrior postures,'' it is easier to fulfil Black possibilities, because it is possible to ''escape the hateful and alien context that has so deeply disturbed and mutilated'' black people's ''rightful efflorescence—*as people*'' (Jordan 1981 : 88).

Thus it is that poet Gwendolyn Brooks is now able to affirm :

> I—who have ''gone the gamut'' from a almost
> angry rejection of my dark skin by some of my
> brainwashed brothers and sisters to a surprised
> queenhood in the new Black sun—am qualified to enter
> at least the kindergarten of a new consciousness now.
> New consciousness and rudge—toward—progress.
> I have hopes for my self. (Evans 1984 :77)

Toni made Bambara similarly argues that their ''future as a sane, whole, governing people,'' as well as ''that immunity to the serpent's sting can be found in our tradition of struggle and our faculty for synthesis'' (Evans 1983 : 47). In the Afrocentred perspective, this synthesis ''begins with the self, in the self. The individual, the basic revolutionary unit,'' is purged of the poison and lies that assault the ego and threaten the heart'' (Bambara 1970 : 109). Afrocentricity thus proposes a ''cultural reconstruction that incorporates the African perspective as a part of an entire human transformation'' (Asante 1987 : 5).

David R Burgest argues that in America, there are what he calls *afro-circular* as opposed to *evro-linear* values at work in interactions between blacks and whites (Burgest 1982). Asante points out that ''the euro-linear view seeks to predict and to control. An afro-circular view seeks to interpret and understand. These are different human objectives derived from historical and cultural experiences'' (Asante 1987 : 18).

Analyzing the uniqueness of the interactive process in African society Asante claims that

> In the European landscape, dominated by glaciers, a mentality (which can easily be called a *caveman* mentality) emerged to draw boundaries, establish patriarchy, and introduce individual and clan territoriality. In the regions where the sun dominated the environment, the "palm tree mentality" . . .emerged. This world view is fundamentally community / society oriented, relaxed, and directed towards transcendence. Pressures of human survival, xerophobia, and reliance on hunting combined to create the philosophical outlook of the European. On the other hand, interaction between humans in African society, based on agriculture, burial of the dead, and ancestor respect, relates to another tradition. (Asante 1987 62—63).
>
> Hence, this world view is basically directed towards "transacendence" and communal values inspired by the interaction believed the sey and its ancerstis. Therefore one could say that "the african view of communication" is an example of human behaviours affected by a story collector mentality, where the group was more important than the individual (Asanta 1987 : 63)

In Toni Morrison's fictional world, the distinctive features of ' rootedness," the "ancestor as foundation,' the importance of the *community* are orientations which are particularly regenerative because the non-afrocentric black American operates in a manner that is "negatively predictable....Unable to call upon the power of ancestors, because one does not know them; without an ideology of heritage.. images, symbols, lifestyles and manners are contradictory and thereby destructive to personal and collective growth and development" (Asante 1988 : 1).

In *The Bluest Eye* (1970), Morrison uses the image of a grounded bird to poetize the story of Pecola, a total victim of the intimidation of color. Cut off from the healing powers of her

heritage and colonized by a symbol system where only "white is right", the damage done to her is total :

> Elbows bent, hands on shoulders, she flailed her arms like a bird in an eternal grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach—could not even see—but which filled the valleys of the mind (162).

The inability to *fly* is particularly significant, especially in relation to the myth of the flying Africans through which Milkman Dead is able to form the essential link with his ancestors in *Song of Solomon* (1977). The novel, a prototypical example of the use of African cosmology which reveres ancestors, has a "profound rootedness" in the real world but accepts the supernatural. The writer's voice here is not a "separate, isolated ivory tower voice", it employs an "implied 'we' in the narration" (Evans 1984 : 343) because it is "only in the give and take of the *nommo* that we find energy, not in the lives of solitude. There is some belief that hermeticism results from suspicion and distrust of persons other than one's self" (Asante 1987 : 188). The orality of *nommo* is evidenced in the ability of Morrison's art to be both print and oral literature," therefore it is significant that Morrison herself thinks of her work as an "affective and participatory relationship between the artist or the speaker and the audience" (Evans 1984 : 341). It is this *nommo* quality that leads directly, if the person seeks transcendence, to "possession," which is collective, and is the result of perfect harmony with self, nature, and the universe. There is thus a coexistence with all the elements of the universe; no sharp distinctions between the ego and the world, subject and object: interconnectedness is all. In *Tar Baby* (1980), nature thinks, feels, watches and responds to the action; Morrison points out that "the trees hurt, fish are afraid, clouds report, and the bees are alarmed" (Evans 1984 : 333).

These dimensions of Morrison's art are analogous to the different elements of the referent in the black universe cited by Dixon and Foster, who stress the values of humanism and communalism,

the attribute of oppression/paranoia, the value of empathetic understanding and the value of rhythm (Dixon and Foster 1971).

In *Beloved* (1987), Morrison posits an aesthetic of transcendence for the reconciliation of "life" with "death." This is the story of a young black slave woman who chooses to kill her child as an alternative to the incubus of slavery. The horrors of the slave system thus create a horrifying dilemma for the mother, Sethe. How could she make her child understand "what it took to drag the teeth of that saw under the little chin; to feel the baby blood pump like oil in her hands; to hold her face so her head would stay on; to squeeze her so she could absorb still the death spasms that shot through that adored body, plump and sweet with life..." How could Sethe make her child realize that there was worse than that—far worse :

> That anybody white could take your whole self for anything that came to mind. Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up. And though she and the others lived through and got over it, she could never let it happen to her own...No undreamable dreams about ...whether the bubbling-hot girls in the colored-school fire set by patriots included her daughter; whether a gang of whites invaded her daughter's private part's soiled her daughter's thighs... *She* might have to work the slaughterhouse yard, but not her daughter. (251)

By incarnating the child, Beloved, Morrison expresses faith in the consolatory African belief of the "living-dead," "the departed of up to five generations" who are in a state of "personal immortality" (Mbiti 1970 : 106). Sethe is able to forge mystical ties with her dead child, through the process of *naming*.

Similarly, the repudiation of the American "culture-religion," and the quest for a religious reality more faithful to our experi-

ence" (Harding 1972 : 99), is the theme of Marshall's *Praisesong for the Widow* (1983). Marshall does not rule out material success in the white man's world for her black characters; but to predicate life's meaning on this alone implies a eurocentric denial of one's African past. The gilt-edged securities, the insurance plans, and the expensive Carribbean cruise she undertakes–trappings of the American Dream—fail to sustain Avey Johnson. The living truth that Avey learns by taking part in the ritual dance (the relationship of one's feet to the earth), is that diasporan Africans must give up "the shameful stone of false values," and must return to the "nurturing ground from which (we) have sprung and to which (we) can always turn for sustenance" (12). By laying herself open to African ritualistic dance, Avey allows her mind to become a "slate that has been wiped clean, a tabulrasa upon which a whole new history could be written"

Something in those "small rites" makes it possible for Avey to be linked to the "vast unknown lineage" that had made her "being possible" and this link, "these connections" put her in "possession of a kind of power" (137). Marshall's celebration of African presences is acknowledged in the notes of the drums :

> The theme of separation and loss the note embodied, the unacknowledged longing it conveyed summed up feelings that were beyond words, feelings and a host of subliminal memories that over the years had proven more durable and trustworthy than the history with its trauma and pain out of which they had come. After centuries of forgetfulness and even denial, they refused to go away. The note was a lamentation that could hardly have come from the rum keg of a drum. Its source had to be the heart, the bruised still-bleeding, innermost chamber of the collective heart (245).

In Walker's *Meridian* (1976) spiritual regeneration begins when The Sojourner, "the largest magnolia tree," symbolizing "communal spirit, togetherness, righteous convergence (204)

refuses to die. Buried under this tree is the tongue of Louvinie, a plantation slave, transported from West Africa where she was a weaver of intiicate tales. Louvinie's clipped out tongue endowed the tree with magic "the tree could talk, make music, was sacred to birds" (34).As Truman begins his revolution there is the consolation that "whatever you have done my brother...know I wish to forgive you... love you" (228).

This hisrory of creativity in the face of disaster, "over the profanation of the forest, over the brazen fortress of the whip," gives recent black women's writing its generative force. So it is that Sonia Sanchez is able to "plant herself" in the middle of her biography

> of dying drinking working dancing people
> their tongues swollen with slavery
> waiting and i say
> cmon men and women
> plant yourself in the eyes of the
> children who have died carving out their
> own childhood
> plant yourself in the dreams of the people
> scattered by morning bullets.
> let there be everywhere our talk
> let there be everywhere our eyes
> let there be everywhere our throughts.
> let there be everywhere our love
> let there be everywhere our actions
> breathing hope and victory
> into their unspoken questions
> summoning the dead to life again
> to the heareafter of freedom (Sanchez, "home girls and
> handgrenades" 76–77),

One can thus clearly discern a shift in black women's fiction since the late 1970's from divisiveness towards wholeness. This shift results from the black people's return to their ancient African roots and primitive communal values. Although racial oppression still continues, it is now possible to make an affirmative statement of transcendent values, even in the face of the existing

social climate in America. One cannot but agree with Asante's claim that "a people oppressed and discriminated against created a liberated and free thought. This is the essence of the Afrocentric ideal as expressed in African culture" (1987 : 194).

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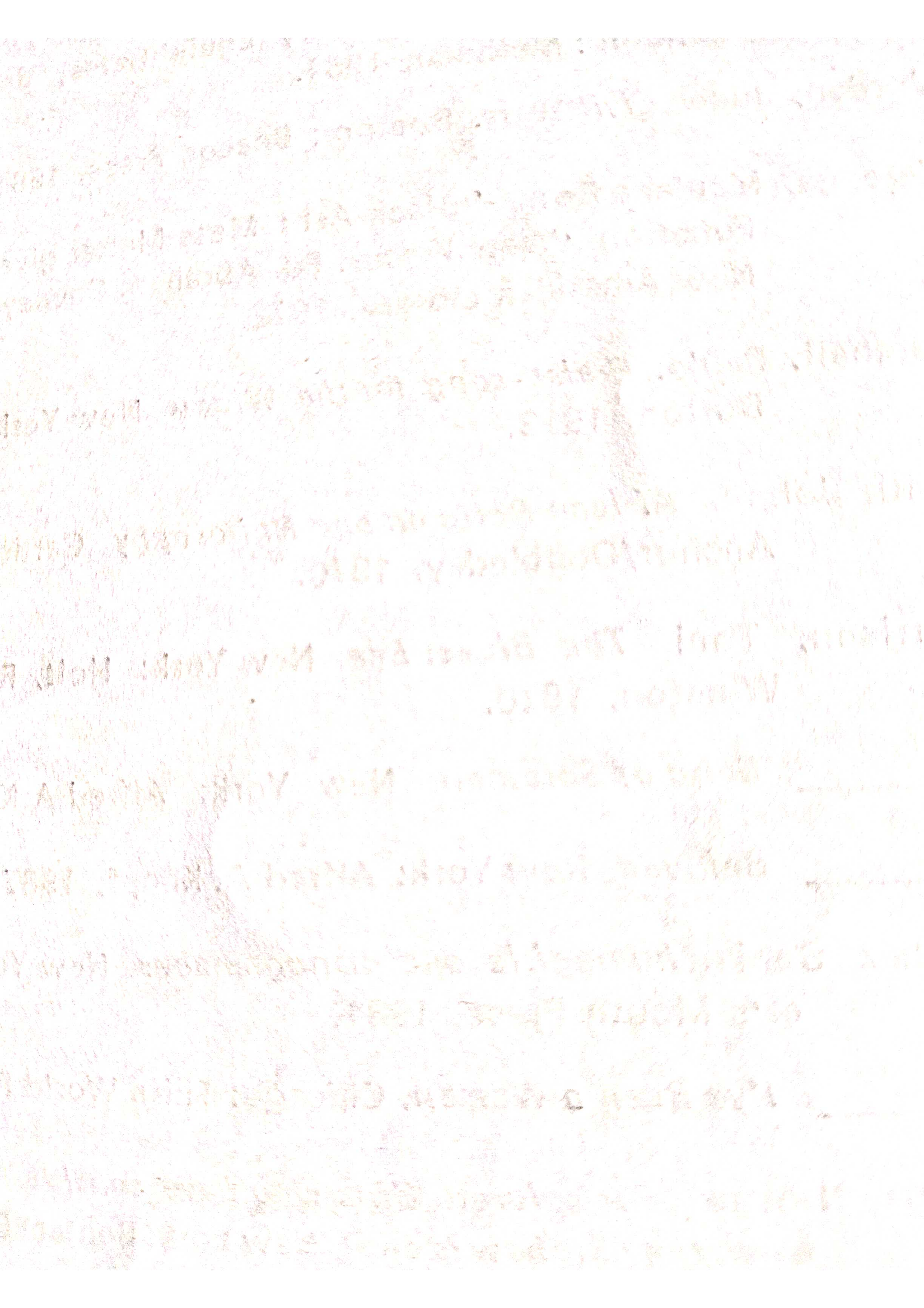

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GUNAS AS DETERMINANTS OF CHARACTER

A Study of R. K. Narayan's *The Guide*

RAMA NAIR

Modern literary criticism seeks to analyse the text in terms of semantic, syntactic and emotive levels of meaning. The meaning of a text can rarely be fully explicated in terms of a socio-linguistic or a psycholinguistic approach. The meaning often depends on what is not directly stated by the author. Critical theories which have influenced the Indian mind in recent times have their origin in Western analytical thought. This is ironic because India has its own remarkable history of ancient literary criticism which can be successfully applied to its own modern writing in English. The aim of this paper is to apply one such theory—the theory of 'gunas' and to seek an Indian orientation in the analysis of character portrayal in *The Guide*.

In Naik's view (1983 : 54) *The Guide* "raises overwhelming questions such as the relation between appearance and reality, the man and the mask, and ends and means, thereby highlighting the essential ambiguities of the human condition." The novel is structured around the 'adventures' of Raju the tourist guide, who later emerges as a saint and a martyr. The story is far from being a simple tale of adventures. The author brings about a transformation in Raju's character by a highly complex process. Raju, throughout, plays one role or the other and we never really get to know the 'real' Raju as he has no single objective. His encounter with Rosie is the turning point in Raju's life. He gets entangled with her, and plays the role of her deliverer. His possessive instinct and greed turn him into a criminal. In the jail, he plays the role of a self-appointed 'guide' to his fellow-prisoners. His final role, that of a fake spiritual guide to the credulous villagers is partly

thrust on him due to his original roguish tendencies The culminating irony of the novel lies in the metamorphosis of the fake sadhu into a *Mahatma* who opportunely dies on the last day of his fast intended to deliver the villagers from the rigours of the drought.

Raju, like the archetypal crocodile in the novel, is a symbol of hypocrisy till the moment of his martyrdom. His death 'redeems' him, just as the death of the crocodile in the drought enriches the villagers who discover a vast treasure trove in its split stomach. Raju, thus, offers a fascinating subject for character analysis. Raju's character is as intricate as it is ambiguous Are there any factors which determine the spiritual evolution of Raju? Can the reader, irrespective of the author's intention, discover certain elements in the narrative which determine the role played by Raju at different periods? In fact Raju is ultimately caught in the web of self-deception, but the climactic revelation at the end belies his own deception. Raju does not die as a deceiver but as a man redeemed and glorified by his last and only act of pure selflessness. As Raju tells Velan: 'I am not a saint, Velan, I am just an ordinary human being like anyone else' (Narayan 1985 : 99). In this context, C.D. Narasimhaiah observes (1969 : 149) :

> It is in the struggle of the ordinary man to realize the full potentialities, not of his greatness, but of 'not so great'—that which lies within the reach of many, but goes to waste except in men like Raju-that Narayans gifts are best employed.

Raju's evolution through the three significant stages of his life-as the railway guide, as Rosie's lover, and as the Swami-merit a closer analysis. The concept of 'gunas' as postulated by the Samkhya Philosophy of Hindu thought can offer a possible mode of analysis in determining the factors that mould an individual's character. In Hindu Philosophy, the human spirit is regarded as an integral whole. It is the spiritual essence that matters; man's actions determine his ultimate spiritual nature. In many this

potential for self-realization never finds expression. The concept of 'gunas' can be used as a critical tool to understand the underlying structures which determine a man's consciousness.

We are here, concerned with the metaphysical interpretation of the term as *Gunas* have also been defined as 'literary qualities' or 'constituent excellences' expressed in figurative language which can intensify the suggestion of feelings, moods and emotions in a literary work.

Patanjali's *Yogasutras* has defined the concept of *gunas* in metaphysical terms. It states :

> The object of experience is composed of three *gunas*—the principles of illumination (*sattwa*), activity (*rajas*) and inertia (*tamas*). From these, the whole Universe has evolved together with the instruments of knowledge—such as the mind, senses etc.,—and the objects perceived such as the physical elements. The Universe exists in order that the experiencer may experience it and thus become liberated (1953 : 81)

Patanjali believes that the Cosmos consists of two forces—the *prakriti* (the elemental undifferentiated stuff of mind and matter), *Purusha* (or *Atman*). *Prakriti* is the reality as is evident to our human senses, and so is distorted and illusory. *Prakriti* is composed of three forces, *Sattwa*, *rajas* and *tamas* known collectively as the three *gunas*. In the process of evolution,

> *sattwa* is the essence of the form which has to be realized, *tamas* is the inherent obstacle to its realization, and *rajas* is the power by which that obstacle is removed and the essential form made manifest. (Patanjali 16)

sattwa, or equilibrium expresses itself in calmness, purity and tranquillity; *rajas* or activity, in desire, power and energy, *tamas* or inertia, in dullness, laziness and weakness.

More than often, these *gunas* are in conflict with each other. One of them dominates the others, and the character of the individual is determined by the predominant *guna*. In fact, the human mind can be likened to the battlefield of Kurukshetra where a war is fought against the forces of evil, so that *'Purusha'* or the *Atman* which resides in all can be realized.

Character potrtayal in *The Guide* can be interpreted in terms of these gunas. *Gunas* can presuppose the guestion of basic predis-positions called *Samskaras* and fate *(Karma)*. *Samskaras* is, in fact, our character at any given moment. *Samsakaras* can be modified by the introduction of different kinds of thought waves into the mind. Rosie, on discovering Raju's treachery has only this to say, "I felt all along you were not doing right things. This is *Karma*" (Narayan, *The Guide* 193). In Hindu thought, a mental or physical act is called *Karma*. *Karma* is the sum-total of a man's past actions, in the present and the previous lives, which determines his life now. One can achieve liberation only through spiritual self-realization.

In Hindu philosophy names of individuals do not matter. Actions determine one's individuality and character. The names of the central characters in *The Guide* are not individualistic. They are vague, impersonal. The reader is never told either Raju's, or Marco's real name. Nalini becomes Rosie after her rise to success as a dancer under Raju's tutelage.

The concept of *gunas* determines the beginning and the ending of the novel. Raju is the product of a decadent culture. His child-hood was spent on the railway platform, where, initially, he looked after his father's shop selling "bigger bunches of bananas, stacks of Mempu oranges, huge troughs of fried stuff, and colourful peppermints and sweets..." together with "packets of cigarettes" *(The Guide* Narayan 37*)* He disliked school, and as he later says, "...all this business expansion in our family helped me achieve a very desirable end—the dropping off of my school unob-trusively," (Narayan *The Guide*: 38). The railway platform is itself a symbol of rootlesness and restlessness. Raju, himself, is rootless.

The *guna* that predominates is *tamasic*. Later he is called Railway Raju, the tourist guide of Malgudi through no particular effort on his part. He would have probably continued with his inert and stagnant existence as his father's shop-keeper had it not been for the fact that "it is written on the brow of some that they shall not be left alone" (Narayan, *The Guide*, 49), Raju continues, "I am one such, I think. Although I never looked for acquaintances, they somehow came looking for me" (*Ibidem*,) Raju's natural felicity with words and his ability to involve himself with the affairs of others soon has him thinking of himself as "a part-time shopkeeper and a full—time tourist guide" (Narayan, *The Guide*, 53). The question of his preferences is secondary. Had R ju remained as Railway Raju, content with his mundane existence, then his character would not have grown beyond the *tamasic* state.

Howev r, Raju's mood and character undergo a tremendous change with the advent of Rosie, the 'snake woman' in his life. He is as fascinated and mesmerised by her beauty as she is by the dancing cobra that Raju takes her to see the first time. A man can cultivate any one of the *gunas* by his actions and thoughts and way of living. Now Raju undergoes a metamorphosis. He becomes dynamic, vital, alert. His love for Rosie, his determination to help her realise her full potential as a dancer away from her husband's restricting influence, give a new perspective to his vision. *Rajas* is the *guna* that dominates in this phase of his life. There is passion, and aggressive activity in each of his actions. Unless this energy is channelised in the right direction, it can become self-destructive. In Raju's case, love degenerates to lust and deception. Rosie's success means more wealth for Raju. He becomes arrogant, pompous and conceited But, at the same time, he is extremely clever in his dealings with Rosie, always keeping her well within his control. Greed overcomes him, and he becomes possessive, selfish and jealous. Jealous of Rosie's continued attachment to her husband, he cunningly hides the book on *The Cultural History of South India* written by Marco When Rosie discovers it, the chasm between them widens. The climax reaches when Raju forges Marco's signature to appropriate the box of jewellery Marco, in his magnanimity, had

wished to return to Rosie. Such acts produce appropriate results. His *Karma* bears fruit in his conviction on charges of forgery There is an Indian saying; The bee came to suck *the honey, but his feet got stuck in it*. Raju mistakes his fool's paradise for reality. Driven by desire, lust and ego, he gets trapped in the web of *maya*. Attachment to wealth, fame, status, and the anxiety which accompanies it, prevent Raju from realising his *sattwic* state.

The third phase of Raju's life is again complex. Released from prison, he realises that he has nowhere to go. Circumstances compel him to unwillingly accept the role of a fake sadhu, Raju has to achieve maturity the hard way. Raju's purificatory ritual has yet to begin. One would have thought that Raju would have become an embittered recluse after his bitter exprience. But, when the novel opens Raju is still in good spirits, sitting on a slab of stone as if it were a throne, patronizingly welcoming the 'intrusion' of Velan, the gullible villager. As M.K. Naik observes)1983 : 59)

> ...perhaps the finest stroke of the irony of fate is that Raju, a man of the world, is worsted by three men who are all innocent Marco, the unworldly scholar who exposes his forgery; Velan the simple rustic who refuses to be shocked by his revelations and compels him to continue to play the saint up to the bitter end; and last but not least the village moron who twists his message to the villagers, forcing Raju to the fast-unto-death.

The enforced fasting, though accepted unwittingly, solves Raju's dilemma. The physical body is the grossest manifestation of man's consciousness. Spiritual discipline is needed to mortify the desires of the flesh. Raju's attempts in this direction are not voluntary. It begins with a vindictive resolution to control his desire for food. He says "for the next ten days I shall eradicate all thoughts of tongue and stomach from my mind" (Narayan, The Guide, 213). This resolution gives him a peculiar strength He

reinforces it by counselling himself thus: "If by avoiding fo d I should help the trees bloom, and the grass grow, why not do it thoroughly?' (Narayan, The Guide 213)). The realisation of such spiritual strength within himself brings Raju's restless mind to a strange state of calm, and tranquillity. Self-seeking desires give way to the illuminating revelation that 'for the first time in his life he was making an earnest effort, for the first time he was learning the thrill of full application, outside money and love; for the first time he was doing a thing in which he was not personally interested (Narayan, The Guide 213). When asked by the American Interviewer whether he had always been a Yogi, Raju's answer is "Yes; more or less" (Narayan, The Guide 219). In the last days of his existence, he truly becomes a Yogi. As a man's mind becomes purified he gradually loses his sense of identification with his body. He becomes indifferent to his physical surroundings. Raju, now, becomes increasingly dominated by *sattwa*, the quality of inner purity and spiritual illumination. When asked to break his fast to save his life, Raju's whispered reply is, "Help me to my feet" (Narayan The Guide 221). Supported on either side by Velan and another devotee, Raju goes down the steps of the river, finally reaching his basin of water. He steps into it, shuts his eyes and turning towards the mountains mutters his prayer. When the morning sun brightens the landscape, Raju opens his eyes, looks about, and says. "Velan, it's raining in the hills, I can feel it coming up under my feet, my legs" (Narayan, The Guide 221). and collapses. The ending is kept deliberately ambiguous.

The isolated episodes of Raju's life are isolated no longer. Each experience is instrumental in helping him realize the inner essence of things. Raju, now achieves a state of unified consciousness, a state which cannot be realised when, as Narasimhaiah (1969 : 150) says :

> Life, which can promise much when under the control of a moral order or is deferential to a higher view of the universe, goes to pieces because of man's *hubris*, his inordinate self-esteem, his love of the lime light.

Raju's spiritual triumph is a reaffirmation of the satwic potential that is innate in every individual. The same critical frame work can be applied to Rosie's character also.

The theory of *gunas* implies that perfection is implicit in every individual. But it gets deflected by wrong *samskaras*; the *gunas* can be purified by re-channelising the energies. Narayan has more than once stressed his concern with human character. He declares, "My main concern is with human character—a central character from whose point of view the world is seen and who tries to get over a difficult situation or succumbs to it or fights it in his own setting" (quoted in Naik 1983 : 3). This paper has attempted to analyse one such character.

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ORWELL AND HEMINGWAY

The Resolution Finale in the Spanish Civil War

> The Story of your Life is not your Life. It is your Story.
> —JOHN BARTH

SATYABRATA DAS

In spite of the enormous attention both Orwell and Hemingway have continued to receive from scholars and critics over the last fifty years, it is surprising to note that not a single attempt has been made to treat these two major and greatly influential writers together. The only probable explanation for this may be the striking contrast that both (of them) pose outwardly.

Of course, one cannot deny the fact that both Orwell and Hemingway were two distinctly individualistic writers with their strong likes and dislikes, and their ways of life diametrically opposed to each other. While Hemingway was out and out a Bohemian, with his craze for bullfighting, boxing, drinking, big-game hunting and deep-sea fishing, Orwell stood on the other extreme with his deep melancholia and concern for the suffering humanity, whom Pritchett rightly calls a "Saint", "the wintry conscience of a generation" and Lionel Trilling looks upon as "a virtuous man". (1955 : VIII)

My proposition in this paper is that the apparent dichotomy between Orwell and Hemingway is only skin-deep, for both of them shared many seminal aspects of their approach to life and writings in common. And these common features, curiously enough, could only be perceptible because of their common stand on the Spanish Civil war cause and the far reaching influence it had on their later writings.

The primary concern of this paper is thus to identify the common pattern of quest in all the major earlier writings of both

Orwell and Hemingway which gets resolved dramatically in the course of their Spanish Civil War experience.

Both Orwell and Hemingway, by simple coincidence, pass through very unfortunate circumstances during the formative years of their life. The 'lower-upper-middle' class environment[1], the unsavoury circumstances at the St. Cyprians' strongly reinforce the prejudice and misgivings against the working class people[2] in the tender mind of young Orwell which continue to haunt him as terribly as Hemingway's early encounters with violence in Michigan wood and the ghastly mortar wound later in World War I. Though the nature of experience is different it leaves both of them completely confused and unsettled. Hence they show great concern towards the predicament of the individual who is being perennially threatened and persecuted either by an ever encroaching, menacingly dehumanized state or a hostile, aggressive and cruel world Thus begins the quest—the long, uncertain journey of the protagonists of both Orwell and Hemingway into the dark maze of life.

The quest, however, remains largely involuntary and to some extent imperceptible. But it gradually becomes clear indicating that the protagonist is badly in need of some light to get out of the irrevocable darkness around. What the protagonist gropes for is precisely 'a perspective', some sort of a rationale to give the struggle and horror of existence some semblance of meaning and purpose. As Al Wagner, a character in one of Hemingway's Spanish Civil War stories reacts :

> I don't mind dying a bit ...
> only it is wasteful. (Hemingway, *Short Stories* : 443)

What he exactly looks forward to is "a perspective" (Hemingway, *Short Stories* 458). Orwell's response to a similar crisis is surprisingly like an echo of Hemingway's :

> But what angers one about a death like this
> is its utter pointlessness. (Orwell, *Homage* 207)

Further, it is quite interesting to note that both Orwell and Hemingway had developed a sort of conviction that an experience

in war is indispensable for the proper nourishment of creative talent. And both these writers advance a challenging social theory on war, with all its positive values. As Orwell observes in *The Lion and the Unicorn* :

> War is the greatest of all agents of change.

The fact that Orwell was too young to participate in the First World War, he always looked forward to some firsthand war experience to bring maturity and inspiration for his creative pontential. And the Spanish Civil War came just in time.

On the other hand, Hemingway had enough traumatic experience in world war I though he still looked forward with no less enthusiasm to an event like the Spanish Civil War. As he maintains in *Green Hills of Africa* :

> Civil war is the best war for a
> writer, the most complete.

In the context of war as an invaluable experience for an artist Hemingway further affirms :

> I thought about Tolstoy and about
> what a great advantage an experience
> of war was to a writer. (*Green Hills* : 50)

Thus both Orwell and Hemingway consider war as a necessary experience for a writer and with this idea in mind, they went to Spain initially. But all these rationalizations and projections belie their real agony within, their desperate search for some meaningful pattern or 'a perspective' as they say, to have a bare hold on reality.

But this agonizing search for 'a perspective remains unresolved till the Spanish Civil War. While the protagonists (of both) remain perpetually in flight from one situation to the other, every new move intensifies their realisation of the helplessness and fragility of the Individual. Life for them continues

to be never-a-welcome possibility : rather they get increasingly confirmed that it is an inevitable trap where individuals are persecuted for ever and ever.

The pattern clearly emerges, there is almost a one to one correspondence between the two writers' approach to life, as manifested in the pursuit of their protagonists. To begin with, the "unemotive" (De Falco 1963 : 40) response of young Nick Adams to the harsh reality of life as we watch him through "Indian Camp", "The Battler" and "The Killers" greatly resembles the sad state of John Flory, the protagonist of *Burmese Days* : For both are overwhelmed by the complexities, horrors and the unpredictability of existence.

Whereas Dorothy Hare, the woman-protagonist of Owell's next novel *A Clergymans' Daughter* is a step forward from John Flory as Jake Barnes *(The Sun Also Rises)* is from Nick Adams. In the case of Nick Adams & John Flory, the reaction to situations in life remains mostly instinctive, sentimental and unpremeditative while that of Dorothy and Jake is more reasonable and mature. Despite their apparent inaction and despondency, Dorothy and Jake have a quite conscious inward struggle to get the clue for survival in a cruel, hostile world.

In the next two novels, *A Farewell to Arms* of Hemingway and *Keep the Aspidistra Flying* of Orwell the same hopeless search continues. Although outwardly, the tough, able-bodied Lt Frederic Henry seems to be a world apart from the "moth-eaten" Gordon Comstock (Orwell *Aspidistra* 48) both, however, share the same struggle and the same defeat.

The admirable courage and determination Frederic Henry exhibits in his desperate struggle to negotiate a ''separate peace' soon gets shattered as he obviously fails to withstand the assaults of the inscrutable forces of life.

Similarly, the tight-lipped resistance and the associated courage that Gordon Comstock puts up in his declared war against the 'Money God", 'the aspidistras', collapses as he is badly cornered eventually.

Finally, it is around 1937, after Hemingway's first visit to the Spanish Civil War, his protagonist Harry Morgan realizes the 'truth' at last just before he dies: that a man alone has little chance in this cruel world :

> No matter how a man alone ain't got
> no bloody f...ng chance. (To Have and Have Not:71)

This fumbling realization of Harry Morgan gets fully ar i :ul-ated by Robert Jordan, in *For Whom the Bell Tolls*: that 'no man is an island' and "it is possible to live as full a life in seventy hours as in seventy years" (166).

Correspondingly, Orwell too comes far nearer to his realiz-ation of his life's ambition in the course of his tour across the Wigan as reflected in *The Road to Wigan Pier*, which gets fully accomp-lished during the Spanish Civil War. Orwell's chronic, almost congenital class prejudice gets only partly mitigated during his extended tour across the mines of England while in Spain at last; his meeting with the Italian militiaman marks the 'moment of truth' for him. It gives the magic touch that heals his chronic malady in a moment miraculously.

We may recall that while Hemingway is struggling to get over his fear of death and darkness, his protagonists exhibit a desper-ate search for a scrap of meaning in their struggle. Similarly, while Orwell is desperately trying to identify himself with the workihg class, the people 'who smell', his protagonists put up a futile struggle against the established codes of society. But for both, the quest has an intensity as powerful as that of a fanatic. Both Orwell and Hemingway look forward to its resolution as though it were nothing short of a *Nirvana*, a total fulfilment, a complete liberation for them. Again, while Hemingway desperate-ly searches for it through the ritual of bull fight in Spain and the kudu hunts in Africa, Orwell goes down as a tramp and a dish washer.

But neither of them really succeeds in his struggle till the Spanish Civil War gives them the desired realization. Hence the change, and the transformation.

Thus the fundamental difference between the pre- Spanish Civil War and the post-Spanish Civil War writings of both Orwell and Hemingway lay in the 'perspective'. It is the 'Perspective', the vision which dawns on them in Spain in the charged atmosphere of its civil war. To be more categorical, Orwell's meeting with the unknown Italian militiaman and Hemingway's with Hipolito, one of his chauffeurs in Madrid, carry special significance in this context.

Orwell, who fondly preserves the memory of his meeting with the Italian militiaman whose name he doesn't know even calls it the 'crystal Spirit' and remembers thus :

> Queer, the affection you can feel for a stranger! It was as though his spirit and mine had momentarily succeeded in bridging the gulf of language and tradition and meeting in utter intimacy. (Homage to, 7)

Hemingway's experience with Hipolito for that matter is no less consequential. As he files this account in one of his NANA war dispatches :

> He made you realize why Franco never took Madrid when he had the chance .... They are the Spaniards that once conquered the western world........ *and they are not afraid to die*............... (47, emphasis mine.)

And Hemingway concludes the dispatch with his final tribute to Hipolito thus :

> You can bet on Franco, or Mussolini, or Hitler if you want. But my money goes with Hipolito. ("Nana Dispatches". 47)

Just as the unknown Italian militiaman, symbolizes "the flower of the European working class" for Orwell (Homage to:243-44)

for Hemingway Hipolito stands for these great Spaniards who exhibited their grace in the very face of death.

This precisely explains why Orwell who came as a war correspondent, joined the Spanish militia so readily. And it further explains why Hemingway, who came as a stern isolationist and a committed anti-war propagandist soon identified himself with the Republican cause, the people's cause and attacked the American government's non-intervention policy in his very first despatch from Spain. Such was the magical power in the atmosphere of the Spanish Civil War.

Once they were through the Spanish Civil War, all their doubts, misgivings, fears and uncertainties passed away and their writings thereafter show remarkable changes on the point of clarity of vision and ideas, as well as technique. The whole transformation comes through their affiliation to human solidarity, the sublimation of their ego and the denial of 'self'.

The marks are clear and distinct as manifested in the clarity, force and vision of *Homage to Catalonia*, *Animal Farm* and *1984*. And it is equally pronounced in *For Whom the Bell Tolls*, and *The Old Man and the Sea*, as well.

For Orwell's protagonists again, there is no more the nagging anxiety for poverty, nor do his writings show any fresh examples of "purple passages and humbug". Thus with the quest fulfilled, there emerges a prose which Orwell zealously looked forward to all his life as very much a part of his lofty-ambition: "Prose like Window–pane". ("The Lion and the Unicorn:30)

Similarly, Hemingway's protagonist has no more his chronic complaints about darkness and the horror of death. Nor is there any more instance of his desperate bid to go for a 'Separate peace'. He has visibly transcended time and Death. As Jordan affirms : "A good life is not measured by any Biblical Span" (*For whom* 169) He further speaks with conviction : "May be I have had all my life in three days" (*For whom* 355): And simultaneously we

watch him getting "involved in the mankind". This very "radical intensification of experience", as Carpenter strongly argues, is Hemingway's realization of the "Fifth dimension" in prose, which was his life's ambition. (Carpenter 1961 : 198)

And such transformation could be possible in the life and writings of both Orwell and Hemingway mainly because of their new commitment to the larger mankind. As Hemingway's Protagonist Robert Jordan rightly believes "No man is an island", so is Winston Smith, the Protagonist of *1984* in whose context a critic comments insightfully:

> He is Everyman and Anyman; his fate can be the fate of any citizen in this kind of society........ (Lee 1969:136)

Thus without the Spanish Civil War, in all likelihood, we would have missed the best of Hemingway and Orwell. And further, as I strongly believe, the literary prospect of Orwell, without the Spanish Civil War, would have remained mostly obscure while that of Hemingway, in all probability, would have languished in the 'Lost Generation' syndrome for ever.

1. Orwell discusses at length on this point in *The Road to Wigan Pier*. Harmonds worth : Penguin, 1962.

2. Orwell writes about his sad experiences at the Snobbish Residential School St. Cyprian's in his essay "Such, Such Were the Joys". *Collected Essays, Journalism and Letters*, Vol. IV. London : Secker & Warburg, 1968, 330–369.

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THE VOICES AND VISIONS IN SAINT JOAN:

A Hermeneutic Exploration

No radical idea can survive unless it is embodied in individuals
whose lives are a message

ERICH FROMM

TUTUN MUKHERJEE

Hermeneutics is, by definition, a process directed towards the determination of meaning postulating a transcendental function of understanding which, no matter how complex or tenuous it may be, raises questions about the extralinguistic truth-value of literary texts. Instead of concerns regarding the interaction of poetic structures, a hermeneutic exercise is concerned with the meaning of specific texts. The reading of a text must ultimately lead to an understanding that makes the process of reading superfluous. According to Hans-Georg Gadamer, the written text constitutes "a kind of alienated speech and its signs need to be transformed back into speech and meaning." Because the meaning has undergone "a kind of self-aliention through being written down," this transformation back is" the real hermeneutical task" (1979:352-57).

Gadamer has moved beyond Schleiermacher, von Ranke, Droysen and Dilthey in his polemical thrust that what is stated in the text needs to be detached from all contingent factors (like methodological concepts) to be grasped in its full ideality in which alone it has validity. He explains that "normative concepts" such as the author's meaning or the original reader-response, constitutes "an empty space" that has to be filled by a continuous dialectic of "understanding–interpretation–application." His concerns are basically philosophical and ontological.

In an attempt to overcome the epistomological and the methodological lacunae inherent in Gadamerian hermeneutics mainly created by the dichotomy between "interpretation" and "explanation, "Paul Ricoeur suggests a reconciliation between hermeneutics and poetics, a desirable synthesis in the post-Formalist and post-Structuralist socio-cultural context (1987:231-49). He explains that hermeneutics and reflective philosophy are, to an extent, reciprocal because the culmination of the understanding of a text leads to self-understanding or "appropriation in concrete reflection." Yet, this reflection cannot be effected without the mediation of the cultural signs as the system of meaning upon which the text is based: "by virtue of its sense, the text had only semiological dimension; by virtue of its meaning, a semantic dimension" (Ricoeur 1987:344). The act of reading, Ricoeur explains, constitutes a "hermeneutical arc" within which "interpretation" and "explanation" are constantly opposed and reconciled.

Hans-Robert Jauss, too, has shown his predilection for supplementing his hermeneutical mode with certain methodological techniques. The result is the hermeneutics of historical and diachronic motion of understanding a text assisting the understanding of its synchrony, now also revealing paradigmatic correlations between the formal/structural features of the text and its individual/collective patterns of meaning. In Paul de Man's technical expression, this is "a syntagmatic displacement within a synchronic structure (that) becomes in its reception, a paradigmatic condensation within a diachrony" (Jauss 1982: Introduction).

Saint Joan of Shaw lends itself very well to a hermeneutical study. Shaw has provided an intertextual horizon of the Voices and the Visions of Joan as the metalevel of mystical continuities, the essence of which must be grasped to understand the total Shavian vision.

ii

In the manner of the Greek or the Elizabethan dramatists who based their plots on stories already known and accepted by the audience, Shaw too chose the story of the legendary Jeanne d'Arc "burnt for heresy, witchcraft and sorcery in 1431; rehabilated

after a fashion in 1456; designated Venerable in 1904; declared Blessed in 1908; and finally canonized in 1920" (Shaw, *Saint Joan* :1). However, in keeping with the conventions of the realistic theatre of his time, Shaw described his *Saint Joan* as "a chronicle play in six scenes with an epilogue," and prepared an elaborate preface to offer the factual bases of the plot besides introducing concepts of insurrection with immediate populist appeal like Nationalism, Protestantism, Socialism, Feminism, and so on. When asked the reason for his choice of the plot, he consistently answered that:

> Joan is first-class subject ready-made. You have a heroic character caught between 'the fell incensed points'...... What more do you want for a tragedy as great as that of Prometheus? All the forces that bring about the catastrophe are on the grandest scale; and the individual soul on which they press is of the most indomitable force and temper.
>
> (quoted in Weintraub 1973:136)

This was an irresistable subject for arousing the "horizon of expectations" (Jauss 1992: 3–45), at the same time, not denying the horizons of contemporary interests.

Why else would "the Arch–Iconoclast, the Mephistophelean philosopher" approach his subject "almost in a spirit of reverence," (Weintraub 1973:94) and build the plot around the Voices and Visions of Joan? What purpose would a Joan–reprise serve? What did he wish to justify, the canonization or the burning of a heretic? What would determine its form as a chronicle play, a religious play, a socio-political play a tragedy or a problem play? GBS was delighted over the controversies: "The French people are indignant in the belief that I have belittled their national heroine. Roman Catholics protest that......*Saint Joan* is an attack on their church" (Weintraub 1973:14).

Shaw was intrigued by the enigma of Joan. He traced two attitudes regarding her extant in history and literature: either a

blurred romantic image of a charismatic and miraculous Maid of Orleans, or the figure of an unbearably obnoxious charlatan of Shakespeare and Anatole France. Apparently, she was a village girl who not only raised and led an army but also showed unbelievable military prowess in routing a formidable enemy. She built a nation and helped to crown a king. Yet the religious leaders of the people she helps, forsake her to the stakes. She was burnt for the very same reasons that she was later canonized. She was a strange mystic whose faith in divine voices and visions led her not towards personal but social salvation.

Shaw's attempt was to combine all the divergent views into a consistent, harmonious, and believable portrait of Joan. In his play she appears as :

> An ablebodied country girl of 17 or 18, respectably dressed in red with an uncommon face; eyes very wide apart and bulging as they often do in very imaginative people, a long wellshaped nose with wide nostrils, a short upper lip, a resolute but full-lipped mouth, and handsome fighting chin. (Shaw Saint Joan : 66)

She has an eager, impulsive, and fearless manner and her voice is "a hearty coaxing voice, very confident, very appealing, very hard to resist" (Shaw St. John : 66). She shows a winning naivete in her manner of addressing Bertrand de Poulengey and John of Metz as polly and Jack, the Dauphin as Charlie, and a general of the army, Dunois, "bluntly, [as] 'Be you Bastard of Orleans ?" Her courage confidence constitute the essence of her and her nature, in evidence not only in the battles she wins for her people but more so in her battle for her life during the Inquisition :

> Do not think you can frighten me by
> telling me that I am alone. France is alone;
> and God is alone; . . . my loneliness shall be my
> strength too; it is better to be alone with God . . .
> In His strength I will dare, and dare, and
> dare; until I die. (Shaw; Saint John: 134).

Because she isn't selfish, lying and scurrilous, she cannot play the game of survival. Impulsively, she rushes into a dangerous situation and never cares to learn the ways of retreat and so "an irrespectible force met an immovable obstacle, and developed the heat that consumed poor Joan" (Shaw, *Saint Joan*:33), Many suffered persecution like Joan did and their reputation restored by posterity, but not all were admitted to sainthood. The distinguishing quailty of the saint is the unquestioning, unswerving submission to God's will. Joan thinks of herself as the chosen medium to carry out a divine wish as has been revealed to her, and that is, in this case, to first raise the seige of Orleans and then restore the French lands to the French. In all that she does, she appears exceptionally straight-forward, sincere, courageous and totally committed to her Voices and her Visions.

The question of Joan's canonization is Shaw's focus. The Church requirement of three clear miracles to satisfy the claim for canonization is quickly fulfilled perhaps even with a touch of irony and theatricality; the hens laying eggs like mad ones, Joan's demand for "horse, armor, and some soliders" (Shaw; *Saint Joan*: 67) had been granted by de Baudricourt; Joan's recognizing the true Dauphin in a Court full of strangers; the sudden change in the direction of the wind on the bank of Loire. Each miracle seems uncannily tailored to overwhelm the temperament and psychology of the persons concerned.

Many critics have found "the most exiciting and most original aspect of Shaw's work" to be the "rehabilitation" of the Trial judges, Pierre Cauchon in par icular" (Weintraub 1973:78). Indeed, it is hardly surprising that Shaw should do so. (Whether political or religious, Shaw certainly does not want Joan's judges appear as fools. The trial then is apparently as fair as can be possible at the time. Given the same situation, modern psychology would have made short work of diagnosing Joan's case as that of mental sickness induced by hallucinations and auto-suggestion. The sentence of burning perhaps would have changed into that of solitary confinement in a padded cell. No wonder, Shaw warns that the Voices and Visions of Joan had long "played many tricks with her reputation" (Shaw, *Saint John* : 10)

The elements of skepticism are deliberately encouraged and then brilliantly manipulated by Shaw to guide the discerning audience towards the mystical core of the play. Joan's tribunal appears quite fair and the miracles appear to be coincidental. If these cannot claim to be the bases of Joan's sainthood, then the answer is to be found in her personality and in her faith in the Voices and Vision that motivate her. As Dunois remarks to Joan in the Epilogue, it takes "Half an hour to burn you, dear Saint and four centuries to find the truth about you" (Shaw, *Saint Joan*:182)

While discussing R.G. Collingwood's thesis that "one can understand a text only when one has understood the questions to which it is an answer" (Gadamar 1979:333). Gadamar explains that the historical horizon is always envolved within the horizon of the present : "understanding is the process of the fusion of these horizons..." (Gadamar 1979 273). In seeking a *consensus omnium* about Joan, Shaw resuscitates the process of questioning the aporia of judgement : approval or disapproval in which the judgement of the particular present either renews the 'verdict of the ages' or rejects it.

Shaw's plans grew out of the social milieu of the nineteenth century when the material complacency of the society had increased its inner hunger. They grew out of the need to challenge contemporary assumptions of life and art by balancing religion with the movements of socialism and with scientific advancements. The relationship of the audience to the modern play was like participation in a rite as well as attendance at a political meeting. As in the religious ritual, the audience was engaged in a corporate activity which had large symbolical overtones; as at a political meeting, it was worked on by a rhetoric which aimed at producing results. The justification of bringing Joan into such a world was to be found in the way Shaw related drama to life.

The writers of the nineteenth century Romanticism based their work on the awareness of the realms beyond the ordinary. They tried to understand the powers of the mind and used imagination

to conjure/create worlds they would have liked to live in. While some of them tried to interpret this knowledge as the strangeness of mystery and magic (attempting to define the inexplicable in terms of sensory and physical experience), others moved towards mysticism and thrived on the rare epiphanic glimpses of spiritual beauty (attempting to interpret the ineffable in metaphysical terms)

The Romantics touched the threshold of the inner realms of the mind but they failed to sustain their insights to be able to disentangle illusion from reality. They blurred the definitions and were lost themselves in the twilight world of imagination instead of using it as a key to greater truths. They lamented that their insights were transient and intermittent and were left dejected after momentary glimpses into the riches of the inner worlds. Many of them sought the drug-induced state of hypnagogic visions not realising that this is self-defeating because drugs benumb mental faculties which then loses contact with reality. The inner consciousness is not a subjective world of hallucinations but the objective state of unalloyed concentration.

A step forward in the modern study of the powers of the mind was taken by the European proponents of depth psychology to explore the terrains of the human psyche in the post-Darwin/Lamettrie society being stifled by a kind of totalitarian materialism (having almost successfully banished mind from the Universe!) by reaffirming the existence of extra-sensory perceptions emanating from the "unconscious" or "subconscious" of the human mind. The supra-normal modes of perception were identified as the products of the abnormal, paranormal, dreamlike or hallucinatory states of the mind For instance, Freud describes them as motivated by repressed or sublimated sexual drives. But Freud's mistake is to think of the Unconscious as the seat of only undesirable repressions of the conscious mind. Jung defines his "Collective Unconscious" as "something like an unceasing stream or perhaps an ocean of images and figures which drift into consciousness in our dreams or in abnormal state of mind" (Jung 1983: 24). He

insists that it also is the seat of man's religious aspirations, the manifestation of which he calls "anima" whose manifestations could be encouraged and controlled by the "active imagination".

The essential differences between the world of abnormalities and halucinations and the peception of reality are that while the former unhinges, the latter integrates the mind; the former diffuses mental focus in its randomness, the latter heightens the grasping powers of the mind; the former perplexes and exhausts, the latter refreshes and invigorates the mind.

Shaw was a self–professed meliorist. To him the unquestioning acceptance of extreme realism positing a machanistic interpretation of the individual and the universe as incompatible was as unacceptable as romantic idealism. Through his plays and criticism he attempted to present a more penetrating critique in which human behaviour is exposed as an ineluctable product of deeply flawed social instrument. He reiterated Ibsen's words that "human conduct must jutify itself by its effect upon life, and not by its conformity to any rule or ideal" (Lewton 1979:154–66). Both Ibsen and Shaw reject any unilateral judgement of conduct. Even the assent to the principle of the sacredness of an individual means commitment to personal judgement. Values are taught through the experience of men and women. Both assent and dissent must merge in a spirit of inquiry: questioning and exploring the different avenues of human experience.

In his Preface to *Pygmalion*, Shaw declared that his art could never be anything but didactic. His conception of theatre was "a factory of thought, a promoter of conscience, an elucidation of social conduct, an armoury against despair and dullness and a temple of Ascent of Man" (Bentley 1983 : 173) The success of the "highest type of play," a play with a purpose, depended upon "the exercise by the audience of powers of memory, imagination, insight, reasoning, and sympathy" (Bentley 1983:203) as does *Saint Joan*. In the words of Luigi Pirandello, *Saint Joan* "exemplifies the basic germ of Shaw's art, which is the germ also of his spiritual life" (Weintraub 1973:28)

Shaw's Joan does not think that hearing Voices is unusual, one has only to be in empathy with them for

> They do come to you; but you do not hear them. You have not sat in the field in the evening listening for them... (if you) listened to the thrilling of the bells in the air after they stop ringing, you would hear voices as well as I do. (Shaw, *Saint Joa* : 128)

Moreover, in admitting that they might be projected by her imagination as "that is how the messages of God come to us," (Shaw, *Saint Joan* : 74) she identifies man's faculty for understanding and interpreting the spiritual and the religious, the other dimensions of reality. In fact, the absence of religious apprehension by the sensitive and powerful imagination is the sign of decay in a society. With the frivolous and the faithless, she refuses with stubborn reticence to discuss her divine commands.

Her Visions are also accepted by her as normal. Reality can be wholly grasped by the powers of the mind and not through the senses which can only show fractions of it. What is accepted as "normal" perception of reality actually conveys truncated and limited knowledge rather like a blurred photograph. The human mind usually remains complacent in the assumption that the blurred photograph is the accurate representation of reality and makes no efforts to realise the full potentials of the mind to achieve a truer consciousness of reality. The physical phenomena has so accustomed and regulated human existence that it is difficult to conceive of anything that is not available to immediate sensory experience. In his remarkable book ***Access to Inner Worlds*** (1913:102) Colin Wilson writes in a Platonic echo that what is normally taken for reality "is not real at all. It is a mere surface, a kind of stage scenery. It bears the same relation to reality that paste jewellery bears to real diamonds.

The obstacle in the path of awareness of this dimension is obviously the ignorance of its existence. Yet, it would not be correct to call it ignorance, perhaps passivity or laziness. Not only has religion and philosophy recorded the extensive scope and the achievements of the human consciousness, but the arts also operates as analogous modes of knowledge by inviting the responsive mind to transform words, shapes, and musical notes into forms of living reality. When the mind responds to the exhilaration of the West Wind or a Beethoven symphony, or the anguish of Lear or Lapieta, it does so by exercising a deliberate and conscious desire to recreate and share the imaginative dimensions suggested by the work of art. The response is motivated by the way the work of art is perceived. It is clear that perception is both intentional and creative. As A.H. Maslow has explained, "if I love Beethoven and I hear something in a quartet that you don't, how do I teach you to hear?...I hear something very, very beautiful, ... you hear the sounds. How do I teach you to hear the beauty?" (1976:46).

The faculty of creativity in the mind is the faculty of imagination which enables the mind to perceive the realms beyond the personal and the phenomenal world. It only requires proper focussing or trainingto be able to transcend the limitations of every-day-consciousness and lift "the veil of familiarity" from ordinary things.

Shaw's Joan is not only a "heroine of history" but also "a heroine of faith" (Shaw, *Saint Joan* : 194)

> This combination of inept youth and academic ignorance with great natural capacity, push, courage, devotion, originality and oddity, fully accounts for all the facts in Joan's career and makes her a credible historical human phenomenon... (Shaw, *Saint Joan* : 24)

Extraordinary and phenomenal is her ability to interpret and actualize her divine commands to effect a social awakening. For, it is the function of the integrated consciousness "not only to recognize and assimilate the external world through the gateway of the sensee, but to translate into visible realitythe world within"

(Jung 1983:16). She becomes "a moulder of reality" (Wilson 1978:280). Her revelations are like primal perception of a mind undistorted by any preconceptions of everyday experience, even verbal concepts: "The Voices come first and I find the reasons after" (Shaw, *Saint Joan* : 15). For the execution of these commands she relies on her common sense: "What voices do you need to tell you what the blacksmith can tell you: that you must strike while the iron is hot?" (Shaw, *Saint Joan* : 128).

In Joan, the mystic-romantic-realist, Shaw found an ideal emblem for his psychology for creative evolution. Joan is the inspired agent of Will and Life Force "impelling society to a higher form of organisation" (Ganz 1980:199). The purpose of the Shavian drama of provocation is served : the audience is initiated into the spirit of enquiry as the ignorant country girl is "revealed as a saint, the ugly duckling as a swan, the child of nature as truly the child of the Ultimate Parent" (Ganz 1983:199).

In an attempt to return to the time of innocence and freedom, Joan signs the recantation. Shaw provides an almost Blakeian-image: "...the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost, and the blessed blessed church bells" (Shaw, *Saint Joan* : 162). As soon as she realises the trap, she repudiates the world in scorn :

> Yes, they told me you were fools and that I was not to listen to your fine words nor trust your charity...I know that your counsel is of the devil, and that mine is of God (Shaw, *Saint Joan* 162).

The flames consume Joan but leave the others burning after her. Her memory glows as an awareness of guilt not clear in the human consciousness. The world is not fit to accommodate Joan and she walks through the paths of fire to reach the bosom of her God : "He wills that I go through the fire to His bosom; for I am His child, and you are not fit that I should live among you" (Shaw, *Saint Joan* : 163). Ladvenu is sure that her last vision was that of

her Saviour in His "tenderest glory." For her it is a new beginning, the achievement of ultimate spiritual reality.

The Epilogue is an example of the Shavian grotesque: the dark comedy. The figures of the past are recalled and each recounts how he has been rewarded or mauled by fate according to his treatment of Joan. Joan, of course, feels no malice and promptly offers to return to the world. But the human situation is in no way changed and the world still has no place for saints. In *Back to Methuselah* Shaw suggested that mankind needed atleast three hundred years to grow to full intellectual and emotional maturity and overcome its selfishness, greed, and narrow vision. Shaw's Joan is no mere reprise that only thematizes the renewal of the rebel-myth The meaning of the text achieves its concretization when it is able to arouse in the mind of the interpreter the poignant echo of Joan's cry :

> O God that madest this beautiful earth' when will it be ready to receive Thy saints? How long, O Lord how long? (Shaw, *Saint Joan* : 186).

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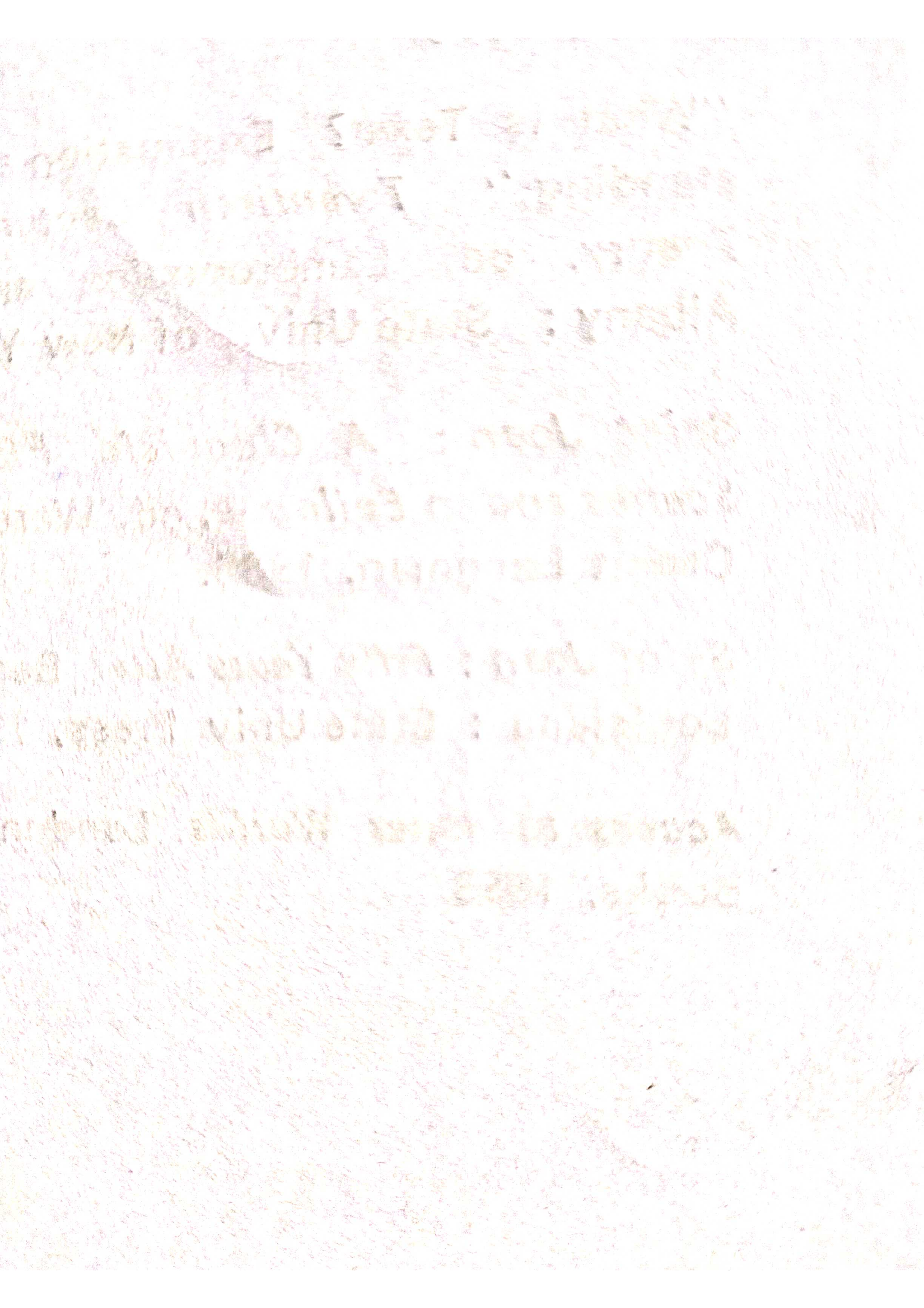

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THE ROLE OF LITERATURE IN SECOND LANGUAGE LEARNING : A POINT OF VIEW

N.R. SHASTRI

The role of liter ture in second language learning is an imporatant and controversial issue: important, because it augments the learning of second language; controversial, in the sense, the 'purists' would not agree to have literature anything to do with second language learning.

The study of a second language is primarily intended for purposes of communication. It also involves a knowledge of the culture of those who speak that language. This is because effective communication in a second language depends not only on a knowledge of how things are said but also on what is said. Proficiency in second language learning, by and large, constitutes a key to the understanding of the culture of the country and the psychology and personality traits of its people. The study of a second language is strengthend as a result of adequate cultural orientation on the part of the student.

Such an orientation becomes easier and more meaningful through the study of literature in that language, for, the language in which the literature is written reflects and reinforces the cultural patterns and value systems of those who speak that language.

Apart from cultural orientation, literature helps the student understand the idiom of the language, know the subtle differences between certain words, and appreciate the nuances of thought, style and diction of that language.

According to John F. Povey, the following are some of the general aims of teaching literature. (Allen & Campbell: 1965 : 187)

1. Literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and

subtle vocabulary usage, and complex and exact syntax. It will often represent in a general way the style that can properly stand as a model for students. (...Hemingway's world would seem a safer style for a student's emulation than Faulkner's, though both may be admirable for the artists' purpose.)

2. Literature is a link towards that culture which sustains the expression of any language. American literature will open up the culture of this country to the foreign student in a manner analogous to the extension of the native speaker's own awareness of his own culture. We must consider, however, whether we wish in our choice of material to seek for the universal elements in order that the students will find familiarity with the human experience or whether we wish to select the most American of cultural incident. The latter will obviously be more difficult to comprehend but will be guiding the students towards the culture of their target language.

3. We must acknowledge the most indefinable, though all important, concept that literature gives one awareness and human insight. In this respect great literature can be justified as one could assert the value of listening to a major symphony.

4. Literature may guide a few more gifted students towards their own creativity by example derived from their reading of successful writers. There is already fascinating evidence of a second language literature in English from several countries across the world, especially India and Nigeria

Some of the pedagogical considerations put forward for including literature as part of a second language syllabus are that it contributes to the students' general knowledge as well as to their social, intellectual and moral development According to this view, there are some of psychological and linguistic reasons for teaching literature. Teaching literature provides

1) the possibility of internalising the language and reinforcing points previously learned,

2) a genuine language context and a focal point for students

in their own effort to communication, and

3) motivation.

Therefore, it is suggested that students studying English as a second language should be encouraged to take interest in its literature. This can be done by a careful selection of material and by grading and sequencing them.

A meaningful programme of teaching English literature should include teaching of literary forms—poetry, fiction and drama—at the undergraduate level. Literary selections should be regarded in this context as 'artefacts culture' and the teaching methodology should aim at, not merely explaining the linguistic difficulties of students but also explaining the cultural contents or values. Complex and intricate structures should be simplified by means of vocabulary control to suit the academic level and maturity of the students. Graded selections of simplified versions of classics for undergraduate students can be prescribed. Dialogues in novels, short stories, and plays may better be left out, if they are full of colloquial idioms, causing difficulties to the student. The passages selected should evoke proper response in the student and further encourage voluntary reading of literary texts.

In the Indian context, we can include poems, novels and short storres by Indian writers in English, since it helps the student to take note of the cultural differences between the native and non-native speakers of English. This will also enable the student to make a contrastive study of two different traditions.

Presentation of the literary work is most important in creating an interest in literature in the student. This can be done by the teacher by drawing the attention of the students to relevant and significant part of the text and allowing discussion by asking specific questions on important passages that highlight the theme, structure, style or cultural content of text, thereby focusing the attention of the students to the literary work as a whole. The method suggested here is a broad framewrk of techniques and strategies that can be employed in variation tc other forms of liter-

ature. Each passage demands varied treatment depending upon the response of the student.

A meaninful programme of teaching literature should be part of the syllabus for teaching English as a second language. Literary selections should be graded and sequenced to suit the level of students' comprehension so that students are exposed to good English. Care must be taken to see that the language course should not, at any rate, be turned into literature course.

A study of literature and a study of language should be mutually supportive and the study of literature should contribute to the student's command of language generally as well as to their personal, social and moral development.

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NARRATIVE AND IDEOLOGY IN E.L. DOCTOROW'S THE BOOK OF DANIEL

D. VENKATESWARLU

> ...to restructure the problematics of ideology, of the unconscious and of desire of representation, of history, and of cultural production, a round the all-informing process of *narrative*, which I take to be... the central function of or *instance* of the human mind.
>
> (— Fredric Jameson
> The Political unconscious 13)

To believe that narrative is merely a technique in the art of fiction is to invite a series of problematic assumptions in a critical discussion. Narrative assumes a certain projection of authorial presence, and thus becomes a means of communicating *its* possibilities. In other words, it is an actualization of authorial viewpoint, and one cannot be isolated from the other. Authors who choose especially political themes or an event in history run into pluralistic perceptions and bias and it is often difficult to fully participate in their narrative discourse without decoding the conditions of its place in the total form and meaning. If, to make matters even more complicated and confusing, the available historical situation of the writer's product is heavily influenced by everchanging views and/or conditioned by the political institutions, it will further complicate the writer's attempt at handling such an ambience without pushing himself to one position or the other. Such ideological postures are not uncommon in the modern world. Therefore, the political novel/art has not only survived the the critical judgement of the classical canon-makers who believe strongly, and sometimes naively, that it is not the province of art to make political judgement—for isn't point of view a form of perception, position or judgement ?—but also has outlived the pejo-

rative aspect that is customarily associated with it. That Solzhen itsin, Koestler, Malraux in Europe, and a generation of American writers in the thirties have made a contribution to an emergence of a poltical aeshetic speaks for a legitimacy of their veiw. To say that literature is a non- referential dialectic of aeshetics not only appears to be elitist but also to be intellectually irresponsible.

This brings us to an inevitable aspect of literature, and particularly of poltical art : the structure of ideology. Ideology, in Marxian terms, is assigned to superstructure in the dialectics of materialism Superstructure also includes, as Jameson rightly observes, culture, poltical structures and the State. (*The Poltical Unconscions*, 32). Together, they create a false consclousness through a process of relification. Lennard Davis, while discussing the need to "resist" novels, ennumerates the structure of ideology a la Raymond williams (1987 : 6).

1. The belief system of a particular group or class;
2. A system of illusory beliefs—false ideas or false consciousness—as contrasted with true or scientific knowledge.
3. A semiological system or system of signs which produces meaning and ideas in society.

It is in this context that E L. Doctorow's *The Book of Daniel* (1971) can be interpreted. Doctorow's is a novel response to two extreme viewpoints in recent American history: the well-publicized Rosenberg trial is viewed both as an American tragedy or a vindication of justice, depending on whether you are a liberal or a conservative. Therefore, there are some who argue that the electrocution of the Rosenbergs was the last-ditch attempt of the Establishment to destroy the legacy and hope of the Communist Party of America, while there are others who believe that it was retributive punishment for the henious crime of supplying the secrets of the bomb to the Russians. Doctorow handles the two conflicting views by adopting two types of narrative. The first person narrative is that of Daniel, the son of the now deceased 'traitors' who does not know whether his

parents deserved such a historic judgment. If his parents were innocent, would it be possible for him to seek redress in an emotionally charged mass media or public outrage which largely influence the establishment? He tells the story of his parents legacy which destabilizes any *facile* understanding of America. Daniel's sister, always extremely sensitive, attempts at suicide, is taken to an saylum by the police, instead of a hospital and eventually dies. She protests againts the Vietnam War and sadly realizes that her parents are nothing to the so–called New Left. "The Isaaqsons are nothing to the New Left. And if they can't make it to them who else is there?" (Doctorow, *The Book of Daniel* : 159). The story of Susan is the anguish of the left–tradition in America. In Daniel's narrative one recognizes the tremors of an age, viewed not with cool objectivity but with concern, sympathy and acceptance as a sad chapter in the nation's past The novel ends with his ironical submission of a doctoral dissertation: "A Life Submitted in Partial Fulfilment of the Requirements for..." (Doctorow The Book of Daniel : 309). It suggests how academic the subject has become leaving the perils of personal confrontation to the children of the deceased who cannot even own their identity. The fact that Doctorow has to change the names of the dramatic personae itself needs some explanation.

The second narrative is in the third person which is arguably disinterested, objective and dispassionate – 'showing. instead of 'telling', as if there is one all--seeing and all-knowing person some-where, trying to 'tell it like it is'–as Americans say. Possibly, Doctorow felt that by positing the two angles of vision he is situating historical context and individual presence in a common context. Both notably interact, clash, conflct, mutually supplement or subtract, thereby providing the reader an escnce of truth in human affairs in a polity. However, this too can be depatable. Even this "showing" instead of "telling" implies selection, organization or sifting through vost material. It means one has to have some perspective of guidelines which can be either ideological in so far as ideOlogy supports the establishment's version or demythologises it for the sake of history. By structuring the novel with two different narratives. the author provides the background for a necessary conclusion. After all,

the novel, as our never yielding gray beards say, has to have a beginning, middle and end. The point, however, is whether such a conclusion is political or aesthetic. Or to put it in a different wap: does the writer have to sacrifice one for the other? Such a dilemma is as disturbing as it is unsolvable to the satisfaction of all.

In aesthetic terms, the conclusion of the novel could be explained in terms of Daniel's personal exorcism of his own fates. The death of his sister, the travails after the ignominous execution of his parents lead to a catharsis. The verbal violence and the imagery point to the violence of the period that intruded into personal terrain, making some people the victims or the vanquished and some others the purveyors of justice or the victors.

But what can one make of its political context? The ideology demonstrates dissent, terrorizes its supporters. The ubiquitous mass media not only breaks news but presupposes the out-come of a trial: "Long before the trial the Isaacons were tried and found guilty in the newspapers" (Doctorow, *The Book of Daniel* : 227). Anti–Communist hysteria, McCarthyism, the oppression of the blacks, the Vietnam War, the Cold War, the New Left comprise the genesis of the times. History, the author seems to suggest, is yet to pass a judgement on these people who became the arbiters of justice, carelessly deciding the fates of the people. The eclectic narrative touches upon all these issues and establishes a postscript for an understanding of the Rosenberg trial. Though the name as such is never mentioned–they are called the Isaacsons–the sugges-tiveness and the parallels are unmistakable.

Changing the figures of actual history also contributes to the writers's narrative sfrategies. It brings a human dimension to those people who suffer death and whose legacy is death-in-life for their children. For onde they are not political cliches. predi–tiable stereotypes, 'bad guys' in good America They achieve humanity Even Selig Mendish whose confession becomes a major argument for the government to indict the Isaacons/the Rosenbergs is presented as a suffering old man, probably used both by the government and friends.

Daniel, for whom life is a series of confrontations, has to restore a perspective and conclude, this inconclusive, politically-charged milieu. Even the book's title is profoundly suggestive of the analogy with the biblical story being that the Jews in an alien situation are at the mercy of the Greeks, with Daniel having to bear the respobsibility of leading his people to survival. At that particular time, Nebuchadnezzer's rule demanded that all Jews who didn't believe in idolatry but in montheism, must one and all, bow before the Golden calf and worship it, or perish under the fury of the omnipotent ruler The narrative of the Book of Daniel in the Hebrew Bible itself has many shifts. Starting with Hebrew, as Biblical scholars tell us, it smoothly moves on to Aramaic. Again, Daniel's dreams and visions also shift from third person to first person the first unit of dream being in the third person, while the others are in the frist person. Establishing himself historically as a riddle-solver, Daniel climbs to the position of a ruler, a triumph for his God and his people. Even without going extensively into the various interpreations in Rabbinic Judaism and Jewish mysticism that supplement a general reading of the book, one can say that, in the the context of the novel our Daniel also attempts to solve a political 'riddle' to make peace with himself and confront the times meaniningfully for a prospective history .Strangely *The Book of Daniel* also suffered certain identity problems because there is no agreement on Daniel's prophetic stature among Jewish and Christian scholars. These parallels proclaim the complexity of the novel. Daniel's role here is to exonerate not only his parents but also to save 'his people' the liberal-left, progressive, socialist sections of America. The apocalyptic strain in the biblical story gets secularized in Doctorow's novel. More to the point in the context of the narrative, this analogy points to those people who named names, though they knew they were lying outright, to save their skin. It is political hysteria that demanded human sacrifice. If there were no victims at all they had to be created. Otherwise, Doctorow seems to suggest, how else one can justify frequent lapses in the judicial procedures of the trial. Some people have to 'fry' in order to illustrate the point that any one who dares the Establisnment would meet the same fate. The chill of Cold War paralyzed the thinking people into complacency or complicity.

To achieve such a political vision, Doctorow does not mention the actual names. For it puts a limitation on the author's perception of reality, which does not necessarily have any documentation, or if it has any at all, has many contradictions In the process, he may have to restrict the narrative to the details that may or may not give any opportunity to integrate the disaster of the trial with the political climate of the sixties and the seventies In elevating art to the study of political hysteria, Doctorow performs a ferocious feat of imagination that also touches the heart of the matter in terms of history and human fallibility. The issue, then as always, is not merely a few people supposedly committing a treason, but the need for any Establishment—liberal, democratic or totalitarian—to use people as a ruse to orchestrate its poltical agenda. Probably by bringing politics into the domain of art, Doctorow absolves that section of suffering humanity whose history is as problematic as it is painful from the contraints of history. And yet to ignore the existence of history is to confine the realm of art to the ivory-tower myth which is, to say the least, is ideology. Doctorow debunks this ideology on two levels: the novel as an art-form free from politics, and the Rosenbergs case as an expediency of oppressive ideology.

The narrative only adds to this authorial position. In the first page itself, the narrative jumps from the third person to the first person and back again. The present clashes with the past, confusing or fusing, and sparkles a little in that clash to throw a momentary light on history. Even the first person is not always Daniel, it may be his grand mother or his father. The novel therefore has three conclusions, once again questioning a one-dimensional view of history or that kind of history which usurps personal life. First, Daniel visits his parents' home now inhabited by a black family Second the funeral of his sister and also, symbolically, of his parents. Third, ostensibly, his dissertation submitted in partial fulfilment of his life. The book or the dissertation, if you will, is about his father as well—a life refracted through the prism of subverted and subverting political institutions. Having survived the purgatory, Daniel, at last, believes that "I think I am going to be able to cry". Such a

catharsis in his life is achieved through a magisterial technique of narrative that struggles to break free from ideology.

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THEATRE AS PLAGUE: A STUDY OF WEBSTER'S *THE WHITE DEVIL* AND TENDULKAR'S *VULTURES*

VEENA NOBLE DAS

In his manifesto "Theatre of Cruelty", Antonin Artaud says that the theatre like the plage, "is a delirium and is communicative not only because it affects important collectivities and upsets them in an identical way. In the theatre as in the plague there is something both victorious and vengeful...The plague takes images that are dormant, a latent disorder and suddenly extends them into the most extreme gestures; the theatre also takes gestures and pushes them as far as they will go; like the plague it reforges the chain between the virtuality of the possible and what already exists in materialized nature". Accordingly, he compares the actors and the audience to victims of a great fire, "signaling through the flames" shrieking out in delirium, confronting their hallucinations, acting out their pain, screaming out their frenzy, wandering through space among corpses and lunatics. The plaugue signifies man's disharmonious split between physical and spiritual forces and is a vivid metaphor for the theatre, not because it is contagious, but because like the plague it is the revelation, the bringing forth, the exteriorization of a depth of latent cruelty by means of which all the perverse possibilities of the mind, whether of an individual or a people are localized.

The odd analogy of the plague sets the tone for Artaud's Theatre of Cruelty, it presumes that man is beset by a grotesque illness from which neither audience nor the actors are exempted, and the audience come to the theatre to undergo a violent therapy in the hope of being transformed. The actors whose job is to serve

as a "force of the epidemic which attacks the feelings and bodies of the population", will carry "the contagious epidemic all through the theatre" and thus release the violent disorder and latent cruelty of man. Once the overwhelming disease is exposed and exorcised and the hated self released, the audience, spiritually cleansed, presumbly will find its real self.

Artaud says : " We go to the theare to get away from ourselves... to rediscover not so much the best of oneself but the purest part, the part most marked with suffering... We seek an emotion on the stage in which the most secret movements of the heart will be exposed...the audience should come face to face with his taste for crime, his erotic obsessions, his chimeras, his utopian sense of life and matter, even his cannibalism (80). In theatrical terms, this means unifying sound gesture and action into rich, imagistic harmonious patterns. In short, Artaud's intent is to unleash upon the audience objects that will elicit violent reactions, leading to catharsis.

Some of these characteristics of the theatre of cruelty, we find in Webster's *The White Devil* and Tendulkar's *Vultures*. Though there is a difference of nearly four centuries between Webster's play and Tendulkar's, we can find similarities and contrasts in these two plays. In both plays we find scenes of violence, and adultery is seen to be committed, betrayal and loss of faith is common amongst the characters. The contrasts lie in that whereas *The White Devil* is more national in charcter, *Vultures* is a reflection of an Indian middle class family of the seventies.

Webster who made significant contribution to the Revenge tradition in English belongs to the Jacobean period. Though this period seems decadent in comparicon to the hopeful flowering of Elizabethan splendour, it still possesses for modern readers a surprising vigour and a new depth of realism that relfect the troubled spirit of an age remarkably similar to our own. Webster is thus in a sense more modern, more sceptical and more romantic than his predecessors. The most obvious feature of Webster's play surely is its morbid sensationalism. Critics have dealt with his

obsession with "wormy circumstances" In T.S. Eliot's view "Webster was much possessed by death/And saw the skull beneath the skin and breastless creatures backward with lifeless grim" (Rao 1987:17).

The audience was used to, and demanded violence and intrigue in the theatre and Webster certainly obliged them. In the *White Devil* as many as seven murders are enacted on the stage, one by poisioning and strangling the other by a broken neck, and the rest by rapier, sword, or knife. At least four characters are taken to the torture chamber and the gallows at the end of the play. There is a pretended murder by a pistol and the shooting which wounds one. Brother kills brother. Adultery is seen to be committed; a brother panders his sister. There is a violent quarrel in the home for penitent prostitutes, there is a magician who produces two illusory scenes, a sinister doctor who specialises in poisoning, a mad woman who rails like a fury" and issues a curse. There is a trial which largely consists of insults and slanging matches. One character feigns madness and slanging matches. The other character feigns madness and another goes mad with suffering. A "black book" of criminals is produced, two ghosts appear, characters adopt disguises and employ spies, a corpse is wound in a shroud on the stage.

Apart from these instances and situations, the dialogue is filled with shocking allusions and analogies. The opening scene of the play suggests the cynical, brooding atmosphere. Lodovico has ruined his earldom, sickened his followers with orgies of crime, committed certain murders (bloody and full of horror) and snaps his fingers at such "flea–bitings". He talks of revenge on his enemies and promises to make "Italian cut-work in their guts". As the Act continues, there is Cornelia raving about earthquakes, ruin, violent lust, poisoned herbs, witchcraft and curses. Vittoria dreams of graveyards and murders. Brachiano and Francisco threaten war on each other with loud canons, thunder bolts and wounds. In the next Act Isabella's hatred for Vittoria pours out in a violent language :

To dig the strumpet's eyes out; let her lie
Some twenty months a dying, to cut off
Her nose and lips, pull out her rotten teeth,
Preserve her fleshlike mummia, for trophies
of my first anger. (Act II, Scene I)

Then Flamineo talks of doctors in a harsh clinical language :

Look, his eye's bloodshed, like a needle a
Chirurgeon stitcheth a wound with —
an abominable loathsome gargarism, that will
fetch up lungs, lights, heart and liver by scruples.
(Act II, Scene I)

In Act III Monticelso describes whores as
They are worse
Worse than dead bodies which are
begg'd at gallows,
And wrought upon by surgeons, to teach man
wherein he is imperfect. (Act III, Scene II)

Brachiano threatens to sheathe Monticelso's sword in his own bowels. Vittoria at the end of the trial curses, her accuser,

Die with those pills in your most cursed maw
should bring you health, or while you sit O'th' bench
Let your own spittle choke you.

Flamineo wishes that he had rotted in some surgeon's house at Venice, built upou the pox as well as on piles rather than serving Brachiano.

Till the final scene, Webster's tragedies are extremely well constructed. His variations on pace and tone increase the suspense and sustain our inrerest. Scenes of passion and violence alternate with interludes of calm domesticity; a sentimental passage is followed by a subtle irony or bitter satire not only on court manners but also on the human condition.

Webster has thus been seen as a "Prophet of despair" who makes despair a fruitful dream. The secret of Webster's contribution to English drama lies in the truth he reveals about the human nature and his relationship with the divine law. In his presentation of death on the stage Webster seems to imply that life can be redeemed by the way a man or a woman faces the inevitable end.

Similar characteristics of Theatre of Cruelty are also evident in Vijay Tendulkar's Play *Vultures*. Tendulkar, who stands on a different pedestal from the other contemporary Marathi playwrights like Khanolkar or Elkunchwar because of his innovative style in presenting a large variety of themes, was influenced by Artaud's idea of relating the theme of anguish with the concept of violence. He does not consider the occurence of human violence as something loathsome or ugly, as it is innate in human nature. When he transtales his understanding of human nature into a play, not only does it become an explosive piece of art, but also it becomes a thesis. Tendulkar unabashedly presents and defends it. Most importantly, he keeps the violence raw while depicting it on the stage. He does not cover it up with any fancy trappings to make it palatable.

Tendulkar wrote *Vultures* in the late fifties though it was staged only in the sixties. Tendulkar sincerely believes that violence exists in each of us and it must be presented in all its manifestations. In an interview he says, "I do not exaggerate the concept of violence, it is within us and around us" (Das 1984: unpublished).

Tenduldkar uses the analogy of vultures in his play to portray a family of human vultures. Papa vulture is in the last stages of his life. His illgained money and the mansion are now in the hands of his three scheming children. His illegitimate son Rajaninath, a poet, leads a lonely life in a dilapidated garage, living only for the short and sweet morning visits of his childless sister-in-law whose husband Ramakanth is not much of a man. The second son is a homosexual and the sister is of quite easy virtue. She has an affair with a Raja. The playwright portrays all these family members as cruel, mean and selfish, each pecking at the other to eliminate him

or her from the family. Rajaninath acts like the chorus. He warrants our pity when he is bolted up in a garage and is tired of his own existence. He tells Rama,

> Day before yesterday I went to a woman,
> she wasn't a decent woman. But then was
> my own mother decent? I understand that
> day how my mother must have lived. How and
> where she met my father. This woman had
> a son. Tiny. Just skin and bone... Whose
> son he was, God only knows. But perhaps
> that is good.

Rama, Ramakanth's wife, turns to Rajaninath for compensation as she is not able to bear a son through Ramakanth. She says,

> This Womb's healthy and sound, I swear it. I
> was born to become mother. This soil's rich,
> its hungry but the seed won't take roo't. If
> the seed's soaked in the poison, if its weak,
> feeble, lifeless, devoid of virtue, then
> why blame the soil? (Act II, Seene II)

In the characters of Rama and Rajaninath, Tendulkar portrays the barreness of their lives. Rajaninath who is an illegitimate son fathers an illegitimate child through Rama. He says :

> My blood's corrupt. It's in the family.
> First your blood rots, then your brain decays.
> And then, throughout the body, it is as is
> a wild animal's rampaging. Thirsty for blood.
> Your humanity itself gets destroyed. (Act II, Scene II)

The two brothers are cruel, indecent, greedy and behave like animals. They are highly superstitious. In order to get rid of their sister, they torture her and kick her so fiercely that she aborts and comes to the stage "Pressing one hand to her abdomen, writhing in pain looking back constantly, she exits through the

front door" One by one all the characters are eliminated. Towards the end of the play as Ramakanth stumbles down the stage. In the darkness, the shrill screeching of a single Vulture is heard (Act II, Scene-VII). The paly ends with Rajaninath completing the story of the Vultures :

> The tale of the five Vultures
> had this end.
> The story of men accursed
> or else of Vultures cursed
> To live their lives as men. (Act II, Scene VIII)

Thus in this play of the lower middle class, with its beliefs in superstition and black magic, we can see not only some elements of the Theatre of Cruelty, but also the emergence of a new genre of theatre which explores and examines the social behaviour of dominant class society in India during the Seventies.

The two plays share an ethos in which violence is seen as redemptive. They assert that if we condemn all violence and try to eradicate even the possibility of violence from a human being, we take away from him an element that is essential to his humanity. For the self-respecting human being, violence is always an ultimate possibility. And it will be resorted to less, if admitted, than if suppressed. For the free man it remains an imagination and an ultimate exit when all other avenues are closed by an unbearable tyranny over the spirit as well as the body.

Thus we find that these two playwrights project the violence, corruption and crime prevalent in their respective societies and conform to the aspects of Theatre of cruelty propounded by Artaud.

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KEN KESEY'S "OVER THE BORDER": AUTOBIOGRAPHY AS COMIC SCREENPLAY

Controlled or not controlled?
The same dice shows two faces.
Not controlled or controlled,
Both are a grievous error.

Ekai

B. GOPAL RAO

Kesey's concern for proper individual and group strength in his first two novels *One Flew Over the Cuckoo's Nest* and *Sometimes a Great Notion* is sustained by a partially explored faith in a fundamental comic wholeness which provides a place for humans in the universal scheme. In "Over the Border", Kesey's notion of faith and the nature of the cosmic order become central concerns which in effect continue earlier explorations of the ' Whole Truth", the law as Kesey sees it. Other elements of this "Whole Trtuth," which pervade Kesey s fiction and are particularly relevant to "Over the Border," iuclude his concern for community, the notions of proper control and discipline in an apocalyptic world, and the nature of people's relationship with nature, which in the scenario is similar to Cal Jung's idea of synchronicity.

"Over the Border,' like Kesey's novels, is also a Western in the cow-boy tradition which explores the "neutral territory" found on the "edge" of experience. The scenario is about a group of "outlaws" alienated from ordinary social convention who go outside the boundaries of American society to explore possibly better notions of law and order in the New West Mexico. Their trip is essentially the journey of the hero who travels into the

unknown territory in order to test new knowledge and who returns to society to communicate this discovery to the rest of the people. In *The Hero with a Thousand Faces*, Joseph Campbell identifies the elements of the hero's journey in terms relevant to Kesey's fiction, especially to "Over the Border.":

> The mythological hero, setting forth from his commonday hut or castle is lured, carried away, or else voluntarily proceeds, to the threshold of adventure... Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward ...The final work is that of the return ..At the return threshold the transcendental power must remain behind; the hero emerges from the kingdom of dread (return, resurrection) The boon that he brings restores the world (elixir). (Campbell 1949:245-6.)

In "Over the Border," the emphasis is on the hero's jorney and on the geography of the unknown territory, which again reminds Kesey's concerns. Escaping from what he sees as a confining society (dominated by fear and guilt), Devlin Deboree at one point describes his hiding place in Mexico as "a Port called Sanctuary" Kesey (1973 : 78). As in *Notion*, however, the characters in "Border" also discover that there is no refuge, that a real "sanctuary" exists only in conjunction with the law. The hovering presence or influence of the comic strip, important to understanding *Cuckoo's Nest*, is another continuing motif in "Over the Border" which Kesey describes as "quaint cartoon renditions with special thanks and apologies to the real lives and the true light that cast these shadows" (Kesey, "Over the Border" 39). The bird imagery which permeates *Notion* is also carried through

in the screenplay's preoccupation with flight, the main spokesman for which is the Voice in the Sky. Finally, central to the screenplay is the notion of life as drama which is raised in *One Flew Over the Cuckoo's Nest*. The implications of this metaphor, which relates to Kesey's notion of faith, are more fully explored in "Over the Border" than in Kesey's first novel.

In a sense, these concerns are more explicit in "Border" than in Kesey's earlier fiction because the nature of human consciousness, implicitly the subject of all of Kesey's fiction, is a more direct consideration of the scenario. In the form of "Over the Border," Kesey has created a vehicle which he feels is better suited to his understanding of human consciousness and to his world view.

What is interesting about the form of "Over the Border" is that it is simultaneously a screenplay, an autobiography, and a comedy. As a screenplay, "Border" is a project which Kesey "plans to make into a full-length movie" (Kesey "Over the Border" 28). The LSD experience, which is central to the screenplay's wisdom and to Kesey's tecnnical innovations, involves for Kesey a perception of meaningful holistic patterns in a seemingly unconnected world. The resultant feeling is that one is both free to create one's life and simultaneously under control by the cosmic law. As Tom Wolfe shows in *The Electric Kool-Aid Acid Test*, the movie is one of the metaphors Kesey uses to describe this perception Kesey and the Pranksters shoot a seemingly formless and spontaneous movie of their activities which articulates important myths and personal truths. In effect, they become their own stage managers. At the same time, however, they feel that their spontaneous movie makes sense and is coherent because seemingly discontinuous parts of the movie are in fact part of a single *gestalt* created in tune with cosmic unities.

Kesey's concern for the Whole Truth is really a search for a set of standards or a notion of the law which organizes reality. The movement of comedy seeks to show proper behavior in the world, as Northrop Frye points out, explaining the conjunction between comedy and social law.

> The action of comedy in moving from one social center to another is not unlike the action of a lawsuit, in which plaintiff and defendant construct different versions of the same situation, one finally judged as real and the other as illusory. This resemblance of the rhetoric of comedy to the rhetoric of jurisprudence has been recognized from earliest times. (Frye 1966:166)

At the same, comedy is also concerned with a universal or cosmic law which puts the human experience in perspective. Kesey's "Whole Truth" then is comic in two ways. Kesey asserts first that humans are able to exert power and strength in the world and to create effective communities despite pervasive and even apocalyptic external forces which threaten meaning and control. In terms which are relevant to Kesey's fictional themes, Susanne Langer explains tha spirit of comedy as "the delight man takes in his special mental gifts that make him the lord of creation; it (comedy) is an image of human vitality holding its own in the word amid the surprises of unplanned coincidence (Cossigan 1965 : 124).

The seriousness with which Kesey questions the "unplanned coincidence" of the world results in the second feature of his comic view, which is a hard earned belief in the basic "all rightness" of the world, a feeling that in the last analysis, life makes sense. Christopher Fry, another modern artist who realizes the seriousness of the comic spirit, describes this relationship between comedy and faith. "Comedy is an escape, not from truth but from despair: a narrow escape into faith" (Fry 1965 : 15). While this attitude is suggested in Kesey's two novels, they both finally fail to sustain the full comic vision, because they do not adequately deal with Kesey's notion of faith *Notion* also does not fully explore the cosmic context dramatized through such notions as the "echo" and the "main party."

As his latest attempt to dramatize the nature of the larger order which makes human action meaningful, "Border" does deal specifically with Kesey's faith and his version of cosmic order. What is interesting about Kesey's comedy is that while it remains fictional, it is also autobiographical. In other words, Kesey's metaphor of life as a drama is not just theoretical but personal too. In this sense, Tom Wolfe's book identifies the main characters in the screenplay. Devlin Deboree is Ken Kesey, Behema is, Mountain Girl, Claude is Ken Babbs, Betsy is Faye, Kesey, "Sir Speed" Houlihan is Neal Cassady Mickey Write is Mike Hagen, and Caleb, Quiston, and Sherree are Ken and Faye Kesey's children, Zane, Jed, and Shannon.

The autobiographical link in the screenplay are strengthened by a series of letters Kesey wrote to his fellow novelist Larry McMurtry during the period dramatized in "Border," while evading the legal authorities in Mexico. In one letter, Kesey describes the time when he thinks his hiding place in Mexico has been discovered.

> He (talking about himself) was at last being forced to the brink of his professed beliefs. Of all that he had babbled about for years now being brought up continually for actual down-to-the wire testing ..... Only possibility against true foe as well as 3rd level foe like american fink. *Draw* him. *Write* him. *Imagine* him into plot aways and then believe all that crap you've (Kesey) been claiming about altering by accepting. Believe it; Or you are a goner, m' boy, a walking dead man for evermore fading finally inaudible like the voices mumbling litanies in the cathedral! (Kesey 1969: 421).

As autobiography, "Border" may be scrutinized for what it tells us about Kesey's notion of the law as it grew out of his personal experiences. The fact that the scenairo is fictional at the

same time complicates our search for the "message" in the screen play. Comparing "Border" with the biographical sources available on Kesey, for example, we can recognize some "discrepancies" in this scenario. George Misch helps solve our dilemma when he discusses the nature of autobiographical truth in terms which are relevant to Kesey. In *A History of Autobiography in Antiquity*, Misch points out the necessity to look for the "spirit brooding over the recollected material (as) the most real element in an autobiography" (Misch 1951 : 11)

Despite the devastating dangers of living in this world, there is a didactic message in the screenplay: people need to take responsibility for the full impact of sometime cataclysmic experience : to live at the "edge" is being fully human. Part of the perception which makes "Border comic, this attitude is expressed in the scenario in terms of faith. The Voice in the Sky explains, "It is better to fail with faith than to succeed with security" (Kesey, "Over the Border" : 89). Another aspect of this faith and of the scenario's comic spirit is the sense of wholeness Kesey presents, the perspective from which apocalyptic reality is viewed meaningfully. In the last scene particularly, the Fourth of July celebration/cataclysm, Kesey dramatizes this faith through a series of upwardly expanding levels, first as levels of creative response to "*cataclysmic chaos*" (Kesey "Over the Border : 158) and then as higher cosmic or universal levels of reality.

In terms of Kesey's comic attitude, to strive for anything less is an illusion. Viewing these two levels together in the union between humans and nature, Deboree and the Animal Friends try to live in Synchronous connection with nature, which for Kesey is the source of human power and control This complex relationship, which Kesey dramatizes in the screenplay as a way toward faith, calls sometimes for "flight" around the "edges" of experience; at other times the conjunction requires humble prayer to God in order to avoid calamitous chaos. In this respect, the epilogue of the screenplay, spoken by Shakespeare's Prospero, expresses subjection to the force and complexity of God's law. "And my ending is despair,/Unless I be relieved by prayer" (Kesey, "Over the

Border : 170). Attempting to follow this way, Deboree and the Animal Friends wend their route north toward society as the screenplay ends.

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THE PICTURE OF DORIAN GRAY AND *WUTHERING HEIGHTS*

REFLECTIONS ON NARCISSISM AND SELF-LOVE

SABIHA KAMALUDDIN

Oscar Wilde once said that to 'love onself is the beginning of a life-long romance,.

Self-love, therefore, harbours no romance. It is a vain and overpowering obsession that tends to become a deep emotional involvement with one's own idea of the self. It isolates the person from the external world, thereby limiting the person's objectivity. It becomes an obsessive quest for acquisition of that idea since it is a purely internalised and subjective process, it distorts the vision. It so restricts the vision that one begins to see one's self even in non-reflecting surfaces. These are forged into similar and identical shapes and one's search for identity, instead of becoming individuated, is confused with finding an identical other.

Self-love is also a libidinous expression of the self with a passion that is all-consuming. It presumes that the 'other' has the awareness and will require no language. This love of the self, mostly destructive, is often confused with narcissism but actually it is a point of departure from the very concept of narcissism.

Narcissism is defined as being in love with one's image. In terms of the myth it requires the medium of a reflecting surface, most often a mirror or the clear still waters of a pool. It is a conscious admiration of one's own image within a certain form. There is gratification derived from the admiration of one's physical or mental attributes that are reflected. The medium which encourages,

narcissism is illusive. While self-love is a doomed and indulgent passion devoid of reasoning, narcissism is a self-mirroring process a series of reflective postures but, nevertheless, based on an objective reality.

Basil Hallward, the painter in Oscar Wilde's *The Picture of Dorian Gray* (1974), saw not so much the beauty in the person of Dorian Gray as he saw within that form, the stimulus of his own artistic impulses and pursuits :

> Harry...Dorian Gray is to me simply a motive in art. You might see nothing in him. He is never more present in my work than when no image of him is there.
> (Wilde, *The Picture of Dorian Gray* : 11)

And mirrored in that motive in art was his image :

> ......every portrait that is painted with feeling is a portrait of the artist and not the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather who, on the coloured canvas, reveals himself The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul. (Wilde, *The Picture of Dorian Gray* : 5)

For Basil Hallward the picture had become the reflection of an innermost idolatory. He was in love with the perfection he had confronted and was overwhelmed by it. He was enchanted with his own strokes that gave shape to his artistic fantasies. Earlier he had painted Dorian Gray as "Paris in his dainty armour" and "Adonis with huntsman's cloak and polished boar-spear." He had *adonized* him leaning over "the still pool of some Greek Woodland," and seeing "in the water's silent silver the marvel" of his own face. And it had all been as he said 'what art should be unconscious,

ideal and remote, till the day he became conscious of what this 'remote ideal' had come to mean—an admiration of his conscious desires as an artist. His "secret" was that he was a "discoverer;" his anguish was that his discovery foreshadowed exposure and pain.

But when the picture was removed from his studio, when the mirror was taken away and he could no longer see his art and soul reflected, when the clear, still waters had been disturbed, Hallward realized the folly and extent of his fixation. He proved himself a weak and passive narcissist for as he got rid of the intolerable fascination of the picture's presence it seemed to him foolish; he imagining he had seen in it anything more than that Dorian Gray was an extremely good-looking man and that he himself was very talented. His art appeared abstract to him and he inferred that he :

> cannot help feeling that it is a mistake
> to think that the passion one feels in
> creation is never really shown in the
> work one creates. Art is always more
> abstract than we fancy. Form and colour
> tell us of form and colour—that is all.
> It often seems to me (Basil Hallward) that
> completely than it reveals him (Wilde, *The Picture of Dorian Gray* : 115).

On the other hand it was the attractively corrupt Lord Henry Wotton who impressed his cynical standards on the young impressionable mind of Dorian Gray. It was in the garden at Hallward's house that this brilliant cynic seduced Dorian Gray of the "rose-red youth" and "rose-white boyhood" convincing him that the "only way to get rid of temptation was to yield to it." "Resist it," said he and "Your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful (Wilde, *The Picture of Dorian Gray* ; 18). And as in the seduction scene at the beginning of time this serpent too would inevitably succeed. Dorian Gray would

succumb to Lord Wotton's every mood and he, hard Wotton, would watch, standing at the periphery of a stage on which was being enacted the first sequence of his first artistic creation, a play without an act. He would watch Dorian with a "subtle sense of pleasure," would watch his nature develop "like a flower" that had "borne blossoms of scarlet flame" (Wilde, *The Picture of Dorian Gray* : 45-55). And out of its secret hiding place "had crept his Soul, and Desire had come to meet it on the way." (Wilde *The Picture of Dorian Dray* : 55)

Dorian Gary gave a "form to his feelings, "an expression to his thoughts and a reality to his dreams." In his body he, Lord Wotton, had touched "some secret chord that had never been touched before, but that he felt was now vibrating and throbbing to curious pulses" (wilde, *the Picture of Dorian Grey*: 18)

As a consequence, Wotton would feel the pleasure of seeing his ideas and philosophies reflected in Dorian Gray's behaviour. He would hear of his witticisms and his profound psychologisms echo in this re-incarnation of a narcissus. Wotton would meditate and reminisce that :

> There was something terribly enthralling
> in the exercise of influence. No other
> activity was like it. To project one's
> soul into some gracious form and let
> it tarry there for a moment; to hear one's
> own intellectual views echoed back to
> one with all the added music of passion
> and youth; to convey one s temperament
> into another as though it were a subtle
> fluid or a strange perfume: there was a
> real joy in that (Wilde, *The Picture of Dorian Gray* : 35).

Hallward and Wotton, one a redeemed narcissist and the other a diabolical egotist, had both cultivated the young and innocent Dorian Gray to suit their individual idiosyncracies. Hallward, even though redeemed, had corrupted Dorian Gray enough to make him

incurably vain and haughty. Wotton had spewed too much poison into his ears with his attractive but outrageously devious opinions about society and his lazy indulgence of life. Dorian Gray was bewildered, by this whole new world that opened out before him "there was a look of fear in his eyes such as people have when they have been suddenly awakened." Thereafter, Dorian Gray plunged headlong into the pursuit of a life of unwonted pleasures and sexual delights. His "senses" from then on completely eclipsed his "soul."

Knowledge of the world and its dynamics deprived him of his innocence; knowledge of his incredible beauty and grace made him deeply self-conscious. Dorian Gray, the relatively untouched son of "Love and Death" sought his reflection in those whom he loved Sibyl Vane became for him not a cherished beloved but an unacknowledged state of mind. Failure on her part to act as he desired her to make her despicable to him. Sibyl Vane had grown tired of living in "shadows"; she had grown sick of donning roles and grown impatient of reciting lines which spoke of a love that would not be hers. She might mimic a passion I do not feel, but I cannot mimic a passion that burns me like fire" (Wilde, *The Picture of Dorian Gray* : 86). Disappointed that she had not enacted his opinion of her, that she had not echoed his artistic utterances and that she had betrayed his vain expectations, he brutally rejected her love for him accusing her of killing his love for her. Sibyl, who was once to him as beautiful as the glory of the ancient oracles and as deep and mysterious as the sphinx, was now blemished. She who once used to stir his "imagination ' now did not even arouse his "curiosity " She had no effect on him. As he said, "I loved you because you were marvellous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid" (Wilde, *The Picture of Dorian Gray* :87).

Dorian Gray loved her because, to him, she was an artistic stimulus; withour her art she was nothing to him; without his influence she could never be an artist. He would have made her

"famous," "splendid" and "magnificent." The world would have "worshipped" her and she would have "borne his name!" The mirror had shattered and the reflection in it had splintered into a thousand pieces. Dorian Gray, it now was obvious, loved something far beyond his image--he loved himself. He loved all that bore semblance to his mind, his soul and his looks, That this soul dwelt outside of his body and in the portrait was to him a solace for the portrait would "bear the burden of his shame" when he drove Sibyl Vane to suicide.

To Dorian Gray, who, unlike the hero in the book Wotton gave him, had never known the "somewhat grotesque dread of mirrors, and polished metal surfaces; and still waters," this portrait would be "the most magical of mirrors." As he reflected :

> It had revealed to him his own body, so it would reveal to him his own soul. And when winter came upon it, he would still be standing where spring trembles on the verge of summer. When the blood crept from its face, and left behind a pallid mask of chalk with leaden eyes, he would keep the glamour of boyhood. (Wilde, *The Picture of Dorian Gary*: 106).

Thus satisfying his draconian ego, he looked upon Sibyl's death as an act of "selfishness," an end to a "Jacobean tragedy." Maintaining a steady progress in this undeviating path of evil, he killed Basil Hallward for his voice brought back to him the horrors of reality. The crimes Hallward talked of had been merely dimly-noted shadows in his self-indulgent life. Now they had focussed just as the lines of distortion in the portrait were becoming increasingly deep, clear and certain. In killing Hallward "the thing" he even refused to look at, he had killied his creator; in plunging the knife in his portrait, his soul had killed his detractor. Consequently, this morbid and symbolic death left him with a face the world did not recognise just as he had failed to recognise the symbolic changes that were taking place in the picture. And just as Catherine

Earnshaw Linton in Emily Bronte's *Wuthering Heights* (1960) could not recognise the visage she saw in the mirror after her self-inflicted bout of hysteria. Nor did she identify her visage as the reflection of Heathcliff, an interchangeable series of mutual reflections.

Cathy was caught in a dilemma between the body and the soul. She wanted both the body (Edgar Linton) and the soul (Heathcliff). She wanted Edgar Linton for his boyish good looks, for his golden hair and clear blue eyes; she wanted him for his money and for his social grace. She desired Heathcliff for the elemental force that was trapped within that sinuous muscular body; she desired him for his strength of passion that clouded his forehead. She loved the mysteries that were circling in the depths of his dark intense eyes and she coveted the storms that were enmeshed in the waves of his dense black hair.

Heathcliff was evil. He was a "diabolical man delighting to ruin those he hates." He was apparently detestable. When Cathy chose Edgar over Heathcliff, it seemed her choice was dictated by her social consciousness and not her free will. Her pride and greed had bid her desire both, but her struggle become a struggle in the psyche, as in denying herself Heathcliff, merely because she could not at some level transcend class consciousness Cathy had denied herself her own psyche :

> ...Nelly, I see now, you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars? Whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power. (Bronte 97 : *Wuthering Heights*)

As she told Nelly Dean, on the eve of her engagement to Edgar Linton, when Nelly accused her of deserting Heathcliff :

> 'He quite deserted! We separated!' she exclaimed, with an accent of indignation. 'Who is to separate us, pray? They'll meet the fate of Milo! Not as long as I live, Ellen: for no mortal creatuJe. Every Linton on the face of the earth might melt into nothing, before I could count to forsake Heathcliff.' (Bronte, 96). *Wuthering Heights* :

Self–willed, irrepressible and wild, Cathy recognised these in Heathcliff as she identified herself with Heathcliff. This existence of her's was an existence beyond her." Her great miseries in this world have been Heathcliff's miseries and she had know each from the beginning; her very "great thought in livIng is himself." Her existence in this world depended on Heathcliff-if he lived she would, and if he were "annihilated" the universe would become to her a "stranger." Theirs was a union which defied bodily contact because they were both beyond the "earthly touch;" it was a union which gave to Cathy the mirror image of her tormented soul, and even though her love for Edgar Linton was like spring it was a very short-lived season in her life. Her love for Linton she said :

> .. is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly I *am* Heathcliff! He is always, always in my mind : not as a pleasure, any more than I am always a pleasure to myself, but as my own being So don't talk of our separation again: it is impracticable... (Bronte, *Witherind Heights* : 97-98).

For Cathy to love Heathcliff was to love herself as Heathcliff. To her he was the objective correlative of her unmanageable emotions. What Edgar gave to her was duty, humility, pity and charity. His tender and intelligent companionship did nothing to appease her repressed sexual energy. Nevertheless, she needed Edgar just as

much as she desired Heathcliff. Failure to achieve both made her hysterical, as was evident right from the time she saw Heathcliff on his return to Wuthering Heights. She was hypnotised by the change in him A "half-civilized ferocity lurked yet in the depressed brows and eyes full of black–fire, but it was subdued; and his manner was even dignified; quite divested of roughness, though too stern for grace." They gazed at each other intently, afraid that should one shift his/her gaze the other would disappear. They were oblivious of Edgar's presence and much too absorbed in each other to "suffer embarrassment." Finally when they moved toward each other Cathy seized Heathcliff's hands, and "laughed like one beside herself," like one possessed.

For Cathy to prevent Isabella from marrying Heathcliff was not to protect her from this "unclaimed creature, without refinement, without cultivation, an arid wilderness of furze and whinestone," and thereby protect her "delicate" and "tender" Edgar, but to remove from her path an unwanted rival. it was not protection borne out of love and loyalty but out of pity that a formidably energetic person feels for an opponent he/she can crush like a fly. The Lintons suffered from a delicacy of breeding; for them to be matched against Cathy and Heathcliff was like two carefully raised hot-house plants fighting for survival in the gusty winds of the wild moors.

A strong sense of self-identification with Heathcliff's "pitiless" and "wolfish" nature reveals to Cathy that this devious and devilish nature had also a very greedy and avaricious streak and that this was "growing with him a besetting sin."

Isabella married Heathcliff just as Edgar married Cathy, both displaying a suicidal tendency to meddle with life's malevolent forces. Isabella's pride was humbled and her spirit was broken while Edgar whined and whimpered like the pedigreed dog meant for ornamentation but damned by his choice of a master who sets him among the hounds. Between indulging Edgar's "weak nature" and Heathcliff's "bad one," trying to keep the "suckling leveret" from the 'wolfish fiend', in trying to cleave her body from her soul

and in trying to achieve in a marriage of quiet affection a violent sexuality, Cathy all but destroyed herself. The confrontation of Edgar with Heathcilff suggested nothing but self-destruction. If she could not keep the one, she would not choose to keep the other Instead she would threaten self-annihilation as a last resort to having her way :

> Well, if I cannot keep Heathcliff for my friend-if Edgar will be mean and jealous, I'll try to break their hearts by breaking my own. That will be a prompt way of finishing all, when where I am pushed to extremity. (Bronte, *Wuthering Heights* : 140).

Catherine Earnshaw Linton left the impress of her touch on whomsoever she touched. Given to quick reactions, she could never tolerate the cold and exasperating passivity of Edgar Linton His "cold blood" could not be "worked into a fever;" "his veins" she said, "were full of ice water." Hers were "boiling" and the "sight of such chillness" made them "dance."

Disgusted with life, outraged at her frustrated and disjointed relationships, unable to reconcile the placid nature of one with the fiery temperament of the other, she exiled herself for three whole days, emerging from it a mere shadow of herself—a body wracked with mental fatigue, and a mind deranged with unfufilled desires. She could not recognise herself in the mirror :

> "Do'nt *you* see that face?" she enquired, gazing earnestly at the mirror.

Nelly Dean was "incapable of making her comprehend it to be her own," "shuddering and convulsing her frame" she could not keep from "straining her gaze towards the glass." As Nelly told her:

> "There's nobody here!" I insisted. "It was *yourself* Mrs. Linton : you knew it a while since."

> "Myself!" she gasped, "and the clock is striking twelve! It's true then! that's dreadful" (Bronte, *Wuthering Heights* : 148).

It was a frightful image she saw of herself. she was fated to die for with her 'mortal body' she had cast away her "mortal character.' When she told Nelly, "I *am* Heathcliff" she was plead-ging vengeance on a soul over which she had no control. She was Heathcliff — not the cold calculated villain who broke her heart by marrying Isabella, but the "gypsy brat" whose "gib-berish" none but she could understand. That is "not my Heath-cliff" said she. "I shall love mine yet; and take him with me: he's my scul". The Heathcliff she loved was the face she had failed to recognise in the mirror. The myth of narcissus had betrayed her. It *was* her face but it reflected her doomed love for Heathcliff.

And this doomed love is not "romantic." Neither for Cathy nor for Heathcliff nor for Dorian Gray. Because to "love oneself" would then not be "the beginning" but the "end" of a "life long romance."

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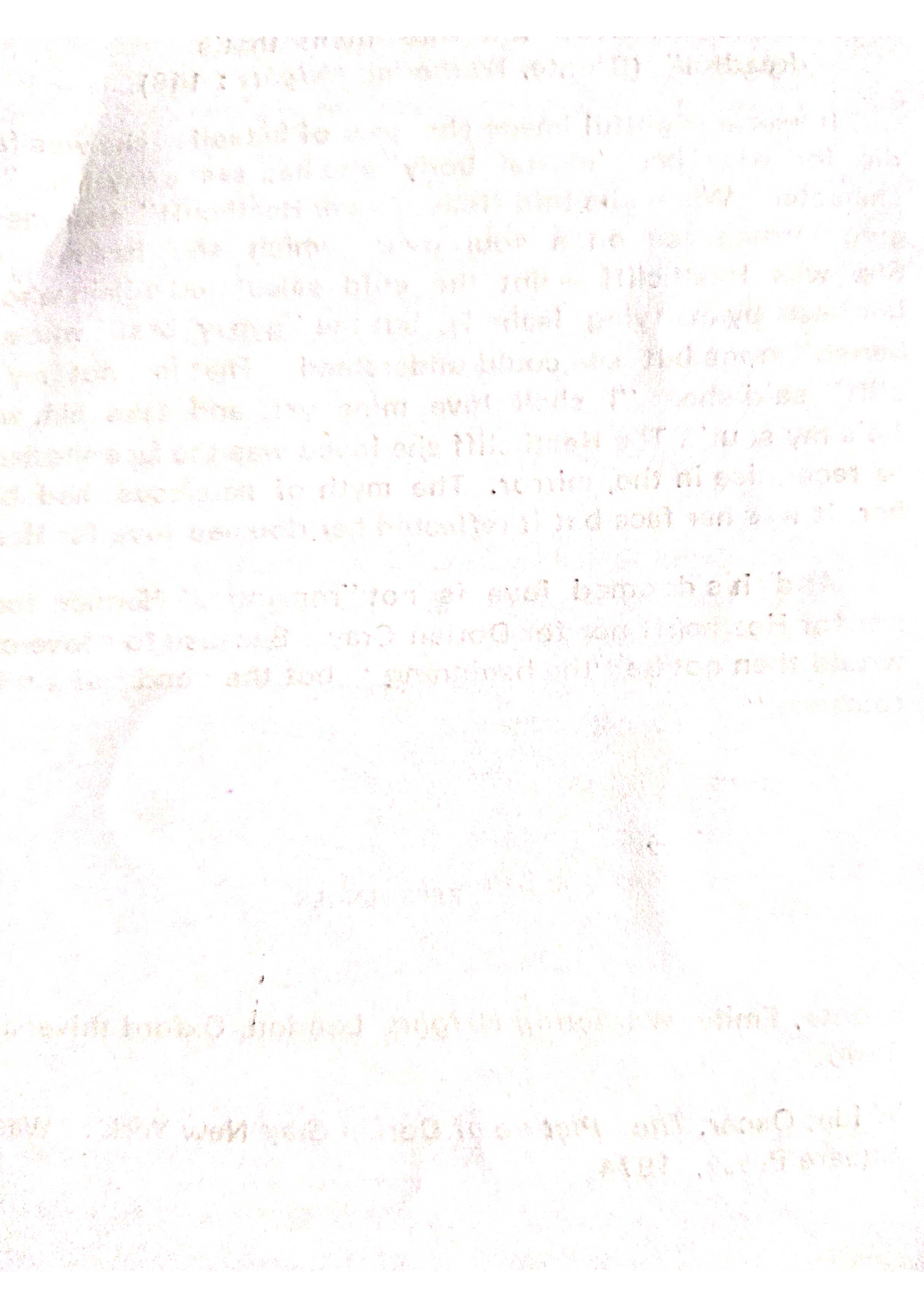

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THE TIRESIAS MOTIF IN T.S. ELIOT'S *THE WASTE LAND* AND PATRICK WHITES *THE SOLID MANDALA*

Dr. INNA WALTER

The Tiresias legend has fascinated poets, playwrights and novelists, too, down the ages. Tiresias plays a prominent part as adviser of Ulysses in Homer's *Odyssey*...Tennyson's poem "Tiresias" relates how on a hot afternoon Tiresias surprized Pallas-Athene in a secret olive-glade who "climbing from the bath in anger"..."her virgin eyes remaining fixt" on the strayed spectator Tiresias 'eyes, till his "grew dark for ever" and the enraged goddess pronounced her curse on him because he had "seen too much" and ordered that "though he speak the truth, no man may believe." Tiresias, then, is physically blind but he is able to foresee future events through his inner vision and warn people of "famine" plague, shrine-shattering, earth quake, fire, flood thunderbolt,and angers of the Gods for evil done." And so he is doomed to be unregarded like the prophetic Cassandra, when she declared that the wooden horse on the shores of Troy was no toy abandoned by the Greeks. Tiresias suffered agonies from his fore—knowledge which was a torture to him. T.S. Eliot and Patrick White find the Greek Tiresias to be a useful symbolic character to portray men who "see" all, as in the role of Tiresias himself in *The Waste Land* and as Arthur in *The Solid Mandala* respectively.

In the third section of *The Waste Land*, which Eliot calls "The Fire Sermon" the poet's obvious intention is the same as that of the Buddha's, to subjugate the senses which are on fire with all the passions of hatred, lust and grief. The picture of the "Unreal City" of London, lies before the reader overhung by "the brown fog" of a winter's noon and through the "eyes" of the blind seer Tiresias, is unfolded the entire gamut of the voluptuous scenes enacted at "the violet hour." "And I Tiresias have foresuffered

all/Enacted on this same divan or bed./I who have sat by Thebes below the wall/And walked among the lowest of the dead" (243-246).

In The Waste Land men and women satiated with their humdrum lives snatch at a moment's pleasure through the old device of lusting without loving. The long–starved sailor is home from the sea ready for 'love' and the city has its numerous lovers, the self–assured house agent's clerk and his typist companion, who goes about the whole scene of sordid seduction in the most bored fashion and then turns for relief to the gramophone. Tiresias, "old man with wrinkled dugs, perceived the scene and foretold the rest." Tiresias who was once a man was turned into a woman for rudely striking with his staff a pair of serpents mating in the forest. He regained his manhood again eight years later on striking the same pair of serpents and repeating his earlier action, according to Ovid's tale in his *Metamorphoses* to which Eliot makes a reference in his notes. Tiresias is therefore knowledgeable about the emotions of both men and women with regard to love. Tiresias also knew what the poet Byron confirmed later that love was of man's life "a thing apart" but was "Woman's whole existence." According to another legend, Tiresias was struck blind by Juno when he revealed this truth during an argument between her and Jupiter. Eliot s poetic device of using Tiresias as the all-knowing "interpreter" of the human condition is therefore obvious. Tiresias is in fact the person a of the poet himself. Brian Southam points out that Eliot once signed himself "Tiresias" in a letter that he wrote to the Italian scholar Mario Praz (99).

The song of the three Thames Daughters in imitation of Wagner's Rhine Daughters in his opera *Gotterdammerung* singing of their lost treasure of gold, is again a pictorial delineation of the modern commercialized city of London and the loss of innocence as seen through the "eyes" of Tiresias. The barges with their red sails adrift with their freight on the oily waters of the Thames past Greenwich reach and the Isle of Dogs are also such a sorry change of the natural beauty of the river–scene. The next scene is that of the amorous dalliance of Queen Elizabeth and the Earl of Leicester in "a gilded shell, red and gold," reminiscent of a similar

dalliance between Antony and Cleopatra as described by Shakespeare and earlier in time, echoing the lines from *Burnt Norton*, "Time present and time past/Are both perhaps present in time future, and time future contained in time past." The second Thames–daughter sings of the scenes of seduction at various pleasure resorts like Richmond and Kew The third Thames daughter narrates in her song how she was seduced at a slum in Moorgate and again at the sea-resort of Margate Sands but of course, her people were "humble," and ' expect nothing."

Another scene of licentious lust was at pagan Carthage in the fourth century where the youthful St. Augustine, before his conversion, himself live an immoral life which he describes in his *'Confessions'* as "a cauldron of unholy loves " His cry of anguish as he calls upon the Lord to "pluck" him out of the fires of lust which keep on burning is echoed in Eliot's numerous examples of lust without love whether among highborn cosmopolitan women or low born Highbury girls seduced by a variety of men whether in the "Unreal City" of London or Jerusalem Athens, Vienna or Alexandria. Tiresias has foreseen all and cried out in warning, though, none heeds his advice. The bisexual Tiresias cries out in vain to warn people of the dire consequences of imoral love even as he revealed to Oedipus why Thebes was being ravaged by a plague.

It is interesting to compare the use of the Tiresias motif in Patrick White's novel, *The Solid Mandala*, 1966. White delineates a pair of twins, Arthur and Waldo Brown, sons of George Brown, a banker, who lives in the Australian town of Sarsaparilla, in New South Wales. White uses the device of using the twins to portray characteristics that are paired opposites Arthur the older twin is 'feminine in his perception and can love with a Christ–like love all he comes in contact with He has an uncanny understanding, of women of all sorts, especially of Mrs. Poulter, his neighbour, whose only child had died. To her he offers himself as a child, his affection and understanding only too eagerly accepted by the lonely Mrs. Poulter. The rich young widow, Mrs. Musto who patronizingly runs a *salon* for struggling poets and ",local talent" and to whose house

Arthur carries groceries from Allwright's Departmental Store where he is employed, again reveals the understanding relationship that springs up between them both. Arthur's affection for the young European Jewess, Dulcie Feinstein who visits at Mrs Musto's reveal another aspect of his ability to "see" others as Waldo is unable to understand people and is especially a failure with women. George Brown's deliberately cultivated snobbery in reading Ibsen in Norwegian and the Greek myths leads him into a conversation with Arthur who unexpectedly reveals his liking for Tiresias and the legends concerning his blindness, the gift of prophecy and his "being changed into a woman, if only for a short time." Like Tiresias, Arthur Brown had the ability to understand a diversity of things that he "saw" and "partly understood" but he could not explain or reveal to others what he knew. There he was inarticulate and silent unlike the Greek seer. Arthur's shocked feeling at "Zeus taking away the Theban soothsayer's sight at the age of seven," and "foretelling people things they should know" was something that he could not communicate either to his father or to his brother Waldo, both of who were "intellectual" men. Arthur's discovery of the 'spirit' of the 'Mandals, the "Symbol of totality" which he had discovered in the encyclopaedia in Ralph Musto's library (*Solid Mandala* 231) made him realize spiritual truths which he could not discuss with the carnal Mrs. Musto. Even the intellectual Mr. Brown understood the 'mandala' but inadequately (249). However, when Arthur vistied 'Mount Pleasant' the home of the Jewish Feinsteins, Arthur learnt from Mrs. Feinstein who served him some lemonade, that the *Prāna* or "the vial forte" must be extracted from the lemonade, Whereas Arthur understood and kept his secrets regarding people to himself, he realized that Waldo his twin brother, inspite of "his scholastic brilliance and his knowledge of the world," was lacking in "suppleness" in his relationships with other people. Waldo, at moments, Arthur feared ' as rigid as a closed cupboard" which only he, Arthur, had learnt "the trick of jerking open" (243).

Again, Arthur Brown visits the public Library where his brother Waldo wroks and on a rainy day "wrestles" with the many interesting books there. He had come across a passage which read, "A

the shadow continually follows the body of one who walks in the sun so our hermaphroditic Adam though he appears in the form of a male, neverthless always carries about with him eve, or his wife, hidden in his body." (281). Arthur's realization then arose that he was also hermaphroditic and was thererfore able to "comfort" not only Mrs. Allwright since Mr. Allwright's death but also his brother and mother after Mr. Brown's death. Patrick White's interest in Jungian psychology is referred to by John Colmer in his study of White's novels. Jung writes, "As mythology shows, one of the peculiarities of the Great Mother is that she frequently appears paired with her male counterpart. This aspect of the 'paired opposites' is symbolized in art through the Yoni-Lingam in India, Hermes in the West, Bes in Egypt, and the Chinese yang, the light worm dry masculine principle and the yin, the dark, cold, moist feminine principle (40-43).

Waldo Brown's intention of writing a novel called *Tiresias a Youngish Man* was unfulfilled owing to "the state of perpetual night and frustration," caused by the World War and then, the unfinished fragment full of the author's secret thoughts finally found a hiding place in an old dress-box of his mother's, to keep it safe from Arthur's "buffalo mind, which could not restrain itself from lumbering into other people's thoughts" (*Solid Mandala* 191). Whereas Waldo is the superior and rational man with intellectual tastes, devoid of emotion or even an intuitive understanding of life and its eternal enigmas, Arthur, like Tiresias, not only sees what life is all about but is able to decode into real life literary artefacts like *Alice Through the Looking Glass* and *The Brothers Karamazov*. Arthur could even understand Shakespeare and Japanese Zen, *The Bhagavad Gita* and *Upanishads* (SM 196—197). Where Arthur understood, Waldo's mind was inflexibly rigid and Arthur's explanation that everybody must 'find some body to worship" and "concentrate on something" whethe it's a dog...a glass marble, or a brother or our Lord..." (200) is utterly incomprehensible to Waldo. The scene in the public Library where Arthur goes "to catch up on his reading" ends in a furiously jealous suqabble between the brothers as Waldo always imagined that his work in the Library gave him a superior intellectual status.

Arthur's numerous ways of expressing his ability to 'see' and 'comprehend' are variously symbolized through his 'mandalas,' the glass marbles, the pattern in the Turkish rug, the star of David, pendent that Dulcie Feinstein wore or, the mandala dance of quarternity that he danced before Mrs. Poulter in the bay of blackberries on the hillside. Arthur was even "the big brother, or lover" (270) for he understood and loved his mother Annie Brown, Mrs.Allwright at the Departmental store when she lost her husband,Dulcie Feinstein when she lost her father, Mrs. Musto the rich widow who gave the big "Shivoos" for aspiring geniuses, and Mrs Poulter, hislonely and childlessneighbour. Arthus loved cows and dogs too. Arthur's ability to understand mathematicsand music which had "something in common" as Mrs. Brown remarked one day, puzzled Waldo all the more. Arthur could 'see' in advance the "splotches of sound" in a Paderewski minuet though he could not paly very well with his hands (232). Waldo Brown's fierce jealousy of his twin brother who seemed to get on so well with the ladies made him suffer from a feeling of guilt that was he knew immoral for he had "buried Arthur a million times" (116). Waldo himself lived in a state of perpetual fantasy and imagined meeting Marilyn Monroe or even intellectual women like Mary Macarthy in the foyers of luxury hotels. While Waldo saw his brother as 'a big, fat, helpless female," Arthur saw his brother as" a lost soul."

Both Eliot and White, then, find the figure of the Theban soothsayer Tiresias, a convenient literary device through which both writers portray supersensitive humans who can hear and see what more obtuse and ordinary men and women fail to hear or see in the life around them.

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ADVERTISING ENGLISH : AN ELT APPROACH

VINODA

If the aim of teaching literature is the study of the communicative potential of the literary language and of the manner in which this potential is realised in literary language as opposed to the conventional discourse, the English teacher must adopt a stylistic approach. Very often the English teacher resorts to paraphrasing the literary text to his students in order to overcome its linguistic difficulties thereby treating it as a source of information; the focus is seldom on the uniqueness of the literary use of the language. This is probably the reason why an overwhelming majority of students who major in literature do not show sensitivity either in their use of English or in their appreciation of it. The stylistic approach to teaching literature would warrant that the English teacher first develop materials that would introduce learners to the limited low-key literary uses before launching them on the classics. With a view to sensitising students to some literary uses, this paper presents stylistic description of such uses in a few advertising copies.

When one thinks of it, the mode of discourse employed by the copywriter is not very dissimilar to that of the poet in some limited ways. The similarities are to be observed mostly in regard to attitudinising and persuasive techniques used by him. This paper focuses on some of these techniques taking familiar examples from the advertising copies commonly found in many commercial journals. For an English teacher faced with insensitive and indifferent students this paper has an immediate pedagogic value in that the stylistic analysis presented here helps him tune in the students to a variety of creative uses of the language.

A word of caution : most people have a patronising attitude towards the copywriter, regarding him as a failed writer. But they overlook the fact that copywriting has provided the necessary training ground to some great prose stylists like F. Scott Fitzgerald. In our times the advertising English has acquired a high degree of sophistication, worthy of attention by the most cultivated minds.

It may at first be noted that the advertising copy generally refers to the words in print or broadcast advertising, but as a comprehensive label when it is used collectively it includes the art work, illustration and the general layout, besides the words in the body text. This paper, however, devotes itself to a discussion of the linguistic strategies in some advertising copies. The advertising copy might look like so much salestalk, but their persuasive and attitudinising techniques often succeed with their prospects (or else, they wouldn't be in business). And interestingly enough most of these techniques are borrowed from the literary discourse.

In selling his wares the copywriter must make his salestalk arresting and engaging. Since his survival depends on it, he will use every imaginable deviant use of the language to catch the attention of his prospects. Since literature by definition flourishes on deviant use, the copywriter makes copious use of the literary devices in this advertsing copy. Alliteration, assonace, concatenation, etc. are some stylistic devices we frequently come across in his copies :

a. A simple sweep and swab routine
b. Silken and super-smooth. Subtle and sophisticated
c. Shoes in subtle, startling, scintillating shades
d. The no-nonsense, no-nuisance automotive battery
e. Yours to relish, rewind, review and retain
f. Say goodbye to boring flooring

Among other stylistic devices popular with the copywriters are intensification through reiteration, doublings, intense co-ordination, epizeuxis, couplings, etc. :

a. The big, big taste of energy !
b. Yes, Asian paints has been chosen for more homes than any other paint every year, year after year since 1967.
c. For the whitest white that stays white. Nero lac Ultra White Synthetic Enamel.
d. It's not for her or her, it's for you.
e. Swissair Excursion Fare. Less is more and more and more.
f. There're so, so many Rasna flavours I'd like to try! I wish summer will just go on and on.
g The milky milk biscuit
h. Friends get friendlier with Fruitbits.
i. It's a battery that will bowl you over. Over and over again.
j. Smart looking walls for smart thinking people.

The principle of opposition as a stylistic device comes in handy to the copywri er to approach the more discerning urban buyer with a titillating and yet factual copy that relies on contrast for its effect. This device also helps the copywriter to put into prominence one particular quality of his product in contrast to others :

a. It's soft, but it's no softie.
b. Cool refreshing drinks on a warm summer day.
c. Tomorrow's most celebrated watch today.
d. Its a sweeter life without sugar!
e. Your executives c n now fly to work. At ground level.

The preponderance of compounds, phrasal compounds, string compounds, doublings and multiple adjectives in the advertising copies explain the strange need of the copywriter to turn plain descriptive English into hyphenated hyperbole. The use of these also have the effect of precision, clarity and compactness of the ideas expressed while giving impression of several things happening simultaneously :

a. Non-remote model, full-function remote control, Zero-defect, hi-impact, anti-glare, stand-by facility.
b. The roll-out, lay-flat, stay-flat floor.

c. For that special "mummy's-made-them" taste. That special home-made taste.

d. Farm-fresh, freezer-fresh, oven-fresh and corn-on-the-cob-fresh.

Over the years the Indian context has produced a brand of Indian English which inescapably mixes the native words with the English. The copywriter is aware that the use of the native words in his English copy has the kind of immediacy of appeal as the use of pure English wouldn't have. Straining after such emotive effect on his prospects the copywriter has been using single loan-words, compound word and noun phrases that are essentially loan–shifts. In this category of usage are also found blends and hybrid formations :

a. rangoli, shehnai, sindur, mehendi, bahu, pallu, odhni, pusti, dahi, lassi, kheer, halwa, biwi.

b. shahi gulab, kool-khus, kala khatta, kesar elaichi rasgollas, gulabjamuns, dudhwala

c. amrakhand (amras+shrikhand)

d. kuchcha road, lajawab cheese, mughal cuisine

e. Musti *ka* Aalam–Parag zarda (though not frequent, the loan-shifts of structure words are also used by the copywriter)

The English language as it is spoken in India has developed characteristics which are totally absent in its written variety (which is still very similar to the British English). The shrewd copywriter succeeds in touching a deeper chord of his prospects by presenting his copy in the new variety of spoken Indian English that is at once intimate and pleasantly recognisable by the educated classes in India. The thermoware copy uses this strategy most endearingly:

"I agree with my *biwi* on everything . well, almost.
For I realised, with holidays and travel round the
corner, the Hylo would be *ekdum* invaluable. Who wants

> those *bazaar* journey hassles?...And yes, the Hylo is going to be an *asli* investment and even come in everyday use around the house...perfect for keeping anything hot—from cofee to tea, anything cold-from juices to *lassis.*"

Here the copywriter simulates the close-to-heart day-to-day conversational style that instinctively interpolates expressions from the native language. In other words a judicious mixture of the colloquial English with Indian words does the trick here.

The copywriter uses allusions in a way that the educated common reader is able to derive pleasure in recognising the things alluded to while drawing his attention to the product advertised. In using this strategy, however, the copywriter is careful to make it easy for the prospect to recognise the things alluded to so that he would experience a joy in reading the copy through.

a. In these "Modern Times"

I'd love to be in your shoes (Cherry Blossom ad)

This ad goes with an illustration of Charles Chaplin (lest the consumer should miss the allusion) in his characteristic shoes. Being universally known the Chaplin connection is easily established here and the consumer, of course, would derive bonus pleasure if he has known the film, "Modern Times" By the end of the copy the consumer would have discerned the idiomatic use of "shoes" as distinct from literal referent advertised here. A copy like this would also have the effect of flattering the consumer's intelligence and doing the work for the copywriter.

Similarly another copy alludes to the most familiar Keats, line with "A thing of beauty is convenience forever." Yet another copy recalls Aldous Huxley's Book with "At the touch of a key, a brave new world opens out before your child." Other copywriters seek to capture the imagination of his prospects by using idioms not in their idiomatic sense but in their composite literal sense.

a. How does the *underworld* keep its cool and confidence? (Anukool underwears)

b. We have got the whole world *at your feet* (North Star Shoes)

c. Some gifts are *closest to the heart* (Bridalform bra)

d. You have got to *begin at the bottom* ...... and work your way up (Focus Exclusive socks)

This kind of usage is unendingly fascinating and amusing and in the process the reader can not but take note of the product advertised.

Instances of metaphoric use of English are also not infrequent in advertising copies, especially in those that aim at the well-informed, well-educated prospects :

a. Drape your walls with Luxol Silk.

b. You won't find it difficult to lose your heart to this bath tub.

c. For Nerolac, it is the way to ensure that the Indian paint industry remains in the pink of health.

The subtle play with words and phrases observed here extends to the interesting use of puns, coinages, repetitions, phonic equivalence and parallel syntactic structures:

a. So when you stand in Elpar Picanova, you stand out.

b. You won't have to tear your hair over balding non-sticking pans any longer.

c. Royal House Cushion Vinyl Flooring is "all designed to leave you floored! Designed to take the floor!"

d. Each and every Eagle product goes through a tough work-out under our Eagle eyed quality controllers.

e. If your soul is in fitness, this should be perfect fit (Power Jogger ad).

f. The body and sole of fitness (Power Jogger ad).

g. All in all there should be no room for doubt about a Dyanora. Certainly not in your living room.

h. Wall tiles on the other leg, sorry, hand, serve a more decorative function.
i. Gap shirts to fill the fashion gap.

The copy of the Flying Machine Jeans tries being innovative and "ori 'jean' al," and reads thus: "With their hip hep. For whoever wears the pants in the family. And now a wearever, whenever range of things to wear at the waist. Enter the Flying Machine age. Whatever your age." Each of these examples succeeds by employing one or the other stylistic device that stops us in our tracks to take note of it and make us all mull over it with relish. In the process, of course, the copywriter manages to draw attention to the product as well.

At times the copywriter achieves the desired effect through a violent distortion of language in much the same way as the literary use does. For instance one copywriter expresses one type of sensory perception in terms of another ('crisp colours"), another employs deviation in morphology ("cushionability), or gives human attributes to a nonhuman referent, or uses unexpected lexical collocations. However the advertising copy, unlike literary writing depends rather heavily on the technique of startling the reader into a state of alertness to its verbal pyrotechniques. These techniques appear rather pronounced, concentrated and even loud in the advertising copy because of its small canvas. Further the self-conscious, continual efforts of the copywriter to be strikingly original in his use of language put the stylistic devices in bold perspective. Crude as it may appear to be, this quality of the advertising copy lends it pedagogic value for the English teacher.

Also noteworthy is the fact that for the copywriter what determines the use of one or the other stylistic device is the target group he is addressing. If it is children that he levels with, he would use vocabulary that appeals to them ("moo-cow"); he would use fancy spelling (frooti zing time 'n lemon flavour, 3 lip lickin' flavours, Limca veri veri lime 'n lemon, etc.) or use figures from comic books (like the superhero, superman) that have caught their imagination. In addressing the youth or adole-

scents the advertising copy of the Novino batteries, for instance, would describe its superior performance in sports register, taking the jargon from cricket for obvious reasons. Use of the sports register at the beginning of the copy is only a come–on to the cricket-mad transister user but once he begins to read the copy something else crops up half-way and the absorbed reader ends up by being impressed with the sincerity of the Novino salesman :

> With Novino, quality isn't a string of empty
> overworked phrases. Like longer life. More
> power. Better leak resistance. Novino quality
> is something you see or hear.

The copywriter protests to using salestalk here while assuring the prospect that his own eyes and ears will be a witness to the superior quality of Novino batteries. In the process he produces the effect of affirming those very qualities ("longer life,"' more power" "leak resistance") which he did not want to appear to be pushing through. The preemptive strategy implicit here prevents the consumer from dismissing it as so much salestalk while making for an impression of sincerity, trustworthiness and authenticity.

Another interesting stylistic feature that the copywriter often uses is to orchestrate the syntactical and graphological sentences. This he does to give his style pep and vigour. The syntactic and graphological sentences, however, coexist in different permutations and combinations in the various advertising copies. The effect of this use is, of course, to ensure easy and clear absorption by the consumer the impressive attributes of the product item by item, even as it contributes to a smart style of the copy. The advertising copy of Boroline, for instance, makes use of this strategy :

> Skin that is lively even after
> the razor has taken its daily toll.
> Skin that can stand the nicks
> of the sharpest blade
> Skin that stays fresh and
> protected With Boroline.

Boroline fights and cures
infection in cuts, pimples,
rashes and dry skin.
Its antiseptic action protects your skin.

The copy combines the first four graphological sentences with the two syntactic sentences that follow. Out of the first four graphological sentences, the first three are relative clauses, while the fourth one is a prepositional phrase. What would have been a single syntactic sentence is broken here into four graphological sentences. The copywriter uses here short, graphic units with heavy punctuation. This style of punctuation is abnormally emphatic in that it disjoins by full-stops (the 'heaviest' punctuation mark) constrcutions which syntactically are parts of the same sentence. The punctuation itself has an important stylistic role in that it is used to emphasize the autonomy of each piece of information given here.

The two-word graphological sentence, "With Boroline," coming after the three relatively long sentences, in fact, provides the "end-focus" in part one of this copy. By making the brief fourth sentence stand out at the end, the copywriter lets emphasis fall where he wants it to. The copywriter would have weakened the emphasis on "With Boroline" if he had combined it with the third graphological sentence. Also contributing to the emphasis here is the pattern variation. Further, the segmentation by interacting with salience helps the copywriter put the product into prominence here. These various stylistic devices make the copy an excellent example of convergence. The devlce of anaphora by its iterative mode also helps highlight the skin care here.

The two syntactic sentences of the second part of the copy in a way release the anticipatory tension of the first part. The two declarative sentences start with "Boroline" and "Its antiseptic action" in subject position and this naturally shifts the focus for a briefer spell (than that of the first part) from the consumer benefit to the product publicity. Structurally the last two sentences also introduce elements of informality, easiness and relaxation. The use of "doublings' ("fights and cures") and of concatenation "cuts, pimp-

les, rashes and dry skin' in the last two sentences also contributes to reader-interest both from the point of view of stylistic virtuosity and from the product's usefulness. Further, the declarative mood of the last sentences finally underscores, with disarming honesty and candidness, the theme of skin-care that the first part of the copy has emphasized. Also the copy distributes the emphasis in such a way that consumer's interest is sustained all through in terms of style and content. A copy like this takes in a whole range of writing skills such as conciseness, clarity, purpose and above all the ability to give character and personality to the prose. We find many of the same stylistic devices in such great prose stylists as Dickens and Lawrence. While these masters abound in such stylistic devices, an example, each from these writers is given here if only to draw parallels as far as the devices discussed are concerned. In Lawrence's passage given below, for instance, we find the same 'emphatic, style as ths Boroline copy does :

> The renegade hates life itself. He wants the death of life. So these many, reformers' and 'idealists' who glorify the savages in America. They are death-birds, life-haters Renegades.
>
> We can't go back. And Melville couldn't. Much as he hated the civilized humanity he knew. He couldn't go back to the savages. He wanted to. He tried to. And he couldn't.
>
> Because, in the first place, it made him sick.
>
> (*Studies in Classic American Literature*. New York edn 1955, p. 149).

This passage too combines the syntactic with graphological sentences much to the same effect as does the Boroline copy.

Also presentcd below is a passage from Dickens' *Hard Times* to illustrate how it uses convergence as a stylistic device, including in it anaphora, epizeuxis, irony, paradox, quasi-similes, hyperboles, collocational clashes etc.

> A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples and such strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaimed through that brassy speaking trumpet of a voice of his, his old ignorance and his old poverty. A man who was the bully of humility.
>
> (*Hard Times*, Part I, Ch. 4)

These writers, however, use the various stylistic devices discussed in this paper towards ends other those than of the copywriter.

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BOOK REVIEWS

S. NAQI HUSSAIN JAFRI, *Aspects of Drayton's Poetry* : Delhi, Doaba House, 1988, 210 pp. Rs. 95/-

Jafri's book on the poetry of Michael Drayton is to be welcomed for more reasons than one. First it is a full-length study of an *English* poet at a time when most scholars and researchers in Indian Universities seem to be preoccupied larger with literatures other than British—American, Commonwealth and Indian Writing in English. More importantly, it is one of the few available indepth studies of the work of a poet who was long regarded as a major figure in English poetry but who now appears to have been relegated to a position of almost total oblivion, and known only by a few anthology pieces. Jafri rightly finds this neglect inexplicable in view not only of the volume and variety of Drayton's verse, but also of its intrinsic significance. In a poetic career extending over nearly four decades Drayton wrote poetry of an astonishing variety, practising all the verse forms with distinction. He also introduced a few new forms too. Drayton, who used to claim considerable space, sometimes a whole chapter, in earlier histories of English literature, does not seem to receive more than a paragraph in the more recent ones Jafri examines this phenomenon carefully, and attributes this comparative neglect to changes in taste, and the vastness of the poetic output which most readers find difficult to wade through. It is also a well known fact that Elizabethan and Jocobean poetry has always failed to attack the critical attention it deserves on account of the inevitable comparison with the drama of the time. There can be no other valued explanation for the neglect of the work of Elizabethan poetry, including that of a very great poet like Spenser. Jafri rightly focuses attention on the Renaissance aspects of Drayton's poetry, and on his status as one of the first "professional" literary figures in English literature, whose writing was meant for the general rather than a limited audience, thus making him distinct from a poet like Donne who tended to be a "coterie" poet. There is a careful

analysis of the wide variety of poems that Drayton wrote—sonnets, satires, odes, epistolary verse, pastorals, romances, elegies and, what was considered by many as his *magnum opus*, *Polyolbion*, a long descriptive poem which, though a characteristic product of the age, has rightly been called "an unhappy attempt to versify geography". Drayton himself was conscious of the hopelessness and magnitude of his project to which he referred as "my strange Herculean task." While Jafri's estimate of Drayton's poetry is comprehensive, it would perhaps have become even more valuable had he introduced an element of comparative appraisal. A comparison, for instance, with Samuel Daniel, who was Drayton's exact contemporary, and with whose work he shares many features, would have yielded some interesting insights into Elizabethan and Jacobean poetry. May be a greater effort could also have been made to highlight some of Drayton's technical achievements, his contribution, for example, to the perfection of the couplet form in which he became the precursor of Edmund Waller acknowledged by the neo-classical poets as their model, or his ability, in the midst of a great deal of inane stuff, "to startle the reader with a sudden phrase, or a burst of music." One could also attempt an evaluation of Drayton as a critic of poetry by examining poems such as *To Henry Reynolds* which not only contain some sound criticism on Chaucer, Sidney and other poets, but also reflect contemporary opinion. These minor drawbacks apart, Jafri's fairly complete estimate contains many insightful observations, and is an honest attempt at restoring to a largely forgotten poet the place that he deserves in any account of Elizabethan poetry, and on whom no worthwhile book has appeared since the publication of Oliver Elton s *Michael Drayton, A Critical Study* in 1905

TAQI ALI MIRZA

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Vol. 26, 1990

P. VINODA, *A Short History of the English Language*
Warangal : Nachson Books, 1991 120pp. Price Rs. 40/–

A Short History of the English Language is a useful and valuab'e analysis of the historical development of English.

One is certainly prompted to question the need for yet another book on a subject which has received comprehensive, exhaustive and imaginative treatment by earlier scholars like A.C Baugh, F.T. Wood, Thomas Pyles, H. Bradley, among others. But as the author (Vinoda) herself points out, the aim has been to present material that is essential and relevant to the needs of post-graduate students in Indian universities. Paradoxically (enough) it is the wealth of scholarship itself that is the most intimidating problem faced by our students. Besides, earlier works on the subject, (which feature on the prescribed reading lists of our universities), often betray a lack of balance between the "linguistic" developments and changes as opposed to the social/political/historical forces that have contributed to these developments and changes. As a result the student often finds himself lost in a welter of too detailed an exegesis of various aspects of this subject. The present work has grown out of the pedagogic strategies used by the author in classroom situations, and aims at a comprehensive but "user-friendly" treatment of the subject.

The chapters on Old English and Middle English are particularly useful. Each of these begins with a short, but complete picture of the political, social and historical framework of the period under consideration. Using this as a point of departure, Vinoda then focusses on the essential linguistic features of these two developmental stages (Old and Middle English). Instead of giving a generalized picture of linguistic changes, Vinoda uses a further system of classification. Spelling, pronunciation, Phonemic systems, orthography, mutations, vocabulary, syntax each in turn receive separate treatment. The student is thus able to comprehend

the essential linguistic features of each developmental stage. Similarly, the foreign influences on English, (French, Scandinavian Greek, Latin) are treated in separate chapters.

The chapters on Word–Formation and Semantic Change have abundant examples of the processes of word formation such as Derivation, Composition, Onomatopoeia, Acronymy, Autonomasia and Blends, and procesess of change of meaning such as Restriction, Extension, Euphemism, etc. A welcome feature of this book, is the chapter on modern English Syntax.

There is no doubt that this book will be of immense help to students in coming to grips with a difficult and forbidding area of language study.

MEERA MANVI

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L S. RAMAIAH AND SACHIDANANDA MOHANTHY, *D.H. Lawrence Studies in India : A Bibliographical Guide*. Calcutta : Writer's Workshop, 1990. 91 pp. Rs. 100.

L.S. Ramaiah and Sachidananda Mohanty's *D H Lawrence Studies in India : A Bibliographical Guide* is a worthwhile contribution to Lawrence scholarship in India though marred by the negligence of the printer and the editors. Discussing the reasons for Lawrence's popularity in India, the editors point out that a society rebellious against "the stronghold of the past must turn to a prophet like Lawrence who signifies not dualism or exclusivism, but a wholesome balance governing human existence." Hence, Lawrence continues "to be a recurrent figure in seminars, journals and books in India" so much so that the present editors found it necessary to compile a full-length bibliography on Lawrence studies in India.

The bibliography contains an impressive list of dissertations, books, and articles written on Lawrence by Indian scholars. It also carries an interesting review of Lawrence studies in India by Dennis Jackson, and an informative overview of the same by the editors. Jackson in his "Preface" offers a judicious account of some representative critical texts on Lawrence's works from India and Sri Lanka which "American and British readers are not likely to be familiar with." The editors "Introduction" to the bibliography provides an authentic and up-to-date information about the state of Lawrence scholarship in India. The editors have diligently displayed the dissertations, books, and articles written on Lawrence's work in India and elsewhere from 1933 to 1990 in three tables. And also they have meticulously illustrated a few representative works, commenting on their validity, usefulness, and relevance in the context of the recent developments in Lawrence scholarship. However, the editors should have avoided their comments on those works that Jackson had already reviewed in the "Preface." Their repetitious remarks diminish the significance of an otherwise well-documented "Introduction."

The main body of the bibliography enlists as many as two hundred and fifty six dissertations, books, and articles written by Indian

researchers during the past sixty years. The list throws an interesting light on several scholarly works not known to many people in the world of Lawrence scholarship. The present compilation will therefore consolidate the community of Lawrence scholars in India by making them and their works known to a larger audience. I wish the editors had carefully proofread the manuscript to avoid a host of spelling, printing and methodological mistakes which persistently irritate the reader. For instance, they have spelt the same name in two different ways on the same page : Sinha is spelt as Singh (18), Byot Kesh as Blyot Kesh (73), and Radhe Shyam as Radha Shyam (49,53). Similarly, Wisconsin is misprinted as Misconsin (42), Banares as Banaras (43,45), University as Oniversily (48), and Kashi Vidyapeeth as Lasei Vidyapth (51). In addition to this, there are numerous other words misspelt, punctuation marks missing, years of publication omitted and page numbers overlooked. Despite all these errors, the bibliography will prove to be a useful tool for Lawrence scholars in India.

SUKHBIR SINGH

Osmania Journal of English Studies,
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BOOK REVIEWS

SUKHBIR SINGH
Osmania University, Hyderabad.

L.S. Ramaiah and Sachidananda Mohanthy, eds. *D.H. Lawrence Studies in India : A Bibliographical Guide.* Calcutta : Writer's Workshop, 1990. 91 pp. Rs. 100.

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CONTRIBUTORS

1. Norton Crowell is retired Professor of English, Illinois State University, U.S.

2. Immaculate Kizza teaches at the University of Tennessee at Chattanooga, U.S.

3. Dharanidhar Sahu, Reader in English, Berhampur University, Orrisa.

4. Meera Manvi is Professor of English, Osmania University.

5. Rama Nair is Reader in English, Osmania University.

6. Satyabrata Das is U.G.C. Teacher-Fellow at Utkal University, Bhubaneswar.

7. Tutun Mukherjee is Reader in English, Osmania University.

8. N.R. Shastri is Professor of English, Osmania University.

9. D. Venkateswarlu is Reader in English, Osmania University.

10. Veena Noble Das teaches at Vanita Maha Vidyala College, Hyderabad.

11. B. Gopal Rao is Reader in English, Osmania University.

12. Sabiha Kamaluddin teachers at the Osmania University.

13. Inna Walter is Professor of English, Osmania University.

14. Vinoda is Reader in English, Kakateeya University, Warangal.

15. Taqi Ali Mirza is retired Professor of English, Osmania University.

16. Sukhbir Singh is Reader in English, Osmania University.

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