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Editorial

The July 2022 issue of GNOSIS had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder of this issue even before the deadline of 30 May 2022. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted. As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision is to charge no publication fee from the scholars whose papers will be published in the issues of GNOSIS. At the same time since GNOSIS is a self-financed venture, cooperation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

I would also like to take this opportunity to thank all the Academicians and well-wishers of GNOSIS who recommended GNOSIS for publication. There are twelve research/critical articles, four poems and one fiction in this issue. Before concluding, I would like to express my sincere gratitude to our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

Dr. Saikat Banerjee

Editor

Celie- Subjugated or Strengthened?- A Sharp Insight into Alice Walker's The Color Purple

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Abstract: Prior to the emergence of rightist literary texts by black female writers, African American Literature has primarily been male in recounting the practice of slavery and its antiquity of belittlement. According to the contrivance of societal existence, men are considered the authoritative component of the macrocosm while women are considered debilitated and vulnerable. As late as one of them cognizes her true worth, erects as inimical to the exploitation and promulgates her individuality as a dynamic and potential woman, Alice Walker's women are obligated to sustain under the ascendancy of their monarchs. Walker encourages the women to pursue a trail of selfhood to liberate themselves from the venomous and malign influence of patriarchy and sexism without restraining herself by delineating the enduring agony of African- American women. Through the nurturing bond of sisterhood with Nettie, stepdaughter Sophia and close friend Shug Avery, Celie, the leading light in Alice Walker's *The Color Purple*, amends her stature from a molested and maltreated slave woman to an unshackled soul who crosses the corporeal, aesthetic and pecuniary limitations and attains the unfettered liberation and realizes to predicate her body. In the ablaze of her excruciating strive for existence concerning feminist criticism, the article intends to contextualize Celie's fight as an infant, adolescent and matured woman apropos molestation, sexism, racism, subjugation by male authoritative coercion, narrative command and a robust bond between women in the context of *The Color Purple*.

Keywords: Patriarchy, sexism, racism, exploitation, power, liberation.

A profoundly lauded novelist, essayist and poet, Alice Walker, born to sharecropper parents in Eatonton, Georgia in 1944, was a political activist who toiled for civil rights in Georgia, Liberty County and Mississippi. She won the Pulitzer Prize for fiction in 1983 for her distinguished and captivating novel, *The Color Purple* (1982) which was promptly revamped by Steven Spielberg for the silver screen. One of the best literary works depicting the torments of African-American women from patriarchy, sexism and racism is Alice Walker's epistolary novel, *The Color Purple*. Walker not only contemplates to pave the path of the black women that guides them to liberation and exemption but also provides them a voice. From being a sexually maltreated child to a indifferent wife who acutely

endures the effects of sexism and racism and lastly to an disencumbered soul- the novel details the evolvement of the primary character, the black, impoverished, underprivileged and ignorant Celie. At the edge of the novel Celie conquers and grows corporeal, psychological and pecuniary autonomy by demolishing the shackles of patriarchy. Walker's fictional work emanates expectation and optimism even in distress and preaches righteousness and scrupulous growth vigorously and dynamically through the character of Celie. The significance of womanly essence, morale, conforming recognition and attaining venereal consciousness are the terrains which are accentuated by the black women writers who surmounted in literature such as Maya Angelou, Deborah Gray- white, Harriet Jacobs, Maria Stewart, Melto McLaurin, Jaeda De Walt, Lyn Mikel Brown, Toni Morrison, Zora Neale Hurston, Alice Walker and many others. Through the female characters in their fictional works, these writers rendered the effect of racism and sexism on black women and their potentiality to transform and advance in life. Walker sights the probability of capacitating the black women and highlights the paramountcy of sisterhood in their liberation that can transform the unusual description of man and woman that survives currently. It is the solidarity, companionship, adoration, mutual hardships that isolates the black women from the former servitude and promotes an unbounded and equivalent survival and consolidates the nexus between them. Celie is capable of reconstructing her existence and liberate her body and soul with the support of her sister, Nettie, daughter-in-law, Sofia and her husband's mistress, Shug. Celie procures reclamation, individuality and conviction through her relation with Shug, progressively. In the motherly and sisterly form as well as guide, sexual companion and confidant, the cord between women depicts a substantial part in Celie's unbridling. Celie affixes herself throughout the years in the foreign mores of Africa due to her correspondence with Nettie while Sofia avows that because of her intense kinship with her sisters she is competent to brawl, which fully concurs with Samuel's perception concerning Olinka women.

Residing in a family with complete dearth of endearment, Nettie and Celie exhibit the protuberant symbol of sisterhood. Nettie imparts moralistic aid to Celie as she agonizes because of a brutal rapist father and an ailing mother and suggests Celie to combat her cruel husband. Nettie has consistently been Celie's tutor and succours her with reading, spelling and all that is necessary for her. Nettie observes the unenlightened savageness while living in Albert's place and endeavours to apprise Celie and cease her from being compliant. Celie experiences solace in the grave situation through writing when in Nettie's absence. As Nettie pens to her sister that the first human in the world is black and in the Bible the God

is black and not white as his hair is crimped like the black, Celie's intuition widens. Nettie also notifies Celie about her two missing children who are living with her and obtaining appropriate education. Celie acquires her divine vigour and preserves herself after reaping the gracious information. Nettie is viewed by Celie as a flawless exemplary girl and the abundant optimistic ray in her life. While she converses with Shug, she delineates her: "Smart as anything. Read the newspapers when she was little more than talking. Did figures like they was nothing. Talked real well too. And sweet. There never was a sweeter girl. Eyes just brimming over with it." (Walker 101) Celie acknowledges tranquility in the strident universe with her sister beside her and adores the desire that Nettie is animate and she will reconcile with her eventually. In reciprocation, Celie is the sister as well as alternate mother of Nettie in the void of maternal tenderness and aids and braces her by prohibiting her from getting molested by her stepfather and in lieu proffers herself. The endearing sisterhood dispenses a promise of continuance and binds both the sisters during the crudest surviving situations of their life even when they are detached from one other. Celie's step son's wife, Sofia Butler is another woman who turns out to be a good model for Celie. Celie is the one who deteriorates due to household assault yet continues to be speechless and trusts the conception that men are of higher calibre than women. Sprouting in a lineage of men, the bulky woman with thunderous legs realizes that she can exist only by contending: "All my life I had to fight. I had to fight my daddy. I had to fight my brothers; I had to fight my cousins and my uncles. A girl child ain't safe in a family of men." (Walker 38) Sofia is completely antagonistic and incongruous to Celie's recognizable appearance of a woman. She meets Sofia initially when she solicits Albert's consent for her wedding to Harpo. Sofia deploys a scathing upshot on Celie's arousing with her turbulent ethos. Notwithstanding their parents' remonstrance Sofia marries Harpo. The couple amicably allocates the homely chores and relishes their kindred contentment towards the inception: "She making some sheets. He take the baby, give it a kiss, chuck it under the chin." (Walker 33) Albert provokes Harpo to strike Sophia as she is very much engrossed with herself. Analogously Celie complies with Harpo on thrashing her to make her submissive as she herself is comatosed about coercion and brutality as she matures in agony and injustice. Sofia senses abhorrent treachery when she grasps that Celie has impulsed Harpo to blow her. Celie's reverence: "I say I'm a fool, I say it cause I'm jealous of you. I say it cause you do what I can't." (Walker 38) unveils that she genuinely adores the recalcitrant vitality of Sofia. Subsequently, the cord between them develops tenaciously as they count on each other and Celie evolves to be self-sufficient, vigorous and valiant. Celie is rescued from her

mortifying spot and discovers her authentic individuality. We confront an absolutely disparate womanly connection between Celie and the blues singer, Shug Avery who assists her in achieving salvation. While Sofia is the defiant energy and Nettie is the belief, Shug is recognized as the sympathetic mother and passionate sexual advisor for Celie who has always been bereaved of parental warmth. Shug Avery behaves like an admirer and companion to Celie and empowers Celie to unfold into an self-reliant and accomplished woman, who is no more chained and imprisoned by the circumstances by escorting her through her “mothering” sway like the mothers in Walker’s “generations”. Shug alike a mother safeguards Celie from Albert and confides that he does not protrudes his atrocity again. According to Celie, Shug is the utmost alluring woman whom her husband sincerely admires. Shug nurtures Celie to pave her preliminary footsteps towards self-reliance and proves to be the archangel beside her: "I won't leave, she says, until I know Albert won't even think about beating you."(Walker 79) Though there has been a paucity of female idol in Celie’s life who could guide her to proclaim her, we observe subsequently that the two women fasten their relationship by partaking a protracted cuddle and a kiss. Celie revamps her “self” and comprehends her toughness through her acquittance of Shug.

Celie crushes the shell of male dictatorship and with her newfangled integrity as she anatomically sights herself in the mirror and uncloses the gate of potentialities to welcome her by agglutinating an association of women for abutment. The misery and coercion that benumbs Celie all through her infancy and adolescence is permanently discharged by her as she unfastens herself passionately with Shug’s assistance: "My life stop when I left home, I think. But then I think again. It stop with Mr. ____ maybe, but start up again with Shug." (Walker 85) All through her strifes with both Mr. ____ as well as with the reminiscence of her juvenile misfortunes, Celie is consorted by Shug with whom she savours an enduring amalgamation and attachment. Celie possesses the notion in her mind that she has a grotesque physique and has no fascination to recognize her body after being dominated through continuous rapes and strikes. A woman should apprehend herself passionately and materially to liberate and Celie had to eliminate her body and soul to safeguard herself. One should proclaim the persona and the shape to retrieve authority as according to Daniel Ross: “One of the primary projects of modern feminism has been to restore women's bodies. Because the female body is the most exploited target of male aggression, women have learned to fear or even hate their bodies. Consequently, women often think of their bodies as torn or fragmented, a pattern evident in Walker’s Celie. To confront the body is to confront not only an individual's abuse but also the abuse of women's bodies throughout

history, as the external symbol of women's enslavement, this abuse represents for women a reminder of her degradation and her consignment to an inferior status." (Ross 70) Celie grows physical attentiveness and appreciates the grace after she glimpses her sexual organ in mirror for the first time: "Its mine." Celie's reflection with Shug ushers her indication to be the other female and demonstrates that she is inept in experiencing erotic ejaculation even if she reproduces two children. By determining oneself with a person, notably with a mother, an individual becomes apprehensive of the "self", "although the figure can be any constant nurturer" (Ross 77) in the view of Jacques Lacan. Celie was introduced to the carnal delights and passion by Shug who contends her body by retaining rapid sexual pleasures and exists in the frontal pathway without any prohibition. The following morning, Celie experiences a metamorphosis after copulating with Shug as it is the first moment she senses the genuine love: "it feel like heaven is what it feel like, not like sleeping with Mr. ___ at all." (Walker 98) As Celie has always been afflicted and impaired by the men, her lesbian relationship with Shug emerges to be innate and warm and not immoral. The homosexual conciliation between Shug and Avery appears to be instinctive and favoured rather than an organic or hereditary adaptation as it unhooks and conclude their love for each other. Celie accomplishes her psychic and spiritual expedition to individuality after undergoing the actual gratification of sex with Shug. Celie discerns security as she accepts the definitive present of unconditional love. Celie is capable of triggering her eagerness for integrity by exploring and acquiring her body in the manner Shug inaugurates and marshals her to the final release.

Celie divulges that she had never been adored or treasured by any soul as she recount her horrid anecdote to Shug, who is appalled by her antiquity of physical molestation. Shug assuages Celie by encasing her in her arms with motherly affection: "I [Shug] love you, Miss Celie. And then she haul off and kiss me on the mouth." (Walker 97) Celie counters instinctually through the tears as she is deserted enough and both of them slumbers together in Grady's bed in his unavailability and jabbars about their venereal involvements like school girls. They cultivate a warm, affectionate and sustaining connection as Shug arrives to Mr. ___'s house with her new husband, Grady. The inherent and innocent Celie's conviction undergoes various transformations and emendation as the novel advances and Walker evinces that individuality can be procured through psychological independence. Celie's notion of God as a white and old "like some white man work at the bank...big and old and tall and gray bearded and white. He wear robes and go barefooted." (Walker 165) in compliance to the white expositions for Bible is entirely transfigured. As God says to

“honor father and mother no matter what” (Walker 39), Celie is ineffectual to narrate anybody about her stepfather’s coital maltreatment and corporeal ferocity. She is compliant to God and permitted herself to be a slave by perpetrating God’s orders and anticipating him to support her always through promulgation “with God help”. While sustaining with her father and husband, Celie aches the most and has excruciating involvement and her white God insinuate to operate in the similar manner grievously. Celie is dissatisfied with the patriarchal Christian God shaped as a white male who symbolizes the vitality of patriarchal institution that exploited her for such an elongated stretch of time, and inclines to attain metaphysical autonomy. It is confirmed to her that Jesus was similar to her as compared to a white man “with hair like lamb’s wool”, not “white” at all through Nettie’s letters. Certainly, her consciousness about God and his intention are transformed by Shug’s clarifications as she construes the significance of emotion, tenderness, endearment, warmth and contentment in life: “Now that my eyes opening, I feels like a fool.....Still, it is like Shug say, you have to get man off your eyeball before you can see anything a ‘ tall.” (Walker 168) Celie envisages the new God as a divine faculty and intramural solace that prevails in her as she embarks on her hindmost letter with “Dear God”. Celie experiences her own estimation and conceives her emphasis and she relinquishes the patriarchal God and befits into the innate structure of the cosmos. As Celie directs her temperament to adore creation and existence, she encounters concrete reconstruction.

Financial liberation is the essential predicament for a woman’s enfranchisement as it empowers her to perform actions in accordance to her personal choice, as Virginia Woolf puts forth in her essay, “A Room of One’s Own” that “if a woman wants to write novels, she must have money and a room of her own.”(Woolf 52) Celie holds a menial status in the family as she languishes due to privation and is almost undraped as an adolescent girl, occupied with work in the house and fields for many decades: “He say why don’t you look decent? Put on something. But what I’m sposed to put on? I don’t have nothing.” (Walker 5) As her husband is reluctant to meet her necessities, she is even proscribed to wear her most desired colour, purple or red. Irrevocably, Celie steals the initial stride towards emancipation by welcoming Shug’s suggestions and launching her new clothing company, Folkspants Unlimited Company as she harbours the skill in making pants even though she is an illiterate black woman. Celie ascertains her sagacity, creative strength, aplomb and economic freedom by absorbing herself in the aesthetic pursuit, through her persistent physical toil and the encouragement of Sofia. Celie’s elucidation of existence is modified and her societal posture is toughened as she envisions herself manufacturing pants

while sitting in Shug's dining room. Celie moreover advances to explore the world herself, renouncing to greet anyone else's exposition as she step ahead with her current line of work. *The Color Purple* represents Celie's fiscal liberation as she arises to deem herself as an indispensable, donating appendage of the community and believes her own being and ingenuity.

Celie is emancipated as she embraces her body and unchains her soul, spirit and pecuniary limitations. Through the letters which became a medium to voice-over her existential episodes and her bond with Nettie, Sofia and Shug, she achieves freedom. Every concealed feature becomes discernible as one takes a prospect into the work from a critical stance of feminism. Women, who are obligated to sustain under the supremacy of father or husband should have faith in their identity and self and the conceivability of her valuable existence and should be nourished with the indomitable spirit. Such a perennial leitmotif traverses through Alice Walker's award-winning novel, *The Color Purple*. As Celie's survival becomes a tale concerning the quest and being reunited with the omnipotent being, she is proclaimed as a brave woman who disseminated her selfhood as a reliant and poised functioning woman and reconstructed a pristine mode of existence for herself. Celie harbingers the way for the rest of the women to the direction of a fresh and refined aliveness without any male constraint or enforcement and emerges as the paramount mouthpiece though she herself had been injured time and again.

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Cultural Interface: Towards a New Poetics and Translating Latin-American Dimension and Reception in the writing of Rabindranath Tagore

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Abstract: In the history of Latin America, early twentieth century was a crucial time when various Latin American countries were striving to come out of Europe's grasp and establish an identity of their own. The critical discourse that began with the conceptual and epistemological revision of Anglo-Indian historiography in the 1980s and passed through Postcolonial Studies and the reflections of the Latin American project 'Modernidad/Colonialidad' to reach a comprehensive critical analysis and reclassification of epistemic locations within the global circulation of knowledge. Yet, in the multifarious and multiracial society of Latin America it was difficult to define their 'own'. At such a critical juncture of history, Rabindranath represented an alternative to various Latin American authors. He was, to them, a representative of a British colony who had been recognised and acknowledged by Europe, and thus symbolized a power/knowledge equivalent to that of Europe. This paper, divided into three parts, explores this reception and its impact, firstly by analyzing the history of the direct contact; then by focusing on the Latin American translations of Rabindranath's works; and finally, by re-reading a few essays and critical writings on Rabindranath. Among others, the paper alludes to Victoria Ocampo (1890-1979), the first and perhaps the only Latin American author who came in direct contact with Rabindranath; and some of the most important Nobel Laureates of Latin America, like Gabriela Mistral (1889-1957) and Pablo Neruda (1904-1973), to show how these authors and poets received Rabindranath in their own contexts.

Key words: Ibero-American culture, Counter-culture, Identity, Rabindranath Tagore, Victoria Ocampo.

Introduction

In the recent critical historiography of Globalisation, these *histoires croisées* or 'entangled histories' of the 'South' have been seen as an increasingly relevant field of research. But while the majority of such studies concentrate on economic and socio-political interrelationships in the present and the past, they rarely focus on exchanges with a cultural, spiritual and intellectual perspective. Such transareal South-South interrelationships on a cultural level remain, with a few exceptions, largely unacknowledged, whereas the cultural

North-North (or East-West) relationships, as well as the cultural North-South relationships – often shaped by colonialism and dependency – have repeatedly been highlighted in the Social Sciences and in Cultural Studies, historically, politically and culturally, as complex inter woven histories. The cultural South-South relationship has been overlooked not only in research in the ‘North’ but also within the Global South itself. The reasons for this become apparent when one reads the observations of the Indian researcher Ketaki Kushari Dyson regarding her studies on Rabindranath Tagore and Victoria Ocampo in Argentina. Writing already before the global political transformations of 1989 which led to the contemporary Globalisation movement, the Tagore expert and translator described the complicated nature of cultural and academic South-South cooperation:

Argentine intellectuals are still mostly concerned with their identity as Westerners, ‘peripheral’ Westerners, perhaps, to use a currently fashionable term yet drawn by powerful gravitational forces towards the cultural ‘centres’ of the West in Europe and North America. As so often in the West, interest in the South Asian region among scholars tends to restrict itself either into an academic study to the region’s (admittedly rich, complex, fascinating) past or a Third-Worldism which confines itself to the vocabularies of politics and economics. This ‘lean and hungry’ Third-Worldism of our times is inadequate to generate genuine cultural appetites. Winds of change are, however, perceptible among the younger generations, many of whom, because of the felt exigencies of the world situation, appreciate the need to build cultural bridges and have much curiosity, but do not know where to turn for further information, guidance, or the necessary tools. (Dyson 1988: 352)

Against this background, it is hardly surprising that Dyson’s pioneering study of Tagore and Ocampo needed many years to earn the respect it deserved in the realm of Latin American academia. Although much has changed in the development of global communication in the age of World Wide Web, still this example shows how important it is for research to be systematically focused on concrete actors and their contexts (as in, e.g. Cooper 2001; Hausberger 2006). If it is to remain socially relevant, knowledge in a globalised world urgently requires a clearer understanding of the dynamics of cultural South-South relations – and this means insight into a South-South knowledge of mutual understanding (*Verständigungswissen*) as well. Moreover, such understanding is necessary to better reflect, evaluate and integrate the multiple possibilities for negotiation within a global dynamic without disregarding the different claims of validity within social discourse.

‘Latin America / India’ as a Paradigm for Concrete Relationality

Since the turn of the century, interest in the phenomenon of Orientalism has seen an international resurgence, spurred by the increasing conflicts arising through Globalisation. Now this has been enriched through a fresh perspective: the significant presence of contributions from the Global South, which offer a viewpoint neither from Europe nor from the West, thereby ‘de-orienting’ traditional Orientalism. This signifies a productive de-centering in the genealogy of Orientalism in Latin America, in that the Latin American discourses (as in Spanish-American modernismo) can no longer be identified and analysed as a mimesis of European-style Orientalism. On the contrary, they evince their own logic, context and agenda (Camayd-Freixas 2013, Siskind 2014: 223-260). Already in 1991, in her critical analysis of Said’s concept, Julia Kushigian referred to the more open, intercultural Orientalism in the Spanish-American sphere. Recent studies, such as Bergel (2006), López-Calvo (2007, 2009, 2012) and Taboada (2012), speak of an “inverted”, “alternative” or “peripheral” Orientalism, while Gasquet (2007) postulates an “Orientalism of the South” and ultimately the concept of “Orientalismes désorientés” (Dubost/ Gasquet 2013). Noteworthy in all of these new readings is their focus predominantly on Latin American relationships with the Arabic world (in particular Palestine and Egypt) and Muslim cultures, as well as with the Far East (China, Japan) (Tinajero 2004), whereas the Indian subcontinent and its cultures rarely appear. On the other hand, a relatively broad corpus of Latin American texts (fiction, essays, didactic texts and travelogues, as well as texts from Indian travellers to Latin America, such as Rabindranath Tagore or M.N. Roy) indicates a pronounced interest in India within Latin America since the end of the 19th century.

Against the background of these new Orientalism Studies it is imperative to examine the trans areal intellectual and cultural interchange between India and Latin America on a concrete basis, supported by examples. The contemporary research on Orientalism seeks not merely to establish a new epistemological position. Its overarching aim is rather to provide a material survey of the cultural and intellectual relationships between the occidental culture of the South and the “Orient”, or rather those regions within the Global South associated with the “Orient”, beyond the powerful traditional Orientalism discourse fixed upon the bipolar vertical North- South axis mentioned above. Such research is only at a beginning stage. As previously noted, ascertaining the significance of complex life experiences and personal exchange processes and the way in which these influence the production of knowledge in India and Latin America presents a particular challenge. The present volume therefore addresses in particular the concrete interconnections between

Latin America and India on a literary and cultural, historical and intellectual level. It provides a multi-perspective elaboration of processes of reception, appropriation and knowledge circulation, mostly intertwined, but occasionally from a purely comparative perspective as well. Certain questions will continually arise, such as: Which structures of knowledge predominate and which options of agency arise during and as a result of these cultural South-South encounters? What epistemological conditions of comprehension and historical premises are they based upon? What potential do these structures of knowledge and options for agency have to question, to deconstruct, to justify or to complete allegedly universal paradigms of knowledge and agency? Our These issues can only be touched upon here and questions calls for further study and expand the field of discussion.

Communicational Ambivalence through Tagore-Ocampo Dialogue

Who can tell, when throwing a stone into a pond, where do the ripples created go? When weeks ago, in the middle of an electronic discussion about the connections between Latin American and Indian literature, I ventured to mention Rabindranath Tagore's high standing among current Latin American readers, many were surprised. And I have to confess that I myself was also surprised, because it never occurred to me Tagore's presence in Latin America would sound odd to anybody, least of all to a Bengali. (Chacón, 1999)

Alfonso Chacón wrote the quotation above in 1999, particularly regarding his own country, Costa Rica. Rabindranath Thakur's (1861-1941, popularly known as Tagore) relevance among the general Latin American readers of the new millennium was a topic of great debate. It was nevertheless, certain that this Indian poet, who was also the first non-European Nobel laureate, was one of the first Indians to initiate a South-South dialogue that had mutual impact on various Latin American countries as well as on India. By focusing on Spanish American reception of Rabindranath, this article would primarily explore a part of that larger contact, manifested in the literatures of Spanish America. In his path-breaking essay 'Literary History as a Challenge to Literary Theory', Hans Robert Jauss, a stalwart of Reception Aesthetics, under scored the importance of Reception Studies in understanding the "historical life of a literary work". It was well-known that readers who did not have access to Bangla or Bengali language – the Poet's mother-tongue in which vast number of his works were composed – actually had very limited access to Rabindranath because most of his works remained untranslated till date. Nevertheless, it must be emphasized that almost all the Spanish and Spanish American translations of Rabindranath done so far were translations of his English writings. Whether these English versions should be considered

translations of the Bangla texts, and if yes, how 'faithful' those translations had been, were different questions altogether, which I did not have the scope to discuss here. However, knowledge/readings of Rabindranath's reception in other countries/cultures could definitely add new dimensions to our readings of Spanish American as well as Indian literatures.

In "The Tagore-Ocampo Encounter: Tangled, Complex Realities. A Personal Research Survey", Ketaki Kushari Dyson explores the complexity inherent in such an intellectual and cultural relationship, focusing on what she calls a "communicational ambivalence" between the Nobel Laureate Tagore and the powerful lettered woman Victoria Ocampo: a situation in which the expectations and imaginaries of the Other came up against in the actual and personal interaction between these two figures. Accurately recreating a series of moments on the basis of her archival work on three continents, Dyson offers a differentiated portrait of the encounter to conclude that a South-South dialogue can only function properly through the medium of a common language in which the subtle nuances of cultures are embedded. It analyses these prolific dynamics of reception and translation from the point of view of the actual debates on the "Epistemologies of the South" to explore aspects such as a critique of Eurocentrism and Colonialism, as well as issues related to the production of knowledge in the Global South.

Tagore-Ocampo Contact

Physically Rabindranth Thakur (1861-1941) arrived in Latin America in 1924. The history of the contact however, had begun much earlier, when his poetry reached the southwestern hemisphere, mainly through French and Spanish translations. As Victoria Ocampo (1890-1979) mentioned in her Auto biografía, "Tagore estabainstaladoen mi vidadesde 1914" (17). Ocampo, of course, was well-versed in French and read Andre Gide's translation of Gitanjali, L'Offr and eLyrique, published in 1914. In Spain, sporadic translations of Rabindranath started appearing from 1913. Strangely however, Rabindranath had never been to Spain, and visited only one Latin American country, Argentina. Apart from Victoria Ocampo, he had never been in close contact with any other Hispanic author. During his brief stay in Argentina, Rabindranath's health did not permit him to get to know the heart of the country, a deficiency he later acknowledged to Ocampo: "I am not a born traveller – I have not the energy and strength needed for knowing a strange country and helping the mind to gather materials from a wide area of new experience for building its foreign nest." (Dyson, 390). In fact, this was one of those very few voyages, of which Rabindranath did not keep any account in the form of letters or diary or travelogue, something that he generally used to do. None the less, the trip did revive his poetic creativity

that was dormant for the last few years, and in 1925 he published a new book of poetry, *Purabi*, which he dedicated to Victoria Ocampo.

The immediate harvest of Tagore's Argentine encounter is contained in some of the poems of *Purabi* and in the meditations on love in the latter part of *Pashchimyatri* Diary. A curious feature of these meditations is that Tagore does not mention the adventure he has just had in Argentina. They are very defensive and all the more charged with irony because of the omission of the context. The shadow of the encounter must also be lurking in an oblique way behind an essay on the ideal of Indian marriage he wrote in the summer of 1925. The essay has two versions, not exactly parallel, one Bengali and one English. The English version was included in a collection of essays by various thinkers, edited by Keyserling and called *The Book of Marriage: A New Interpretation* by twenty-four leaders of contemporary thought, published from New York in 1926. This is the same Keyserling with whom Victoria Ocampo was to have a fairly disastrous encounter in 1929. Tagore's essay was in fact written at the request of Keyserling himself. The projection in it of the Indian ideal of the man-woman relationship is ironical in the context of Tagore's recent experiences and Victoria's own broken marriage. A curious feature of the Tagore-Ocampo story is Ocampo's silence, for three crucial years, 1926, 1927, 1928, when she was sorting out her own life in Buenos Aires. During this period, she did not, it would seem, write to Tagore. It is very likely that there is a connection between this silence and Tagore's conspicuous creative activity in the late twenties of this century. In 1928 Tagore finished *Yogayog*, wrote the poetic novel *Shesher Kabita*, wrote most of the poems of *Mahua*, and began a great leap forward in drawing and painting. The love-poems of *Mahua* are likely to be linked to a memory which refused to fade away and to the tension of waiting to hear from Victoria for the third year running. In *Shesher Kabita* he may have given some of Ocampo's endearing traits to Labanya and some of her superficial high society characteristics to Katie Mitter. The memory of Victoria Ocampo is quite real, though subtle, in Tagore's post-*Mahua* poetry and also in the songs he composed in the period subsequent to his Argentine experience. Victoria Ocampo prided herself on the fact that she encouraged Tagore in his manuscript doodlings from which his visual art eventually emerged. She also took considerable pride in having arranged his first art exhibition. The oval female face with brooding eyes that comes to haunt Tagore's art especially after 1930 may well have a connection with her face. One of the themes of Tagore's visual art which fascinated me greatly while looking at the Santiniketan collection is human figures in relation to items of shelter-giving furniture. I suspect that this theme may have some connection with the

armchair which Ocampo gave him and the jokes about furniture which they exchanged. His increased openness to feminism in the thirties almost certainly owes something to the meeting with Ocampo.

Tagore's Influence in Ocampo's Writing

As for Ocampo, Tagore's influence is visible at a fundamental level in the gradual unfolding of her career. Her admiration of the Indian poet arose from a cosmopolitan consciousness accustomed to discovering values in foreign texts and prepared to seize its heritage from anywhere in the world if the opportunity presented itself. Her horizons had already been broadened by the study of different languages and literary traditions, so that she could perceive a great poet in Tagore through the intervening layers of translation. Ocampo has always insisted that good literature must have the capacity of growth within us, like a living organism, like a child in the womb. Tagore's works had this capacity. They took roots within her being. His ideas and images spread their branches and leaves in her own activities. Tagore opened her intellectually to a whole world of Indian thought, gave her new conceptual tools like the word *dharma*, which she used effectively in her own writings. The influence of Indian thought can be seen clearly in her allegorical play *La laguna de los nenúfares* ('The Pool of Water-Lilies'), written before her direct encounter with Tagore. If this play were to be translated into Bengali, it could be passed off as a 'lost play' of Tagore, so strong is its spiritual similarity to Tagore's world.

Tagore and Ocampo shared similar attitudes in many areas of life: to nature, to freedom, to religion. Both loved trees, light, and wide, open spaces. In Tagore this love was nurtured by the landscape and river scape of Bengal, in Ocampo by the Argentine pampas and the broad expanse of the Rio de la Plata. Both believed in the kind of religion that springs from the depths of our own lives and is not just based on scriptural texts and institutional rituals. Both had admired the dramatic expression of passions in Shakespeare's plays in their youthful days. These resonances enabled Tagore's influence to become quite radical in her life. In her career of an internationally minded cultural entrepreneur, dedicated to the promotion of liberal, cosmopolitan, humanistic values, and to the building of cultural bridges between nations and continents, she was deeply influenced by Tagore. When she first met him in 1924 she was just an emerging young writer who had only published one book and a few articles. In 1931, the year after her second meeting with Tagore in France, she launched her magazine *Sur* (meaning 'South'). The idea of starting a magazine was put into her head by the North American writer Waldo Frank. The magazine as Ocampo developed it was not quite the pan-American mouthpiece that Frank had envisaged, but it

did become the most important literary magazine of its time in Latin America. Ocampo herself translated Albert Camus, T.E. Lawrence, Graham Greene, and Dylan Thomas. One of her special achievements through her magazine and publishing house was to make modern literature written in English, from Britain and North America, widely familiar to South Americans. This familiarity had a tremendous impact on many creative minds. If Ocampo became a distant Muse for Tagore, he too became a radiant source of energy for her.

Towards a New Poetics and Broader Perspective

Casting Ocampo's enthusiasm for Tagore in a broader perspective, we can now return to the subject of the extraordinary popularity which Tagore achieved in the Spanish-speaking world through the Jimenez re-translations. The Jimenez connection with Tagore has been studied in detail in the book *Sasvata Mauchak* by Sisir kumar Das and Shyamaprasad Gangopadhyay (Papyrus, Calcutta, 1987). The great success of the Jimenez re-translations was certainly due to the genius of Juan Ramon Jimenez as a creative literary translator. He was able to re-create Tagore for Spanish-speakers. He was also himself deeply influenced by Tagore. However, we must not forget that Jimenez, with the invaluable help of his wife, who knew English well, translated from the English versions available to them, not from the original Bengali. We do know how problematic those old English translations are, how uneasy their relationship to the originals is, especially in the poetry. So many of the translations are truncated paraphrases of the original poetic texts, robbed of their beauties. It is therefore true to say that though speakers of Spanish have come to admire Tagore through the versions prepared by the Jimenez team, they still have an inadequate idea of what his texts are really like; there is now scope, and indeed, a need for them to open a new chapter in the history of their reception of Tagore. To study him in any depth, it is necessary to know Bengali, both to read him and to access vital critical material. A few Spanish and Latin American literary people must now show their commitment to cosmopolitanism by learning Bengali and translating him directly from the original Bengali texts. They will discover a kingdom full of rich resonances for them.

In order to understand the reason of such popularity and relevance of Rabindranath in the Hispanic world, the context of the reception must also be taken into account. Confronted with the dilemma of their pre-colonial past on the one hand, and the luring call of European modernism on the other, Latin America 'discovered' the medieval Indian poet Kabir through Rabindranath, and the combination, to a large extent, soothed their blood-trailed past and present – a history fraught with racial tension, struggle for

independence, series of dictatorships, military junta, underground guerrilla warfare, and of course, direct and indirect interventions of the USA. From the late 19th century, a strong anti-Spain tendency was building up in most of the Latin American countries, and also an inclination to go back to their pre-colonial past. At the onset of the First World War, torn between its dependency on Europe and a deep desire to reject Europe and find an identity independent of Europe – for Europe was the root of all their troubles – Spanish America encountered Rabindranath exactly when it was looking to other countries in search of an alternative. By this time, a number of Latin Americans, like Victoria Ocampo, had also realised that their own identity was significantly different from that of Europe. The acknowledgement of Europe in the form of the Nobel Prize, admittedly, played an instrumental role in expanding Rabindranath's fame; however, that was not the sole important factor. Perhaps the fact that Rabindranath could conceptualise of a profound, self-less love from within a colony which had its own blood-trailed reality, made him even more poignant and relevant in the Latin American countries. It was also significant that despite the huge popularity of *Song Offerings* in the English West after receiving the Nobel Prize; in Spain, Camprubí and Jiménez chose to translate *The Crescent Moon* and then *The Post-Office*. In fact, *Song Offerings* would be the ninth book Camprubí and Jiménez would translate and publish in 1918. In the first two texts they translated, the 'child' played a very important role, and the emphasis was also on love, happiness, innocence; feelings that Hispanic world really needed at that time. These poems revived the decaying *modernism* in the Spanish American countries, and in Spain gave birth to a new kind of poetry, pure poetry or *la poesía desnuda*. The development of 'La poesía desnuda' or 'Naked Poetry' in Spain had often been traced back (Nemes, 1961; Johnson, 1965) to the 7th song of *Song Offerings*, "My song has put off her adornments". Tagore called Victoria by the Bengali equivalent of her name, *Bijaya*. He dedicated his collection *Purabi*, which was published in 1925, to "*The Lotus Palms of Bijaya*". Among other things, the Hispanic world was also influenced by Rabindranath's ways of expression, his very simple diction and use of imageries and metaphors, which were carried across successfully even in translations. Various authors would refer to this simplicity and accessibility of his poems. In his poem *Exotic Blossom*, he wrote (translation by Chatterjee)

Exotic Blossom, I whispered again in your ear
What is your language, dear?
You smiled and shook your head

And the leaves murmured instead. © Monish R. Chatterjee (1992)

It is worth mentioning here that Tagore had written the song *Ami Chini Go Chini Tomare, Ogo Bideshini* (I know you well, O exotic woman, I know you well) in 1895 while he was in Shelidah. He had given Bijaya a translation of the song within days after they had first met. There are only two poems in which Tagore had directly addressed Bijaya; the first, which appears in *Purabi* under the title *Atithi* (The Guest), begins with the lines, *The days of my sojourn overseas, you filled to the fullest, woman, with the nectar of your sweetness*. The second, written in April 1941, only months before his death, appears as the fifth poem in *Shesh Lekha* (The Last Words). It reads (translation by Chatterjee),

With love so earnest and extrinsic

The beloved who found a place in my heart

Forever shall keep me bound

The words she whispered, though oceans apart.

Her language I knew not

Her eyes that spoke a language of their own

Forever shall awaken in my mind

Their plaintive message, though unknown. © Monish R. Chatterjee (1992)

For fifteen years, many letters were exchanged between Tagore and Bijaya. Most of these are now preserved inside the Rabindra Sadan. Towards the end of his life, this Argentinian poetess many continents away exerted a significant influence upon Tagore. Unfortunately, Victoria Ocampo never could visit India because of either poor health or other circumstances. She wrote a short book about Tagore, and translated his play *Rakta Karabi* (Red Oleanders) into Spanish. As editor of the literary magazine *Sur*, and as an accomplished poetess, she had received much acclaim in South America.

It was not only Rabindranath's poems and songs, his essays were also quite popular in Spanish America. Ocampo, of course, was an avid reader of Rabindranath and had read almost all of his English works, but even Joaquín González, Abel Alarcón and others have also referred to Rabindranath's essays. In his letter (dated September 23, 1924) to Rabindranath, José Vasconcelos referred to *Personality*, *Sadhana*, *Nationalism* explaining how deeply he was moved by these books. *Nationalism*, though not as popular as his poems, would remain relevant in the Hispanic world for a long time, as we see in the writing of the famous Argentine author Jorge Luis Borges (1899-1986). In a short piece published in the Tagore Centenary issue of *Sur*, Borges drew a connection between the way Shaw rejected capitalism and the way Rabindranath eschewed imperialism.

Having suffered for a long time from internal colonialism and the US imperialism, perhaps it was easier for the Spanish American countries to understand Rabindranath's warnings against narrow Nationalism and appreciate his ideas of Internationalism. Rabindranath's paintings were not less known in the Spanish America either. In many of her writings Victoria Ocampo referred to the "doodling" Rabindranath used to make in his notebooks during his stay in Argentina. Though this was an old habit of the poet, Ocampo was perhaps one of the first persons to encourage him, and later she would play an instrumental role in organizing an exhibition of Rabindranath's paintings in Paris, which established the famous poet as a modern painter. In 1967, famous Mexican poet and diplomat, Octavio Paz (1914-1998) delivered a lecture at Delhi University in India, where he discussed Rabindranath's paintings and poems and the intricate relationship between these different forms of art: "Tagore wanted to sing with the lines and colours. Therefore, instead of words and letters, he set off with lines and paints, which are always rhythmical." (Paz, 1991).

To anyone familiar with the range of Rabindranath's creations, it would appear that while rendering his works into English, the poet probably chose to expose only a few aspects of his self and hide the rest. Yet, with that fractional exposure Spanish America 'discovered' an alternative in his writings; an alternative set of beliefs, expressions and ways of thinking, which came from another colony like their own, and won over the colonisers. Probably, therein was the importance and necessity of a South-South dialogue, which Rabindranath and his Spanish American contemporaries had exemplified.

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Existential Crisis in the light of Patriarchy: A Critical Analysis of Female Characters in Anuradha Roy's *An Atlas of Impossible Longing*

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Abstract: Patriarchy serves as the nucleus in almost all the communities in Indian society irrespective of the various social hierarchies. Since ages the Patriarchal system has been so dominant over women to an extent that in the process, they themselves have developed a mindset that they are just born to suffer at the hands of men. Life to them is just to have a mere existence only for the sake of performing duties and responsibilities be it in the form of a mother, a wife, a daughter or a sister. In the confinement of imposed Patriarchal norms, the women have developed a sense of loss of their individuality as a gender. The Patriarchal system is so deeply rooted that it will take years and years to uproot it on the ground level. At least through literature writers are able to express the unexpressed and globalise the issues. Probably Roy's observances about the society and women have been so minute that she has been able to address the issue so realistically from a female's perspective. Moreover, Roy's characters seems so real along with a good story- telling that one can easily identify themselves with all the mentioned issues in real life. The paper seeks to address the pain and sufferance of women in the realm of Patriarchy through Anuradha Roy's *An Atlas of Impossible Longing*.

Keywords: Anuradha Roy, Patriarchy, women, Indian society, Literature.

Introduction

To quote Virginia Woolf (1929): "Women have served all these centuries as a looking- glass possessing the magic and delicious power of reflecting the figure of man at twice its natural size". (p. 35)

The dependence of women on men is not something new to the Indian society. The Patriarchal model has been in practice since ages. In the process, the women have lost their own distinct sense of individuality as a gender. As a result of which the women have always been a victim of the celebrated masculinity of men. The paper aims to highlight all those issues in reference to Anuradha Roy's *An Atlas of Impossible Longing*.

The progression of decay and death of desire in the character of Kananbala

Kananbala is the lead female character in the novel. For the sake of her husband's overwhelming desires, Kananbala had to shift from Calcutta to Songarh, a small town in the outskirts of Bengal. Amulya Babu, Kananbala's husband, rejoices in the rural habitat of Songarh accompanied by forests and tribal people. On the opposite side, Kananbala feels misplaced and isolated restricted to their house in Songarh accompanied by the servants only. Amulya Babu never bothers to take her outside be it his factory or the tribal festivities. Amulya Babu is pre-occupied with the very idea that women of his community don't deserve to pay visit to such places as it would tarnish their image. As in the novel, Kananbala reiterates in her mind when Amulya Babu returns from a tribal festivity:

Why could she, Kananbala, never be taken? He always laughed with condescension or said exasperated, "I have never met women at these parties, neither do I aspire to." And what of today, the festival at the tribal village- could she not have been taken? If she were a tribal woman herself, she would have needed no man's permission. (Roy, 2008, p. 10)

Kananbala had hardly any visitor from her family because of the rural locality. She had no one to talk to. There were hardly any neighbours who were not British and the only language she knew was Bengali. The three servants who had come along with them from Calcutta were Bengali but she didn't take any interest in talking to them. She was confined to herself while Amulya Babu was out in the factory. Later on, when she became the mother of two sons, she was completely dragged out of her isolation entering into a new zone of contentment. After the marriage of his elder son Kamal, her younger son Nirmal was the only company she used to cherish. But after the marriage of Nirmal, the circumstances seemed to turn worse than the time when Amulya Babu was her only company in Songarh. After newly married with Shanti, Nirmal devoted much of his time to her neglecting his responsibility at his workplace. He was a history lecturer in a government college. Now he used to come home earlier and moreover he spent only few moments with his mother. His sudden change created a sense of rage in his mother which could be traced in the words she used against other members of the family. One day when Shanti and Kamal's wife Manjula were working in the kitchen, Manjula kept on requesting Shanti to keep on singing as she really liked her singing. Meanwhile, Kananbala arrived at the door of the kitchen and kept on noticing the two while massaging her knee. All of a sudden, being irritated by their activities, she addressed the following words to Shanti: "What a Voice," she said. "You whore, why don't you get a job on the streets?" (p. 40)

This was the point of time where she started developing a thought of seeking revenge in her sub-conscious mind for all the sufferance in the previous years for being a victim to patriarchal norms. And moreover, she was getting aged as well. The very next day, when Amulya Babu was getting ready to go to the factory, Kananbala asked him: “You dandy, who’re you fucking these days? Is it a Brahmo lady in a georgette sari?” (p. 40)

She continued babbling such abusive words and no change could be seen in her. Probably she was losing her consciousness day by day out of her miseries. Amulya Babu had no idea as to why a sudden transformation has taken place in her about which she herself was not aware of. Now Amulya Babu came to realise his mistakes. He realised now that he should not have brought her to Songarh against her wishes. Moreover, he was filled with the guilt on the very thought that he didn’t spend much time with her being over-involved in his works without being concerned about her. Innumerable times he tried to comfort her and change her by spending as much time as he can but things didn’t change a bit. Amulya Babu realised that he was the one and only person behind her destruction but he was helpless now and nothing could change her.

Lerner rightly remarks:

Women have for millennia participated in the process of their own subordination because they have been psychologically shaped as to internalise the idea of their own inferiority...The connectedness of women to familial structures made any development of female solidarity and group cohesiveness extremely problematic. (Lerner, 1986, p. 218)

Portrayal of a widow and her troubles represented through the character of Meera

Widow. The word consumes itself—

Body, a sheet of newsprint on the fire

Levitating a numb minute in the updraft

Over the scalding, red topography

That will put her heart out like an only eye. (Plath, 1981, p. 164)

Meera, a distant relative of Nirmal, was invited by him to look after his motherless daughter Bakul as most of the time he used to be away from Songarh for his archaeological survey. On the part of Meera, she also needed a house to stay since she did not want to be a burden on his brother and mother. Meera had been widowed young and she was probably no older than twenty-five or twenty-six. At the arrival of Meera in Songarh at Nirmal’s house, the neighbours started gossiping about the two since Nirmal himself was a widower. Moreover, Meera was a childless widow. The two didn’t pay any heed to all those conversations. In the beginning Meera had shown her inclinations towards Nirmal which

she didn't consider it necessary to express being a widow. As has been described in the novel:

In the early days at Dulganj Road, she had begun to feel that Nirmal, who was not really related to her except by marriage, was a kindred soul. Nirmal did not speak very much to anyone, yet they always seemed to have things to say to each other when they met by chance on the stairs or in the garden. But who had heard of widows marrying again? Who had heard of a widow marrying a relative? She had overheard people commending Nirmal's compassion in taking her in. (Roy, 2008, pp. 114- 15)

After few years Nirmal finally decided to permanently settle at Songarh and proceed with his archaeological survey at the ruined forts over there. After his return, he and Meera were regularly spotted at the ruined fort. Meera used to go there to amuse herself in isolation with her drawings and feeding dogs, while Nirmal used to go digging the ruins for his survey. In the process they started developing a bond among them to fill the gaps in their lives. Their regular meetings at the fort could not remain hidden for so long and the people around came to discover about their friendship. Even this could not remain hidden from Nirmal's family for so long.

Then after few days an incident took place in Nirmal's house which broke Meera completely from inside and made her take the decision to leave the house immediately without a giving a second thought to it. Getting to know about the friendship of Meera and Nirmal, Kamal made an attempt to flirt with Meera and even tried to touch her thinking that she can be friendly with him as well since she is a widow. As has been described in the novel:

It struck her like a blow. Of course! He must have caught wind of her friendship with his brother! And decided he too would try his luck. She stood up in agitation. Of course! That was it, it was how men thought: friendliness with a man could be nothing but flirtation, and if you flirted with one you were easy, a slut, game for more. (pp. 160- 61)

Meera was so much helpless about her situation that she didn't even think of sharing this incident to Nirmal. She didn't want to take the risk. She was in confusion whether Nirmal will support her or Kamal? At the end she considered it wise to leave the house in an attempt not to give the incident a bigger shape.

Analysis of the characters Manjula and Shanti

Manjula was the wife of Kamal and she was childless. Even after three years of marriage she had never conceived and regarded her childlessness as evidence that she had, unknown to herself, displeased God. Now that Shanti was pregnant, this made Manjula sigh and take longer over things; something, she found, made her absent-minded. And it is very common in Patriarchal society that only women are blamed for the childlessness and nobody questions men. On an occasion when Manjula comes to know that Nirmal has planned for a trip to Calcutta accompanying Bakul and Mukunda, Manjula got excited and she also wished to plan for a trip with Kamal. And in the process, she burst out expressing her grief to Kamal and asking him the reason behind not going anywhere for a trip. They broke into an argument diverting their topic to childlessness issue. As has been described in the novel:

In another room, Manjula was saying to Kamal, “When did we last have a holiday? I tell you! What a rotten day it was when my father decided to marry me into this family, so far from any city, any excitement. Why don’t we go anywhere?”

“Why we went to Varanasi just three years ago. Have you forgotten already? And that trip to Puri and Dakshineswar? Who took you on that?”

“Those trips were all to pray for offspring, they weren’t holidays, just days of fasts and mantras. And the prayers didn’t work. Nothing’s worked in my life!”

“Stop grumbling,” Kamal said. “Stop sounding as if I’m responsible for everything.”

“Who is, if you aren’t?” (p. 144)

Shanti was the wife of Nirmal. Shanti had to pay the price for following the old tradition giving away her life. If Nirmal’s family would have taken a rational decision by not sending Shanti to Mohanpur, probably her life could have been saved. Mohanpur didn’t have a hospital nearer than the next town, which was far away. As has been mentioned in the novel:

The first child would be born, as tradition demanded, in her childhood home, even though Nirmal disapproved of the tradition, saying Mohanpur was no place to have a baby; it didn’t have a hospital nearer than the next town, which was far away. (p. 63)

Shanti’s house was situated near the bank of a river which seemed to be coming closer each year. During Monsoon the house used to be nearly drowned in the river water. Moreover, the river didn’t have any dam constructed to prevent the flood. During her pregnancy in Mohanpur, when Shanti inquired her father regarding the danger to their house during monsoon, then her father replied confidently:

Why it should be? Is it built of clay? ... Haven't you seen with your own eyes how strong the walls are? Don't you remember how the workers' solid iron tools broke when they were trying to take down the old kitchen wall? (p. 71)

Still not convinced by his father's words, Shanti tried to convince her father by saying: "I was just thinking...maybe we could move to..." (p. 71). Still his father was not convinced and told her that he is used to all those situations during the monsoon and there is nothing to be worried about. Just one month before the expected delivery Shanti's labour pain had started and on the same day due to continuous rain, the river broke its banks and there were no possible ways to take her to the hospital. Ultimately Shanti had to lose her life because of her father's arrogance.

In the above context Simone de Beauvoir (1972) rightly observes:

Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth. (p. 161)

Conclusion

As the title of the novel suggests, the novel serves as an atlas mapping several characters, women in particular, whose desires remains unfulfilled. The Patriarchal norms followed since ages are so influential that women can neither revolt against it nor they can lead a contented life: A state where neither one can live nor die, just survive. To quote Lerner (1986): "the sexual regulation of women...is one of the foundations upon which the state rests." (p. 140) and is "an essential feature of patriarchal power." (p. 140)

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Perspectives on The Performer in Kwale Oral Narratives
(With Transcriptions of Recordings)

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Abstract: This research investigates the essence of the oral literary performer and the various tools and aesthetic materials available to his/her disposal and how these are harnessed in the weaving of the oral literary performance to an audience on occasion. It reveals the vital role of the oral literary artist using two oral folktales from Kwale folklore: “How ‘Okpulosa’ the Tortoise got a broken back,” and “How Konobibi the Peacock became King of the birds.” This study finds that the Kwale oral literary artist demonstrates the characteristic features of an oral literary performer including the ability to invent and bring to life a performance. The genres of literature, drama, poetry and prose is very much visible in the two narratives. The performance contains forms of dramatization, songs which is poetry and the narration (prose). The oral literary performer creatively uses these tools to weave a typical entertaining and informative African oral literary narrative performance from the Kwale ethnicity in Delta state.

Proem

Oral Literature is arguably the father of all forms in which literature appear. It is the unwritten and mostly, the pre-literate (prior to the invention of letters and words) aesthetic materials which exists prior to known times of written literature and scholarship. One of the various key aspects of oral literature besides occasion and audience is performance, and in the genre of oral literature, the performer is of great essence. This means that the oral literary performance becomes very effective as an artistic work according to how creative each Oral Literary artist is able to weave the aesthetic materials at his/her disposal for the entertainment and information of his/her audience, either towards provoking laughter, fear and sorrow or anxiety and then catharsis, or to the performance of accounts of historic heroic moments and learning of lessons of life’s values.

This paper utilizes the Kwale oral literary narrative performance to illumine further the perspectives of the oral performer in oral literature. It is needless to point out the truism that the nature of oral literature varies from the written, though oral literature possesses the

various genres and aesthetic materials which constitutes literary works. And as Omosule states in his article “Redefining Oral African Literature” about the importance of the African indigenous aesthetic materials. He opines that:

art amplifies the glorious, the ennobling as well as the drawbacks from the attainment of lofty goals. Such goals are the ultimate for the evolvment of every society. It is fundamental that art be made a crucial component of human existence if humanity were to evolve, surpass the level of bestiality, and attain a level of decorum that may be germane to peace and progress. It is imperative that indigenous art [oral literature] be studied further in order to unravel the wealth of meaning and possibly the artistic force that might have informed such large scale presence in indigenous societies (173).

This paper employs two oral narratives from Kwale, a clan and town of Olu ethnicity (an ethnic group popularly called “Delta Ibo” by some and Anioma by the people of the land) in Delta State, Southern Nigeria, West Africa. These folktales “How Konobibi the Peacock became King of the birds” and “How ‘Okpulosa’ the Tortoise got a broken back” presents a golden opportunity to depict the oral literary performer at her amazing prowess at weaving an oral literature to the enjoyment and information of her audience.

The Oral Literary Performance

This research concurs with Anene-Boyle’s postulation that the fundamental characteristic of oral literature is performance (Anene-Boyle 23). And as John Afolabi puts it, performance is “a most important artistic convention that permeates the entire African oral literature, and through which it attains its quintessence” (21). A proper interpretation of the above exegesis is that performance is a vital and central part of oral literature. Vital aspects of performance includes the modulation of voice and intonation, facial expressions, movements, gestures, emotional states, and more so which are all artefacts that emphasize the full realization of poetry, drama, or narrative prose. This makes the oral literary performer a very essential role player in the enactment of oral literature. The oral literature has three vital parts namely Occasion, Performance, and Audience. The Occasion could be a ceremony of celebration such as marriage, crowning of a monarch, the birth of a child, a wrestling contest, and the likes. It could also be a ceremony of mourning such as a burial, a communal disciplinary measures, and so forth. Occasion determines the type and nature of performance. Joseph Muleka in his article “Theory in the Study of African Oral Literature: The Oral Artist’s Agenda” grapples with the role of the oral literary performer portraying the oral artist as the livewire of oral literary performance as the one who influences to a

great extent the performance, the occasion and the also to a large extent the audience. He opines that:

...performance is the medium that interprets and explains the actual occasion (context). However, performance depends on the oral artist/performer as the agent of interpretation. The performer interprets the context or actual occasion through three arms: composition is the content; transmission reflects the method of explaining the occasion and the audience completes the occasion through appreciation, appraisal, valuation and feedback. Through the audience the meaning of the occasion is made relevant. With the danger of repeating ourselves, we would say that context/occasion responds to the when/where/why of a performance; the composition, the what; the audience, for whom and transmission, the how. But very crucial, is who will actualize these, thus, the performer (88).

The Oral Literary Performer

Performance of oral literature varies and inculcates styles and creativeness of the one who performs. Tala in *An Introduction to Cameroon Oral Literature* explains that “The person who actualizes a piece of [oral literature] that is, the story teller, praise singer or poet is known as the performer” (15). Okpewho agrees with Tala in his *The Oral Performance in Africa*, when he states that "a performer is one who brings life to an oral piece before an audience" (9). The performer plays a greater role in oral literary performance which to a large extent determine how well the audience participate in the performance during the occasion. For instance, in Achebe's *Arrow of God*, Ezeulu performs a purification rite during the annual occasion of the festival of the New Pumpkin Leaves done before any planting begins in Umuaro. The people plug leafs and each person spins the leaf around his or her head making supplication to their deity believed to be responsible for making the earth fertile and for their crops to grow and produce good harvest. Then they throw these leafs onto Ezeulu the Chief Priest who acts as a carrier of their problems and ills. This performance is dramatic and illuminates the elements Muleka articulates when he says that

oral literature is composed as it is performed. And in majority of oral performances, the oral artist – also referred to as the performer or narrator often originates the oral expression (also referred to as oral text). It, thus, happens that what and how much information or detail to make up a composition is the prerogative of the performer, who also originates the information; creating, recreating or reshaping it. Again the performer or oral artist is the mother and mid-wife at the same time. The transmission of an oral endeavour depends on the actual artist. Having decided what to perform (content) – usually in consideration of the occasion and the audience, he/she decides how to render it (method).

The performer is responsible for setting the mood of the performance and depending on the existing circumstances decides how best to pass the message across (88, 89).

Ezeulu’s performance is typical of a literary oral performer and showcases his role as a go-between who helps the audience realize the occasion.

Kwale Oral Literary Artist

Muleka, Okpewho, and Tala, depicts the oral literary artist as the creator of a performance who greatly influences and determines the mood of the audience and the total realization of the occasion. Below are two Kwale narrative performances by an oral literary artist. In the first narrative, she utilizes song to prepare the audience and put them in the right mood before she begins to narrate the folktale. She also utilizes tonal inflection, exclamation, modulating her voice sometime during her narration to express shock, fear and caution, curiosity and justice.

In the second narrative, she does not begin with a song, having set the mood already before the first narrative. She also utilizes songs, and voice modulation to worry, disappointment, joy, pride, and so on. Along the performance, the oral literary artist engages the audience. The audience participates by singing along, or singing a response in a song as the performer invites them to.

“How ‘Okpulosá’ The Tortoise Got A Broken Back”

Kwale Language	English Translation
<p>Egberiyo! Iyo! Odifu Odifu! Osi n Igbo je Olu! Odinifu Odinifu! aya nudo!</p> <p>Isim Isim! aya nudo Isi ba tiru kwam nuogbo Kande Kanim kanagba aya nudo! Odinufu Odinufu! aya nudo! Odinufu Odinufu! aya nudo!</p>	<p>Egbriyo! Iyo! Is not same as once upon a time. But it is the Olu way of beginning an oral literary narrative.</p> <p>Once Upon a Time in the land of the animals, Elephant and Tortoise were best of friends. So one day the Elephant wanted to travel to a distant land so he called upon his friend Tortoise to help him take care of his children and Tortoise accepted. Elephant was happy and praised tortoise that he was indeed a good friend.</p>

<p>Ukwum Ukwum! aya nudo! Ukwu ba turu kwam nogbo! aya nudo! Kande kanim gbavagba! aya nudo! Egberiyo!! Iyo!!!! Odifu oo n'obodo idu noba inebi nyama nyama nyama! O luofu ubosi, Okpulosa ne Enyi be ezigbo oyi. Obia di ofu uboshi Enyi abia kpo Okpulosa shi abi je efe, na jiano uboshi abuo shia biko nye nyelayaka neneaye Umuaya. Okpulosa a Enke nyooo! Osi ezigbo oyim Ka Ka iji ti buluoyi ya ife oyi ne me luoyiya. Okpulosa anodu ne umu Enyi Ubosi ato. We Obia lu ofu ubosi, Okpulosa ne Umu enyi enweluofu nnwa enyi nki Ikeyi nko okeyi nime we gbue, bia bue ji be bia mia bu, mi makola si Pepper Soup kpula, nya nu umua na kpula anu. Si te nkeneje. Si mmadi kuaka nuzoba ba Kpopu Uzo, mmadu ju ba ajuju beba sanu o. Simakana Wa gburu nwerenyi so umua jinikwe. Obia lu ofu</p>	<p>When Elephant friend three days later, Tortoise took one of the children of Elephant the eldest among them and killed him. Tortoise carried the body to her own house and used it to make pepper soup for her own children. She called them after they finished eating and told them that they should keep it a secret and remain indoors and that anyone who comes to look for them and knocks on their door, they should not open, because they killed one of this children of Elephant that they shouldn't open the door. So one day Tortoise went to the market to buy some yam and other things to cook for the children. So as the children were indoors one of the animals visited the home of Tortoise. He knocked and knocked and knocked and he said when nobody opened where is Tortoise and her children? Is no one at home? He repeated this three times before the children then answered that their mummy had gone to the market buy something for them and that their mummy had instructed them not to open the door for anybody that they killed the child of Elephant. When the animal heard this he screamed and shouted and said what Tortoise has done! Someone must tell Elephant. So the</p>
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<p>ubosi Okpulosu ekola afia je go telumuni ife. Ife eji malu Okpulosu bu Ilenama. Mmadu abia kuaka kpo kpo kpo kpo, ba gbankiti kpelem Kopelem. Kpo kpo kpo kpo kpo kpo, kpelem kpelem. Kpo kpo kpo kpo kpo kpo, kpelem kpelem.Kpo kpo kpo kpo kpo nke ugboluato Ile nama n'emua ano kwa nunce, Ilmienys apy sia nem ada yao... Ojenebey? ojenije go te Leany ji mikopo sia be kurikwokwuo siangig Kparuka nanyi gbuni mwaenyi Samala. Ojenije go te Leany ji mikopo sia be kurikwokwuo siangig Kparuka nanyi gbuni mwaenyi Samala te nyabu rivonge jini kuuakuua kuda kuua kuug SiMejekdienges, unigbuni nwag, Yabu remenu уаци генети pupu je nke engi. Obia je kunu enyi aka bis si Awanwusinini. Enyi bia je nie okpulosu je kuas ile nama nunma nokia nunce? Agbankiti kpelem kpelem.</p>	<p>person that was chosen to tell elephant was Apupa the laughing bird. So Apupa went and told Elephant that tortoise is the one who killed her son. Elephant then marched to Tortoise's house. She knocked and knocked and knocked and asked is Tortoise and his children not at home? Then the children responded that their mother has gone to the market to buy them yam and things with which to cook it and that their mother has instructed them not to open the door for anybody, that she killed the son of Elephant and that they should remain indoors. So elephant got very angry and tore open the door. He brought out the children of Tortoise and stood with them outside waiting for Tortoise to return. So when Tortoise got back she saw her children outside and Elephant behind them. She was shocked and afraid. When Elephant saw Tortoise he told the children to repeat what they told her in front of their mother and they repeated it. So as they did Tortoise began to wail and shout and scream. A multitude of people had gathered and they began to beg Elephant but Elephant angrily stamped on the children of Tortoise and killed all of them. He took a stone and hit Tortoise on her shell at</p>
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<p>Enyi bia je nie okpulosu je kuas ile nama nunma nokia nunce? Agbankiti kpelem kpelem. Enyi bia je nie okpulosu je kuas ile nama nunma nokia nunce? Agbankiti kpelem kpelem. Ma za nem ada ya. Ojenebey? Ojenijegotelany jini kopo, sianya be knookwokwie, sis kpabula nanyi gbuni musey, samalso. Enyi jim weli iwe dokafu, Unowa. Kpolu umu Okpulosu demenani. Olu oge okpulosu ezite nafia fuo umua fu enyi nofa nazu. obia ju umu Okpulosu si ifu unugwanimu mbu kwuna ozo isinneunu. Okpulosu neti ndimmadu agbazue bi do na rio Enyi. Enyi jiri gbuosu Umu Okpulosu weli okute na ku Okpulosu si Okpulosu egbukomiyi sia nya dindu kita afufu ife imeni, ja nodi nwe ko ofu nkpuulu nwa. Azu Okpulosu di Kpekiri kpekiri kpekiri ejiche obodudu nnoba. Gwanimu nnua ooo! Nnuaaa!</p>	<p>her back and then when she had cracked them, told Tortoise that she will not kill her. She will let her live with the pain of not having any child. This is how Tortoise got a rough back. Gwanimu nnua ooo! nnuaaa! Meaning salute me ooo or tell me I have done well ooo! Then the audience responds: greetings!</p> <p>The performer, Mrs. Dorathy Chukwudi, begins the oral tale with a song to liven the mood. There is a call and response. These technique prepares the mind of the audience for the oral performance. At the end of the story, she also calls for a response from the audience in form of a salute “Gwanimu nnua ooo!” Then the audience responds “ Nnuaaa!” These are some of the varying performer use of his/her creative horizon to make out an engaging and exciting performance.</p>
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“How Konobibi The Peacock Became King Of The Birds”

Kwale Language	English Translation
<p>Egbe ri yo! lyo! Odifu Odifu! Osin'igbo Je Olu Odifu 00 n'obodo idue n'e be na nyama nyama nyamam! O luo ofu uboshi, Umu nnnunu dau da. Ndi madi pusa Onye gideruofu ogbue. Umunnunu jinu zue zuko Be Kwusi Wa choni kuwa We Eze. Si ongе ya ni bu отде nibu nife Eze? Wa bia kpo nnunu We gia kpo Arupa Sina Arupa ya bu Eze. Arupa Wa je ibe ogja. Bia fu Ele ogoa sino lani. big my amu Kwakwakwa kwa кига, киа Кина Кита Кита kwa. Osi Arupa ye meny na? Osi ne je ni kaogo a ka од а Si Ogoa amanani nodi. Nade Unrunnenie si zuzupu nebe Bbu kaezenyi Wa Si ka bia kpolu</p>	<p>Once upon a time in the land of the birds, birds were so numerous and were being hunted and eaten by humans. The humans always go there to kill birds and take to eat. So the birds were became troubled because they catch and kill them. One day the birds gather together and said that they need to have a king as a protector and one to organize them so as to find solutions to their problem. They complained that the animals have a king. Humans have a King and every other creatures have Kings but them. So they decided to crown one of the birds their King. So they began to discuss on who amongst them they could make their king. They searched among themselves and decided to make a bird called Arupa in Kwale language. It is a bird that when it flies by make a noise that sounds like laughing.</p> <p>As the preparation was on for the ceremony and as the day drew near, Arupa the laughing bird decided to go to visit his in-law. At his in-law's place he noticed that his in-law did not know how to sit properly and so he started laughing as he was coming back he was laughing "Kwa kwa kwa kwa." The birds saw this and asked him why he was laughing and he told them it was because his in-law did not know how to sit properly. The birds were surprised and</p>

<p>Okwukuy Okpala (Bush fowl). Okur Kwa okpala siye je ko manod Nwaye yo so jeko the meety) Wa bir mekolo the meet siya окинкий окраса да бисте шинце на јео дива да singa bueze. Okwukwu Okpala guwa echine nwannechi Adim abu eze...echine nwannechi Adim abu eze... echine nwannechi Adim abu eze... Nwuye ya Ewiwo si ya Ah Ah! Ka emeni na? Ya bu nnu okwu agwami yi. Echine nwannechi adim bueze. Echine nwannechi adim bueze. Echine nwannechi adim bueze.</p> <p>Ya bu Nnuokwu agwamiya! Ya bu Nnuokwu agwamiya! Ya bu Nnuokwu agwamiya! Echine nwannechi adim bueze. Echine nwannechi adim bueze... Nde Umununu, ji nu kwusi obu</p>	<p>worried, then they left expressing their disapproval of Apupa's character. They changed their mind and said he cannot be their king. So a new search began for who would be crowned the king of the birds.</p> <p>The next person they saw after deliberation and consultations was Bush fowl (Okwukwu Okpala). As they planned to hold a meeting Bush fowl travelled. So it was his wife who attended the meeting of the birds. It was agreed that Bush fowl would be crowned the king of the birds. His wife was happy she went home so when the husband returned she told him and Bush fowl shouted excitedly and started singing and singing out loud and saying all I'm saying tomorrow and next I'll become a king. I'll become the King tomorrow and next... So the wife got irritated and scolded him and asked him if he couldn't keep a secret? So is it that I can't tell you something confidential anymore? Can't you stay calm? I shouldn't be telling you things anymore. This was how the people were passing overhead his singing and began to say "is this the person that will be our king." So they changed their mind again. A new search began again of who they are going to crown King of the birds. They suggested Dock (Odoguma).</p> <p>So the preparation began. One day as the birds were gathered in a meeting where they are preparing for the ceremony, it began to rain a little and some water collected at</p>
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kaeze we? Wa bia
Kwuse nyeko a ye
eze bu Odoguma.
Obonelu Obochi
wa ye
chi odoguma eze.
Oluo ndi nmadi
agbako zue.
Odoguma fu
ntanta mmili bino
na wa asu bino na
wa asu.
Umunnunu ji
wiwo si
Odoguma ya bu
ko eze we.
Wabia si onyeya
bueze wa bu
Okwukwu. Wa
bia kpo okokpa si
obia bu eze we.
wa si okokpa i
maka, Okokpa na
gha. Ofu nwanyi
ne buluo oka na
hafe, Okokpa funi
oka na da fu,
hmmm! Oje ni
gbali neje. Obino
na tu oka, na tu
oka. Wa si o, onye
nka naeme oke
akpili jeko je
abulanyi eze? So
bu ka nye eze, wa
bia nelosi onye
oze ka ga di bulu
eze. Wa bia chota
Konobibi. Wa ne
kwa do ne kwa
do. Si oso
akwukwu je we te
abube we. Wa bia

a place. Immediately Duck ran to the little water and began to splash and dirty himself. So the birds changed their minds again saying Duck has no discipline. They can't make him their king. They began to search again for one to make their King and decided to choose Cock (Akwukwu Okokpa).

So once again preparations began for the crowning of Cock as king of the birds. But one day a woman carrying a back full of corn was passing by the birds. The bag of corn had holes in it and dropped corn seed as the woman walked past. Cock saw the woman and ran and began to eat the corn as they fall one by one behind the woman as she walks. The birds were angry at his uncontrollable behavior and again changed their minds about crowning him king. "Is this the bird we want to make our king who cannot control himself? Is this how he will be going about eating corn whenever he sees it?

So they begin again to look out for who they were going to crown the King of the birds. S after consultations they chose Peacock (Kenobibi). So they crowned Kenobibi the Peacock king of the birds. So the birds took out each a feather or two to decorate Kenobibi the Peacock. They added it to the feathers of peacock and then they crowned peacock the king of the birds. As soon as they crowned him they began singing: Kenobibi is our king, iyonyo! Kenobibi is our king, iyonyo! Kenobibi is our king, iyonyo!

wete abube di be be be, tukakola na asu ojini we oso akika ojua ya asu. Wa bia chia ye wze. We bido bu na ya: Kenobibi buezeanyio Iyanyo Kenobibi buezeanyio Iyanyo Kenobibi buezeanyio Iyanyo Si a di bu eze Umununu. Ejisikambia korunnu ooo!	Kenobibi is our king, iyonyo! As they sang he stretched and spread his feathers of different colors. That was how Kenobibi, the Peacock became the king of the birds.
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Conclusion

The oral literary artist is an important and a driving player in every oral literary performance. He or she inculcates through his/her power of creativity and originality in harnessing the aspects of oral literary performance, which includes occasion, audience and performance. This impresses upon lovers of the aesthetics and the oral literary art the beauty and contributions of the one who performs. Like the Kwale oral literary performer to the Kwale oral performance, the oral literary artist is the very livewire of the art and without his/her originality and creativity, and actual effort and engagement of the audience, there would be no oral literary performance.

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Resistance of the Subalterns in African Drama

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Abstract: The complex power relations lead to deprivation and dehumanization of the subjugated ones and being unable to bring any reformation in the prevailing conditions, one starts resisting against the preconceived notions in order to reaffirm their individuality. Resistance becomes a medium through which one tries to break through the oppressive peripheries. Resistance does not limit necessarily to the physical form, rather it can take up multiple manifestations, like psychological, verbal, intellectual, and so on. Though the patterns of resistance differ multifariously but it embarks upon a unified hope towards betterment and elevation. The paper deals with African drama, primarily focusing on Ngũgĩ wa Thiong'o's *The Trial of Dedan Kimathi*, which deals with Mau Mau Uprising in Kenya; Langston Hughes' *Mulatto: A Tragedy of the Deep South*, which is situated against the background of Jim Crow Settlement in South America and Harriet Ann Jacobs' *Incidents in the Life of a Slave Girl*, that deals with the trajectory of black woman forced into slavery and her resistance against bondage. The paper will endeavor to do critical comparative study in order to show that although the characters deal with different social and political situations but the perseverance and resistance binds them together.

Keywords: Resistance, African drama, Mau Mau Uprising, Jim Crow Settlement, Slavery

As Demirović states, “resistance is formally defined as a negation of the existing order” (33) and involves “running away, fighting back against the master or overseer, or, at its most extreme, organized rebellion.” (Rugemer 3)

The complex power relations and discriminating hierarchies prevalent in the society disrupt the cultural and social unification of its inhabitants and lead to the divisional formation of the community. The term “Subaltern” stems from the bifurcation of powerful beings from weak humans, in accordance with their gender, race, class, caste and religion. Subaltern as a term is used in relation with “emphasizing the fundamental relationships of power, of domination and subordination.” (Sarkar 418)

The powerful domination is exercised on subjugated people, who don't have the independence to speak and express themselves. In today's scenario, the term “Subaltern” does not remain in the constrictive understanding of economic-based bifurcation but it has

become interdisciplinary. The inhumane treatment and subjugation by a section of society towards other section of society leads to resistance from the oppressed. Resistance becomes a reformative and revolutionary medium to gain equality and bring solidarity among the collectively subjugated.

Resistance against discrimination brings hope of assimilation and end of perseverance. The psyche of the oppressed is wrought with inferiority complex, self-doubt and hatred due to years of suppression. The struggle against preconceived notions and prevailing conditions helps in bringing compositeness among the inhabitants. It helps in breaking through the oppressive and delimiting peripheries. People who were being subjugated for a long time in history resists in retaliation to the years of subservience.

Literature has become a medium through which people who have faced discriminations come out of their enclosed peripheries to write about themselves. In African continent, the inhabitants of Africa themselves were considered as “Subalterns” because of the racial discrimination at the hands of White colonialists. During colonization, Whites subjugated the native Blacks and restricted them from having the basic human rights. Despite the fact that Blacks had rich cultural traditions and customary rituals, they were still considered as unviable human beings; sectionalized and discriminated by Whites.

Due to colonization, the natives of African community didn't have the authority to express their concerns. Blacks were forced into slavery and were used as “hands” or laborers for economic growth of the White colonizers. After some time of dehumanization of slaves, slaves started resisting against the colonizers individually and collectively. The resistance happened in the similar vein in Kenya where native Blacks came together to fight against the White's inhumane oppression, which led to Mau Mau Uprising. All this led to resistance and Blacks started solidifying their identities as significant part of the society.

There are multiple manifestations of resistance acted out on different levels, having the ultimate vision of freedom and assimilation. Resistance takes on many forms like verbal, physical, psychological, silent and collective. This paper aims at unraveling diverse patterns of resistance that unfold in Langston Hughes' *Mulatto: A Tragedy of the Deep South*, Ngũgĩ wa Thiong'o's *The Trial of Dedan Kimathi* and Harriet Jacobs' *Incidents in the Life of a Slave Girl*. The dehumanizing treatment of colored people resonates in these works and the writers try to portray African's struggle to attain identity, equality and freedom; which eventually leads to assimilation.

Langston Hughes situates his play in the Deep South where the Afro-

Americans were segregated and disenfranchised from the basic human rights due to implementation of Jim Crow laws. Ngũgĩ wa Thiong'o takes Mau Mau Uprising in Kenya as the background of the play, envisioning the collective struggle of peasants and working class natives against white imperialists. Harriet Jacob's autobiography portrays the issue of slavery, bonded labor, racial discrimination and the struggle they ensue.

In order to bring transformation, people start articulating their internal thoughts and views about their surroundings. Verbal resistance leads to imbibing of reformative ideas into the minds of oppressed, who are oblivious about their own deprived position. In *Mulatto*, Hughes portrays his protagonist Robert Lewis as a mulatto who refuses to accept himself as a Negro and rather identifies himself with his white lineage. Going against white people's perception of superiority, Robert confronts his white father, Colonel Norwood, and verbally attacks Norwood's contention of forcing Robert to work amidst other black slaves.

He continuously differentiates his identity from other black people and despises them as "the dumb juggaboos" (Hughes 34) who remains subservient under white people's exploitation. As Norwood's friend, Fred Higgins comments about Robert, "he wasn't all nigger no how; said his name was Norwood-not Lewis, like the rest of the family-and part of your [Norwood's] plantation here would be his ..." (Hughes 26). This shows how Robert publically claims his right on Norwood's property, argues with a white woman at the post office, banter about his superiority over other slave hands and confronts Norwood's anger by entering into the house from the forbidden front door.

In *The Trial of Dedan Kimathi*, Ngũgĩ incorporates verbal resistance through nationalistic incantations, mimes, political slogans and songs of freedom in 'gikuyu' language. It is through the encouraging dialogues of a character named Woman that Ngũgĩ shows verbal resistance of Kenyans. She expresses her desire of unification and says, "...unite, drive out the enemy and control your own riches, enjoy the fruit of your sweat" (Ngũgĩ 18), which has been denied to the native Africans. The verbal resistance of the working class Kenyans during the court session of Dedan Kimathi comes afore with their hooting and apotheosizing Kimathi as their only respite.

Ngũgĩ uses the character Kimathi as a mouthpiece to voice out his derogation towards the senseless domination of the Kenyans. Kimathi resists any kind of friendly pact with the white imperialists and black collaborators, as he asserts that it would lead to the advancement of few privileged Kenyans. He becomes an epitome of national integrity as he comments, "Kenya is one individual whole. The cause we fight for is larger than provinces;

it shatters ethnic barriers. It is a whole people's cause" (Ngũgĩ 46). He verbally resists any argument which ensues about the independence of the Central Province and not Kenyans at large.

If the community remains incapable of enhancing the deprived position, they tend to use physical force against people or community who tyrannize them. They start resisting physically bringing revolutionary changes and the process becomes two-sided, with oppressors suppressing in retaliation. In *Mulatto*, when Robert remains incapable of making peace with his father and when Colonel Norwood refuses to embrace him as his son, Robert strangles his white father to death. Robert uses physical resistance out of frustration against society dominated by white people who do not acknowledge black people's existence. The anger contained in his murderous act puts light on the years of mental suppression, which strangles black person's growth in Deep South.

Robert is condemned by whites and blacks alike when he argues with a white woman clerk at the post office. He is dragged out of the office by "evil white folks and cowardly niggers" (Hughes 34) for daring to claim back the money from a white woman. He was about to be beaten to death when he flees saving his life. The white mob turns lunatic over lynching Robert for killing a white man. They resolutely find Robert, use crass language for black people and turn a gruesome act into a hunting game. Robert stuns the white mob by killing himself, thus not letting himself to be mutilated by white mob, maintaining his self-respect and superiority.

Similarly in *The Trial of Dedan Kimathi*, Ngũgĩ incorporates visuals of Mau Mau guerillas physically resisting the imperialist soldiers. He portrays working class Kenyans as coming together for a collective action against the white imperialists. Kenyan peasants join Mau Mau guerillas and retaliate with armed resistance against the inhumane capitalistic imperialists. Ngũgĩ shows how Kimathi being the leader of the whole movement, commands his fellow bandits to shoot the Kenyan collaborators, which included his own brother Wambararia. Mau Mau troops physically resist for a better cause of enhancing their impoverished state.

The KAR soldiers, police officials and prosecutor Shaw Henderson suppress Kimathi's silences by torturing him in prison cell. They beat him severely for not disclosing the information which they need to dismantle Mau Mau's powerful position. Kimathi openly condemns colonialists in the court, for feeding on the blood of poor peasants and workers. He retains his hope in physical resistance by Kenyan guerillas and retorts:

Beaten

Starved
Despised
Spat on
Whipped
But refusing to be broken
Waiting for a new dawn
Dawn on Mount Kenya.” (Ngũgĩ 26)

Resistance is not only realized through armed forces or verbally articulating the ire, it can also be the silence disguised in the passivity. Sometimes the circumstances do not allow a person to violently attack or resist, then silent resistance remains the only probable solution. As been shown in the play *Mulatto*, Cora Lewis being a black woman in racist misogynist society cannot express her concerns explicitly, she secretly sends her daughters to work as office typewriters which Colonel Norwood would never allow. Cora even resists Norwood’s contentions of killing Robert not by getting angry but by placating him.

Sallie Lewis, Cora’s daughter, behaves practically in the times when blacks were not given equal opportunities under Jim Crow laws. She does not idealize herself as part of Norwood’s lineage, like Robert, as she is aware about her position as an offspring of a slave woman. She lies about taking a cooking course while she actually is working as an independent woman in an office. She says to Norwood, “You mighty nice to us colored folks certainly, and mama says you the best white man in Georgia” (Hughes 22), showing how her words and actions contradict each other. Through passively accepting her position, she resists silently by doing what she likes.

In *The Trial of Dedan Kimathi*, although Ngũgĩ describes armed rebellion but he also hints at a soldier in the end who remains silent throughout the court session. The soldier working under imperialist’s rule cannot show his love for Kimathi outwardly but when Kenyan workers gather in the end scene and sing freedom song, “the First Soldier shyly joins in the singing from behind” (Ngũgĩ 84). His silent revolt shows how he is passively resisting in his own way. Kimathi shows his opposition by remaining silent throughout the court session while the judge puts charges on him of carrying ammunition illegally.

In *Incidents in the Life of a Slave Girl*, Jacobs has portrayed Linda Brent, a black slave who was facing the repercussions of the Fugitive Slave Act of 1850 that stated the capturing of all the slaves. Amidst vulnerable situations, Linda goes against the orders of White supremacists by fleeing from their dominance. She describes the situation of black

slave women and says "...there is no shadow of law to protect her from insult, from violence, or even from death..." (Jacobs 45). Although Linda does not confront her masters directly because of the fear of being separated from her children, but she resists in her own salient way.

In order to resist the sexual advances of Mr. Flint, the master; she marries Mr. Sands, a white man who gives her temporary protection from the abuses. Her silent resistance against Mr. Flint shows her perseverance and will to be freed from any type of subjugation. She flees from slavery and constantly tries to bring her children out from it. She silently hides in an attic of a white friend for seven long years in order to remain close to her children. Her motherly instincts are highlighted by her silent resistance against slavery as an institution. Silence is seen as a power of resistance, as being silent led her to free herself and her children from slavery.

The barbaric treatment at the hands of oppressors distorts one's psyche and mentally oppresses the weaker group. Psychological resistance against the constant suppressing ideas helps the oppressed to retain their faith in themselves and their cause. In *Mulatto*, Robert is the only black man who does not let the oppressive thoughts of white people distort his real self. Although the white majority uses black as mere dumb hands on their plantation fields but Robert does not think himself as a slave. He psychologically resists all efforts of his family and white society to imbibe a sense of subjectivity in him.

In *The Trial of Dedan Kimathi*, Kimathi clings to the vestiges of hope and does not falter from his path of national independence, despite being presented with different temptations. He is determined not to be tempted by the idea of personal economical and social growth. Even the Kenyans, who were dominated by colonialists for such a long time, psychologically resist the misperceptions related to them, which are imposed by white imperialists. They retain their faith in their community's unity and economic upliftment, despite being termed as barbaric.

The intra-caste prejudice of Africans to their own people shows the concept and application of resistance broadening to different dimensions. Robert constantly derides black slaves and even his family for not voicing out their anger. As Bienvenu asserts, "he is speaking as would a white man who considers himself superior to his black listeners" (1992, p.349). Being affected by the materialistic society he has grown in, he believes only in his self-development and not collective growth of black people. Similarly, the Kenyan collaborators go against their own fraternity to survive, which ensues hatred between them and Mau Mau guerillas fighting for independence.

In *Incidents in the Life of a Slave Girl*, Jacobs goes against the conception of black slaves being mere “hands” and laborers, without any intellect and imagination. Using Linda as the mouthpiece, Jacobs shows the psychological resistance of all the slaves who retained their humanity and sanity, despite being constantly tortured by white masters. Linda by not losing hope and making constant efforts to improve her condition proves that black women are not subservient and exercise their will when need be.

These patterns of resistance against mindless suppression put light on the perseverance and determination of African community. The instances show how Africans believed in their true identity and fought against the physical and mental oppression. The indomitable spirit of Africans comes afore as they fought for building their nation and for gaining equality and opportunities. The chasm between oppressor and oppressed, haves and have-nots, powerful and powerless which has been maintained throughout history is cured through African’s articulation of their rights and powerfully resisting against the debased domination.

It can be concluded from the above analysis that fighting against some dominating force requires resistance; which entails physical, verbal, psychological and even silent resistance. Hughes, Ngũgĩ and Jacobs have unfolded the events in their works which show how Africans collectively fight against mental and physical oppression by employing different ways of resistance. Resistance against oppression led to independence of Africa from colonialists and subsequent economic, social and political enhancement of whole community at large.

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Ageing and Insanity: Predicament of Old Aged People in Post-Partition Era from Short-stories of Saadat Hasan Manto's "I Swear by God" and Vishnu Prabhakar's "My Native Land"

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Abstract: Partition stories are filled with representation of the violence, abduction, separation, uprootment and relocation truly narrating the gory outcome of the political decision that shook and separated the British-Indian nation into secular India and Islamic Pakistan. Women and children bore the brunt mostly with religious animosity leading towards infliction of pain and avenging through the body of women and separating children from their family. Another significant section of the society who suffered silently were the old aged people, who were neither prepared to experience the division of the country nor had the physical strength of younger times to relocate and rebuild afresh. Social circumstances and political conditions are often observed to be responsible for affecting the physical and mental development of a being whose outcome is reflected at the later stage of life, that is why, elderlies are often associated with wisdom as gained through life experiences. It is also comprehended how at times their arguments are rendered to being illogical and meaningless accordingly labelled mad or insane. The main argument of this article is to study the representation of two elderlies from the times of Partition in the short-stories of Manto's "I Swear By God" and Prabhakar's "My Native Land," where they are considered mad for their expression of love for the thing that they hold dear while accordingly shading light to the futility of Partition and religious hatred arousing out of it.

Key Words: Partition Literature, Short-stories, Gerontology, Ageing, Place Attachment, Insanity.

Often in the later stage of life, because of declining health and cognitive skills, older aged people are affected with memory, thinking and social abilities, which leads to incoherency and disjunction. Old aged people, as a result, are correlated with insanity or madness. Social gerontology studies the behaviour and habit of older people in the society and how they are perceived and accepted within the milieu. Literary representation of aged characters were present within the narrative framework for long but the recognition of age or elderlies as an individual with separate analogical perspectives and possibilities of theoretical reading began few decades ago. Literary gerontology began as a theory studying

literary approaches to the process of growing old and various social and psychological associations related to ageing. Subsequently, as Ira Raja explains, “gerontology has taken the so-called narrative turn, which uses the insights of literature as a means of understanding the dynamics of biological ageing” (xiv). The critical approach to the stories of aged people finally found ground with this as the focus shifted to the literature producing characters filled with emotions, living everyday life with a purpose while understanding the interfaces of physical, psychological and social interactions necessary in the development of ageing. Though many Indian literary works focus on the narration of life story of elderlies in the national social context, this article primarily focuses on the effects of Partition on aged people while analysing the conventional approach to ageing presaging to insanity. As many aged people, at times, suffer from dementia or other memory related issues, it is unquestionably accepted as a mental disorder in old aged being. Their apparent blabbering and aimless wandering is depicted meaningless, but the truth pronounced at such stage lays bare the veracity of the society where family structure, operating government and social institutions are subject to scrutiny that can possibly shatter such organisations. As they are questioning the social construct and way of life where family and nation betrayed them, they are pronounced insane, crazy.

Partition of British India in 1947 into secular India and Islamic Pakistan and mass exodus of people from both the countries produced huge religious conflict and raged violence among commoners leaving deep psychosomatic wounds making continuing life difficult. The predicament of Partition on ageing elderlies are prominent in the post-Partition narratives, mostly, narrating abandoned or impoverished aged people surrounded with troubled national conflicts. The paper aims to bring into focus the plight and predicament of old aged people as they are left to cope with the trauma of separation and their frantic search for the lost as society labels them as insane or maniac. In Saadat Hasan Manto’s Urdu short-story, “I Swear By God,” an anonymous old woman is described roaming around the cities of North India searching for her lost daughter separated after the Partition riots and in Vishnu Prabhakar’s “My Native Land” an old man, Puri, is separated from his birthplace, Lahore and he frequently revisits the city as he is unable to accept India as his new homeland. The commonality between the two is the separation from their most cherished being, where, on one hand, the mother is searching for her daughter, on the other hand, the son is left anxious after separation from his mother country.

II

In “I Swear by God” Saadat Hasan Manto, brings to life one such moving incident that depicts the cataclysms Partition brought into personal life of common people even though the political administration tried to highlight the necessity of Independence from British shackle prominently. Manto, through his stories weave intricate tales that have brought the gruesome reality of Partition to the forefront. The grim condition of the refugee camps, the predators pounding upon helpless or displaced individuals, social volunteers extorting from the poor, exploitation of women and children under religious differences, war fought through the body of women to prove religious superiority were some hard-hitting realities, Manto’s stories unfold. Manto’s narratives have questioned the futility of Partition were thousands of innocent people were killed, dislocated and separated in the name of freedom, and in that process, depicts the latent bestial nature of the people in the inhuman treatment of refugees and migrators. “I Swear by God!” by Manto, is an Urdu short story, depicting the life of an old woman searching for her lost daughter narrated from the perspective of a social worker from Pakistan who volunteered to rescue displaced, homeless, and abducted women and children and locating them in India or Pakistan as per their religion. He saw an old and abandoned woman frantically searching for her daughter throughout Northern India. Another fellow volunteer informs him about the whereabouts of the old woman to the volunteer who is the narrator of this story. The old woman looks for her daughter in several towns of Punjab who has been reportedly “abducted during the riots of Patiala” (Manto 39). Many believe her daughter to be dead as casualties were common during the times of migration were towns raged riots to drive away people of the conflicting religion. The old woman is considered as mad because of her disorientated appearance and unwavering faith about her daughter’s life. Those women volunteers serving in the refugee camps labelled her insane and easily gave up helping her or listening to her. The narrator suggests how he meets her by chance in his scheduled visits to different cities of Punjab for the social volunteering duty where she is continually searching for her daughter. People around those cities marks her as “old and ragged,” “crazy woman”, and to have “lost her mind” (39) to search for something non-existent. In every visit, the narrator observes how with the passage of time, the health and form of the old woman had altered but “Only one thing hadn’t changed – her faith that her daughter was alive and that no one could kill her” (Manto 40). When the narrator saw her last in Amritsar, he was determined to take her along with himself but what he witnessed proved how the old woman was speaking the truth throughout her search. Her trust and confidence that her daughter is alive stood true when she caught a glimpse of her daughter with a Sikh man in Amritsar. Her daughter, seeing her,

covers up her face and flees away from the place while the Sikh man is left enquiring about the old woman as her mother. The daughter did not wait for a second to the cries of her mother as the old woman continuously calls for her daughter, “Bhagbari.” The old woman could not survive a moment after as she “fell in a heap on the road” and died. The old woman’s daughter, Bhagbari have utilised the troubled times in her advantage and eloped with her Sikh lover.

The old woman’s repeated claims that her daughter has not died in the riot or her never ending search for her associated her with madness and probably ‘dementia,’ an ailment quite common in old age. Manto’s story, “I Swear by God,” rightly portrays the deplorable condition of the old aged people during the turmoil of Partition where many were abandoned because of their declining health and left to fend for themselves. Manto refers to the real circumstances that aroused during migration as many women who were registered as displaced and homeless after the dawn of Partition were reported “to have lossed their mental balance as a result of their traumatic experiences” (38) and in such situations they refused to return to their parents out of shame. The social worker, the volunteers reaching out to help was the government’s attempt at rectifying an irreversible horrible damage that could have been controlled had the common people’s problem and emotions have been considered before planning Partition. The old woman of Manto’s story can be observed as the universal portrayal of the futile outcome of such conflict were common citizens were the victims as few passed administrative laws hampered common lives. Her madness and search for her daughter can be the personified as the madness surrounding Partition and search for Independence from the British yoke. The Independence, the country was waiting for came with huge sacrifice and the Partition took away more lives than it imparted well-governed states for living.

II

“My Native Land” by Vishnu Prabhakar, also takes up a story of an old man who is considered insane because of his love for his birthplace which he had been compelled to leave after Partition. The 1947 Partition laws stated how Hindus were to leave the newly formed Islamic Pakistan and in the process of migration many people became homeless, and thought themselves uprooted from there motherland. In “My Native Land,” the protagonist, Puri is a Hindu who returns repeatedly to Lahore in search of the home and colony he lived before Independence. Puri came from an affluent family of Pakistan as he was a practicing lawyer in the court in Lahore and even when he shifts to India with his family he builds up a steady life where his sons are working and running their house well.

Puri's family have found stability in India and are living with the same affluence and abundance they lived in Lahore. But, occasionally Puri leaves his home in India for Lahore without informing his family. When he visits Pakistan, he dresses up like a Muslim to evade onlookers because the place of his birth now possesses new laws according to which Hindus were not allowed to live in Pakistan. He changes his appearance by putting "a *tehmad* and a *fez* cap" and aimlessly moves around the city like a "decrepit, disabled," with a "far-off lost look in his eyes" (Prabhakar 127). His dishevelled appearance cuts "a tragic figure" among the people in Lahore as they speculate him to have lost his family in the way to Pakistan as he had to forcibly leave his home and work in Amritsar. His disoriented appearance as he loiters around the streets of Lahore "muttering and jostling" continuing with "the maimed person's antics" (128) makes the bystanders think that he has gone insane after facing the trauma of separation. But, in reality, he wanders along the way lamenting over the destroyed and dilapidated remains of old shops and buildings while "ruminating over his past in an effort to resurrect old memories" (129), "tearlessly and wordlessly, he sighed and wept" (129). He remembers the time he used to work as a lawyer in the High Court of Lahore as he visits the place and recalls the time he was respected and revered by everyone around him. The shock of Partition is that he had a well-settled job as a High Court lawyer in Lahore which he had to leave and start afresh in India. Many a times, Puri tried to muster up the courage to forget the past and move forward in life but failed: "Effacing everything else from his mind, he moved on with complete abandon. Then he squirmed as if something had scratched him" (130). Puri's attachment with the social milieu he grew up in goes beyond any human relation where even his survival is depended on its mere presence. Place attachment in case of Puri is so strong that it takes him back to Pakistan even when he understands the risk of going back in a place where religious animosity can anytime take violent turns and jeopardising his life for a glimpse of his birthplace where he could never return.

Even when Puri and his family are re-settled in India with his sons trying hard to successfully earn and live, he takes frequent visits to Lahore, often without informing anybody. Puri had also started practicing in a court in India but what is striking is his attachment to the city of Lahore which understands no religious discrimination or political conflict. Place attachment and later stage of life are often interlinked where old aged people tend to associate themselves with the former home and work environment. A sudden disruption to familiar environment and life course tend to militate against elderlies'

amalgamation with new social conditions. Barbara B. Brown and Douglas D. Perkins observes:

An examination of disruptions in place attachments demonstrate how fundamental they are to the experience and meaning of everyday life. After the development of secure place attachments, the loss of normal attachments creates a stressful period of disruption followed by a post-disruption phase of coping with lost attachments and creating new ones. (279)

Even though he re-established himself in India as he “did not change his daily routine” while “lending a hand to improve the family’s condition” (Prabhakar 131). Everything seems to fit perfectly in the new country where his family found new roots to propagate, but his emotional attachment and feeling of home is associated with his birthplace as he felt that he belong in Lahore. Puri’s strong bond with his mother-country repeatedly takes him to Lahore, for he admits: “it’s my country. I was born there. The secret of my life lies hidden in its soil. The story of my life is inscribed in the breeze of that place” (131). Puri finds difficulty in identifying with the new social setting though surrounded with familiar relations. Brown and Perkins explains this difficulty as “[n]egotiating one's place in society requires both individual and communal aspects of identity” and “[a]t times, individuals struggle with tensions between communal and individualistic obligations, trying to maintain all aspects of their identity” (280). Puri experiences this identity crisis in India and is repeatedly attracted to Lahore so that, even if, momentarily, he could re-live his past way of life.

Under the social and political context of Partition, the manifestation of the attachment between a person and the land of birth becomes complex with the existence of religion where contrived laws and imposed barriers devalue the possibility of emotional attachment and fondness for the locality they lived in since birth. Puri’s satirical acknowledgement of the futility of Partition where the truth is revealed sardonically:

One’s country, earth, love – what small, inconsequential things these are. The most important thing is religion, one’s faith in God. The earth on which God’s human creation lives, the earth on which they chant God’s name. That is my country, my earth, my love – love for God and man. (Prabhakar 133)

Puri’s revelation stands true to the association of later stage of life with wisdom where experience gained provides one with clarity. Puri appears irrational to people in Lahore but they believe what he say: “When a man is unbalanced, he comes out with the truth” (Prabhakar 133). Puri’s bond with his native mother-country could never, literally,

took him outside Lahore as even when with a declining eyesight he could trace the paths of the city. Puri never willingly wanted to leave Lahore and he took his last breathe in Lahore as well when two passer by identified him as a Hindu and one of them shot him on the spot considering him a spy. When his friend, Hasan, from the law college found him lying, he tried to help him, but he was already shot and dying. Hasan asked him the reason of coming to Lahore during such political tension between India and Pakistan, and he replied: "I never went from here. I just can't. This is my country, my native land" (Prabhakar 135). The place attachment evolves from the "symbolic linkage of people and land" where one category is of the "genealogical linkage to the land through history or family lineage" (Low 166) and it is troublesome for elderlies at their later stage to abandon that land or lineage. As a consequence, Puri's repeated trips to Lahore and his lonely musings for the lost land after Partition comes to an end as he is finally united to his "native land" with his death. The mutual difference and acrimony between India and Pakistan grew so much that after the allocation of states as per religion they were not ready to look upon themselves. That is why, when they recognised Puri as a Hindu, they did not wait for a moment to listen to his side of the story or how attached he is to Lahore. But, at once, kills him with a shot. Puri, realising his imminent death, finds peace in dying in the land of his ancestors, his birthplace.

III

Old aged people in general are often disregarded because of their waning physic and mental abilities, not paying attention to their claims and needs. But in their incoherent musings they give out the truth and perfectly pictures the social scenario questioning the authority, law and governing system. The society, in return, totally abjure and flout their opinion and dictums labelling them insane and crazy. The old woman in "I swear by God" or Puri in "My Native Land" are examples of such truth where they are labelled insane while they were exclaiming truth throughout. People in their later stage wants to remain in the familiar environment and social structure, but Partition disrupted that flow and made it difficult for the likes of the old woman and Puri to continue living normal, regular life amidst such alterations, disruptions and loss. Ira Raja, in his observation of old aged people from the times of Partition, opines:

Each of these narratives initially draws upon stereotypical associations between old age and insanity. The assumption underlying such association, however, becomes, problematic when the stories raise the issue of what Lawrence Cohen calls an etiological dilemma, where it is not clear whether it is bad families, communities, and nations which

are responsible for the women's madness or whether their madness has been precipitated by their advanced age. There is even the suggestion that the attribution of dementia to these women is merely an excuse for the ordinary world to disregard their words for the radical challenge they pose to governing assumptions about nations, families, communities, and so on. But perhaps even more interesting than this dilemma is the possibility of reconfiguring the women's madness as a kind of sanity. In a world where codes of civilised behaviour have been radically reversed - a world in which children abandon their parents and communities leave their most vulnerable to face the line of enemy fire – it is the mad who come to be the repositories of truth. Frailty, vulnerability and insanity which are normally seen to constitute old age now come to signify truth, sanity and strength. (xix-xx)

The formulaic association of old age with madness is possibly a social construct to negate their point of view. Life as a whole have taught the elderlies about the reality of the world and its surroundings, providing them with insight and perspicuity regarding the way society functions. The clarity with which they understand the machinations of the government and how commoners are mere tools in order to aid their avaricious need is perceptible to their weak eyes. Elderlies are often represented as facetious because of their blabbering through which they speak the truth. Society or the younger generations finds it difficult to appreciate the wisdom and fathom the truth behind the façade of insanity.

The trauma of Partition was more intense and emotionally wrecking for the old aged as they have had lived a major part of their lives imbibing experiences and wisdom along the journey. When faced with such sudden violent situations they are less mentally equipped to cope with them. Also, they have less zeal to start again. They are unable to comprehend the growing animosity as they have lived so long harmoniously together making it difficult to understand the hatred now. Getting uprooted, losing everything built and nurtured for so long, being separated from the most loved possession at the far end of life only took away the hope to live. The old woman and Puri represents such old aged people from the times of 1947 Partition who lost the zeal to carry on with life after separation from what they hold dear. Older aged people with weaker physical strength and less tolerant mental functioning are more vulnerable to such situations as and when exposed to traumatic, unanticipated, and unfathomable social events. The society and government administrative institutions have the significant responsibility of protecting their rights and providing them with facilities of a healthy living in a safe borderland, but, when the government is failing to perform its duty and there is imbalance in the social surrounding, common citizens are bound to get affected and find themselves in impending problems.

Government imposed protective laws and welfare methods could not come in aid during Partition as the two newly formed countries were about to follow laws and orders and in the in-between time, majority of the citizens suffered and lost lives. Elderlies suffered, and mostly, suffered silently, as they have turned resilient to tough situations. Also, because of the popular perception that old aged beings are nearing death they are stranded at the end of their lives for they might slow down the involvement of young people. The absence of laws and protective rights made life miserable for the elderlies during the re-settlement and migration period of Partition with poor facilities at refugee camps and their declining health. Emotional turmoil and psychological weight that the old aged people went during such great event was never discussed nor taken care of by the family as an immediate recourse or the administrative organisations at large. Writers from different states of India as well the newly formed Pakistan condemned and brought grim picture of Partition through their portrayal of the lived experiences from the times, clearly viewing the loopholes of the governing body. Accordingly, under no restraint or control, inhumanity was let loose and people who were friends once became enemies.

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Charles Dickens' *Bleak House*: A Cogitation of Law, Literature And Legal Reforms

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Abstract: A Nineteenth century novel, *Bleak House*, written by author Charles Dickens is an attack on social institution called law. Even a trained lawyer would get amazed by the arguments raised by Dickens in his Novels. He possess a great knowledge of law even without being a lawyer. As said by Percy B. Shelley that “poets are the unacknowledged legislators of the world”. Dickens by using his journalism and active participation in social campaigns presented an idea of reform in society as well as in law through his novel *Bleak House*. Dickens creates a monster out of courts and to a some extent it comes out as real. Dickens' main aim which is also shown in *Bleak House* is to throw a light on the incompetency of legal institutions to solve problems of society and rather they themselves increase the problems of society and are the reason of their suffering. People's problems should be dealt on individual level not at whole. Law is something which should be generated by society and a sense of following these law should come from within but current laws are more like commands which exert force on group of society to follow it. Lawyers according to him are self-centred, filled with greed, evil and are not professional in their work. His idea of reform in laws is indirect, that is, every individual should develop morality and realise his relation with society and his closed ones.

Keywords- Legal institutions, legal professionalism, morals language, Courtroom.

Introduction

With several radical transformations happening in 1850s in England, Dickens describes certain aspects of nineteenth century England through his bizarre characters and situations. Dickens was highly influenced by social wrongs and injustices. Through his novels, he explores problems in education, in politics, in law, in financial systems etc. Although there are certain legal errors in his novels but its usefulness is not reduced by presence of few legal errors. In some way, it proves to us that he speaks freely out of his own observations. We can say that what Dickens says comes to us in first hand. He possessed an intimate knowledge of law without being a lawyer.

His book *Bleak House*, written in 1852-53 was popular among legalist, layperson alike because of the attack it makes on the greatest social institution known as law. It can be said that *Bleak House* is the most legal of all of the novels written by Dickens. It shows

the attitude of Dickens towards law as fully negative. *Bleak House* to a great extent accuses law for its failure to observe human needs for justice. Dickens did not regard every aspects and characters of law in a uniform way. There are major areas that *Bleak house* deals with, that is, social relationships, relationship between parent and child and most importantly legal professionalism and advocacy. (Holdsworth, 14)

This article analyses the mentality and attitude of Dickens towards society and his description of laws and lawyers. This article focuses and analyses *Bleak House* with respect to then existing laws and its attack on chancery courts and legal professionalism. This article does not argues as which laws should be based on morality but explores inadequacy of laws in achievement of moral ends. This article with the help of Dickens' novel examines how legal texts as well as lawyers are not the effective tools in achieving morality, social change and how they undermine moral decency and obstruct in providing justice. The last part of the article also analyses methods of reforms in law and Dickens attitude towards changes in law and society.

Charles Dickens And The Law

Charles Dickens was both fascinated as well as repelled by law. His novels are richly populated with laws, lawyers and trials and various other forms of legal life such as clerks, law magistrates, judges etc. as well as with critical analysis of legal procedures, punishment and cases. He perceived and differentiated between law and morality which can be clearly seen in his many novels. His criticism of society is almost exclusively moral. Society now has come to to position of replacing concept of morality with the concept of legality. As a result of it, society depends on lawyers to achieve morality. (Wertheim, 20)

Dickens explicitly said that either one can be lawyer or one can be moral but one cannot be both at a single time. Dickens explicitly once said, "*it is better to suffer great wrong than to have a recourse to the much greater wrong of the law*".

In a famous essay, Dickens: The Two Scrooges, Edmund Wilson clearly said that Dickens is almost invariably against institutions, whenever he deals with parliaments and its law making, courts or public officials, he either makes them ridiculous or cruel or both at the same time. His brilliant use of satire in *Bleak house* enabled him to show his outrage against the system and to encourage his readers for similar outrage with the view of reforms. (Gill)

Bleak House is based on the fictional case of *Jarndyce v. Jarndyce* about the construction and interpretation of will and several other trusts that has been tied up in the court of chancery for many years portrays lawyers depicting either mercenary or evil.

Dickens in *Bleak House* says, “the only main principle of the English Law, is to make business for itself.” (Mackay)

It also shows the devastating effects of a lawsuits on litigants and depicts that those who are morally weak will be consumed in the end by the legal system. Also as a consequence of lawsuit, Tom Jarndyce blows his head off in a coffee shop, affects John Jarndyce and his relations with including Richard Carstone and Ada Clare and also affects Esther Summerson indirectly, who has not even claimed his legal standing in the suit. (Auyoung)

Dickens spent a great amount of energy of *Bleak House* on abuse of children by law. As Blackstone says, “*the most universal relation in nature, is immediately derived from the preceding, being that between parent and child.*” *Bleak House* is full of bastards, orphans and wards such as Ada Clare, Jo, Richard Carstone, Esther Summerson etc. Everything that describes a relation whether it be marital or between parent child is the product of law, still law is not something that operates by its own. According to him in *Bleak House*, People make the law and also people make law work. (Adrian)

Dickens through his novel *Bleak House*, showed the danger of legal fictions and also showed that how a legal institution is so much different and far from the ideal law and its institution.

Charles Dickens and His Description of A Lawyer

As seen, Dickens contempts law, and thus denotes lawyers as narrow, mean and ignorant. Although there are more than dozens of minor legal characters in the novel *Bleak House* but there are four major legal characters in which three of them are solicitors and one is legal clerk. All of the these legal characters are Dickenian legal characters as not of them is shown positively but the most harsh satire is for the four major legal characters.

For instance, Mr. Tulkinghorn is shown as a malevolent, closest thing to evil and even defines him as a cold blooded criminal and stalker. He is shown to entrap and torture Lady Dedlock as well as harass several other characters in pursuit of Lady Dedlock. He can be said as successful only in one aspect, that is, he is powerful, he achieves his goals, he earns money but he lacks ethics, morality and humanistic perspective. Also characters like Guppy and Volhes are denoted as greedy, unkind and disgusting and so full of themselves that they cannot differentiate between professional and personal life. (Packard)

The attitude of Dickens about lawyers can be most understood by the novel *Bleak House* when the character of John Jarndyce explains about his case as nothing more than an issue of will and trusts under the will but further says, “the lawyers have twisted it into such

a state of bedevilment that the original merits of the case have long disappeared from the face of earth” (Goldfarb).

Use Of Language as a Tool for Verbal Manipulation

Under the characteristics of most successful lawyers, verbal manipulation, we like to see a lawyer who shows a mastery in communication and has ability to control situation with help of language. The most usual thing to be in stock of lawyers is words and language but Mr. Tulkinghorn character in Bleak House depicts differently. Although, he possessed a mastery in communication still he does not use it until last parts of the novel. Earlier, Denkins shows this character to manipulate others not with his verbal communication but through his physical attributes, and by his inner thought processes. He is shown to be as a character who does not speak until spoken to and, a silent person who never allegedly gives advice maybe in fear of revealing something (Markey). He is shown to acquire secrets and never gives them up as when situation arises he can use those information to his favour.

Lady Dedlock describes Mr. Tulkinghorn as, “He is Sir Leicester Dedlocks lawyer, mechanically faithful without attachment, and very jealous of the profit, privilege, and reputation of being master of the mysteries of great houses. His calling is the acquisition of secrets, and the holding possession of such power as they give him, with no sharer or opponent in it” (Markey)

Dickens View of Legal System

Charles Dickens novel Bleak House showed a brighter light on the dysfunction of the courts as well as the lives that were ruined by dysfunction and corruption. Dickens disclosed the true face of Chancery courts and its slow process and myriad attorneys whose livelihood depend on these inefficiency of the court system. He compared taking a case to a Court as, “ground to bits in a slow mill, roasted at a slow fire, stung to death by single bees and being drowned by drops.”

He had his own experience of legal system when he went to work in a law office at the age of fifteen as a junior clerk. The Court of Chancery was visited by mostly middle class people and the problems arose not out of the complaints filed or the answer but by office fees, charges taken by solicitors, fees taken by commissioners etc. Also the huge amount of document that a single suit produced was added to by the abuse by officials and clerks who also were to paid by fees for each of the work done by them. And apart from all this, the process of functioning of court was so technical and was so slow that time taken to decide an uncontested case was equal to the denial of justice. As said, justice delayed equals

to justice denied, this legal system in no way had a proper functioning or time limit to provide justice. (Holdsworth 1)

Dickens calls the city of London and Courts of Chancery as fog, he writes, “*fog everywhere*” and said, “*dense fog is densest*” on the approach to court and in this interminable fog sits the High Chancellor who is looking into a lantern which has no light in it. He says that although he was made to sit on highest authority to make the Court of Chancery more sensible and efficient institution but he had only made it more confusing and muddled. He described in Bleak House that even the office boy who is at the lowest position gets the benefit of delaying justice by telling that master had other appointments or is engaged somewhere else. He showed in novel that corruption was systematic to this level. According to Dickens, Court system is something which is a threat to humanity itself. (Gardner)

In fact the central theme of the novel Bleak House was about the damage that can be caused to a human being by Chancery suits. Characters like Mr. Gridley and Miss Flite who were nowhere associated with Jarndyce case but were pursuing their small claims, had their lives ruined by Courts. Mr. Gridley goes mad while Miss Flite constantly deals with rage. Still with a optimistic approach and coping with their constant stress, Miss Flite wakes up every morning with the hope of getting judgement. She says throughout the novel, “I expect a judgement, shortly, on the day of judgement” (Charles). Showing the state of legal system in that time as well as in the contemporary world.

Approach to Legal Reforms

In contrast of his image in nineteenth century philosopher and reformer and in spite of his criticisms of many major English institutions such as law, parliament, etc. Dickens was not as interested in reforming them as he was in castigating them.

According to a general rule, the ultimate goal of every reform in law is to make changes in behaviour of a particular group of society. It can be done in two ways, that is, either by direct reforms or by indirect reforms. Reformers that prefer direct law reform say the best way of changing the behaviour of a certain group of society is by directly changing the law, for instance by modifying a statute. These reforms take out the loopholes of existing laws and persuade legislator for changing the law in order to change the behaviour of a particular group of society.

While indirect reformers does not wish to directly change the laws rather they try to stimulate a new viewpoint of morality in individuals through which they feel a need to change their own actions. The law is indirectly influenced by this change in social attitudes

and adopting to reflect in spite of commanding certain type of behaviour. It can be said that it is a natural law of conscience rather than being rule of law. (Ramble)

Charles Dickens was an indirect law reformer. Poets and writers are often equated to law makers. A poet perceives what the natural order of a particular society should be and then communicates it with society not with reason but through his imagination. Dickens wanted to make his readers more aware of the sufferings of people around them through his characters like Jo. *Bleak House* provides us with a close hand experience of consequences of our actions and inaction. The treatment of suitors in the Court of Chancery and the portrayal of characters of politicians, Coodle and Doodle, provides us with the illustration of how not to act. (Ramble)

Bleak House shows us that Dickens had less faith in ability of institutional change to resolve human issues. According to him, laws and institutions only exert external pressure on individuals and group of society and does not helps in changing in their internal viewpoint. As it is revealed in the *Bleak House* itself through a judge's explanation in the delay of Chancery cases as the result of unwillingness of public to support an increase of number of judges in courts. This proposal seems admissible and sound. As an increase in number of judges will increase the court's capacity and thus will result in dealing with cases at a much faster rates. But Dickens mocks this idea and says that people's problems should be dealt at individual and personal level rather than from distance. (Wertheim, 2)

Literature is an art which fuses aesthetics with morality and thus it is the key link in the chain of binding indirect law reforms with literature itself. The imaginative art of literature allows us to see ourselves with respect to other people of the society in such a way that makes us more sensitive with their suffering. (Wertheim)

Conclusion

More than 160 years of Novel *Bleak House* and still it is an exceptional piece of literature as well as a shot on the dysfunctional court system in the nineteenth century. From the beginning, it looked like Dickens had something important to say about change in law and society but he mostly emphasizes that the best way to bring change in society is through changing people's perspective of seeing themselves and their relation with the society. *Bleak House* focuses more on taking care of people who are around us and are close to us. His views on laws and lawyers show a humanistic and popular hostility to legal institutions. Ultimately, *Bleak House* in some ways encourages it readers to continuously ask questions to law and the legal institutions about what are they doing. Also legislators are not isolated of moral changes today. With all this, it will be wrong to say that Dickens had not provided

solutions to the social problems related to law and other aspects in the contemporary world. Dickens and his novel remains relevant when we consider the interaction between law and morality and the impact of this interaction in achieving justice.

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The Principles of Embrace: Audre Lorde's reasoning and acceptance in *Zami: A New Spelling of My Name*

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Abstract: The unheard tales of society bring out anger and outrage in her that is dealt with positivism and good comprehension. In this particular work, Lorde, throughout her life, talks not only as an artist but as a random being who presents her life, as raw, unheard, and abled. The narration is filled with a flashback, personal notes, and pauses with stark delivery that makes the work more powerful. *Zami* presents through this powerful text, a voice that awakens readers, to identify and accept oneself as it is formed and improvise it with time. This can be justified by her words: "If I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive." Lorde and her *Zami* (1982) stood out in terms of style, emotional expression, and conviction to all people in search of an identity. To build a sense of acceptance and embrace, work needs to have an opaque view in achieving that future of unified celebration. Once an individual believes that he/she is unique without letting external ideologies affect one's emotions, it will allow flourishing.

Keywords: Acceptance, identity, silence, powerful, embrace, empowering, racism.

Introduction

Audre Lorde belongs to a West Indian family, a small family. Her family has been playing a major role during the growing years of Lore's life. Her mother potentially stands out when it comes to giving opinions and raising her children. Her family is more practical than emotional. Lorde's bond with her two elder sisters, Phyllis and Helen, is close and comforting. Their association with their parents was less strong than what they held. Lorde had difficulty with her vision and began speaking at an age of four. Apart from the physical defects that she struggled with from early childhood, she came across racial differentiation and hatred that whites had for blacks. It was in Harlem that Lorde grew up. The geography of Harlem in itself holds a rich history. The place had a profound influence on Lorde and her family. Also, Washington Heights had an influence from the 1930s and 1940s in Lorde's life. Her parents are West Indian and living in Harlem as West Indian blacks were not easy. From an early age, racial encounters and conflicts made Lorde identify with social issues. Similarly, *Zami* (1982) attempts to configure that writers are affected by the activities and

events of the society they live in. writers are painstakingly making efforts to create a better society over a perfect society.

The strong notes on identity, feminism, desire, lesbianism, motherhood, sisterhood, illness and disability, institutional deformity, societal pressure, and rigidity have been presented raw and delicate to readers. Audre Lorde was upfront and logical against the oppression of black women. She believed every woman needed to confront issues that led to anxiety, remorse, depression, and even death. Lorde in her essay, "The Master's Tools Will Never Dismantle the Master's House", raised her voice against racism within feminism that affected a lot of lives. When a spectrum has raised its voices for women, and in that spectrum, there is a lack of hope and darkness for a few sections, then the spectrum of feminism becomes questionable. These illustrations are raw, real, and living through generations conflicting with identity and therefore 'choices and freedom'. Now, the question is, can identity be a myth or an endless process of embracement? Embracement is an opportunity to allow free space of acceptance where one is within a circular bond that ends with liberty and death. The circle here is the life that sets experiences for an individual to achieve and function. There is a conscious and subconscious adaptation of actions and events that cultivates our mind with people and society. The dynamism of living life within a boundary that birth produces can be negated throughout a lifetime.

Society an antagonist to a progressive identity: Reasoning through *Zami*

“I forgot what we were celebrating. Because we were always celebrating something, a new job, a new poem, a new love, a new dream.”

— Audre Lorde, *Zami: A New Spelling of My Name*

As a young child, Lorde had difficulty from the beginning. Lorde suffered from partial blindness from infancy which made her struggle to study and read with time. However, she was never left dejected by her family. In school, she was left isolated. Firstly because of her partial blindness and secondly because she was black. She was not enrolled in any special school as her mother felt it would not be necessary. In school, she felt dejected due to her color most of the time. There were white groups of students who did not favor the blacks who studied with them. Initially, she did not understand how race becomes an issue in society. From her surroundings and family members, she learned a lot. But her family members never really tried to extend themselves to find out about Lorde's interests, choices, and dilemmas. Her father and mother were cold towards her and her sisters because her mother never wanted them to feel feeble to care. They wanted them to be strong and not weak to be loving and demonstrative out to the world. Apart from her mother, she was close

with her two elder sisters who have helped her with time. Gradually as she grew up and changed from one school to another, she came across the idea that race plays an important role in society. She learned discipline, mannerisms, and education majorly from her mother. Her mother maintained a strict disciplinary atmosphere in her place. Discipline, therefore, played an important role both at home and in school. The schools she attended gave her a real-life glimpse of what society may look like.

As such, the landlord felt so disgraced of allowing rental to Lorde's family, that he decided to hang himself, which led to his death. Besides, in Harlem streets and markets, whites bullied black with comments and racial remarks that affected the little sisters largely. Lorde's mother was extremely strong and never reacted to the daily harassment that she and her children went through. Thus, she was strict and practically most of her time. She believed in making her children, especially Lorde stronger. She discouraged them to succumb to social drawbacks and maintain their dignity as a girl/woman and always look up to fulfilling one's desires. She emphasized more on education, learning, and setting an identity for one's self. Being brought up by her mother in an environment that fights back against racial and social differences, allowed Lorde to stand up for causes that she felt are unjustifiable, as she grew up. Society often spat at the blacks which Lorde's mother disparaged by spitting into the wind.

Also, feminism was disintegrated into blacks and whites. The white feminists disregarded black women, which itself makes feminism interrogative Lorde in this essay, explains the unrecognized battle that creeps between women of color and race. A woman must set a dependency on herself. Similarly, Lorde in *Zami* talks of the 'categorization of women' by radical women themselves. There cannot be any lasting change if one is not united by thought. In *Zami*, as a reader witness, Lorde tries to explain ways a woman can lead improvement in a society that is dominated by disturbing social calculations.

Therefore, categorization needs to be reduced or declined in giving a qualified shape to every individual possible. The problem that women of Lorde's time faced was stepping out from one's adequate information about themselves. Women were guided by social categorizations, categorizations that were forced and gradually made a belief. The belief needs to be broken those bridges change and development among women. Women can set themselves self-free when they realize how to be free. Freedom can be acquired through challenges that earlier they were scared of. Challenges can bring forth fruits of freedom and acknowledge that they have been long lost for women (Lorde, 2018). Audre Lorde, therefore, stood strict and sharp when she took a powerful form. She became a voice for all

the voiceless. She became a pedestal for women to stand and identify truly with themselves. She made shaping an identity easier and more available. She intended to educate women on how identity can shape and influence behavioral patterns. Lorde educated women about the power, skills, and opportunities that they could have (Powell, 2021). The 'Identity theory' propagated by Stryker in 1968 lays stress on human behavior. The theory emphasizes understanding the influence that society can have on an individual. It seeks to identify the layered society and how it impacts social behavior in an individual. Similarly, Lorde does not exercise the power of society that affects 'individual role' and choice. Society cannot set rules for men and women and how each shall set feet to meet expectations. The categorization needs to be made easier, accessible, and acceptable of one role through embracement.

Principles of Embracement: Acceptance through *Zami*

“Each one of us had been starved for love for so long that we wanted to believe that love, once found, was all-powerful. We wanted to believe that it could give word to my inchoate pain and rages; that it could enable Muriel to face the world and get a job; that it could free our writings, cure racism, end homophobia and adolescent acne.”

— Audre Lorde, *Zami: A New Spelling of My Name*

Zami becomes a center of individual "mechanisms" that are disrupted due to chaotic social order. *Zami* helps to rationalize the social order. However, the story is of a black child growing up stronger and stricter against social malfunctioning (Martin, 2019). The work of art focuses on racial identity. Identity when formed out of race has certain interrogation by its opponent. This interrogation does not rely on the inner feelings and reactions of one race but on a conflicted state of inquiry. It takes the least consideration of the Supreme Being and greater of a binary- dominant and marginalized. The interrogation begins with an unending answer that results in a battle. The true self and recognition of identity then become debatable. Both *Zami* and Lorde become arguable. Here, through her portrayal, readers are brought back to the recurring theme of how to achieve an identity of their own. *Zami* becomes a process of realization, through which the reader grapples with 'remembrance' and 'acceptance' unweaving to become a functional being. The idea behind Lorde is fighting through her voice in the form of writing. In *Zami*, the narration is a weave of emotions, feelings, and a chaotic 'identity crisis'. The term 'identity' is debatable as it does not fall under a singular contour with global cultural differences. The emphasis is to embrace the identity of all forms irrespective of gender, caste, sex, religion, and race.

Embracement is an opportunity to allow free space of acceptance where one is within a circular bond that ends with liberty and death. The circle here is the life that sets experiences for an individual to achieve and function. There is a conscious and subconscious adaptation of actions and events that cultivates our mind with people and society. The dynamism of living life within a boundary that birth produces can be negated throughout a lifetime. The ancestral boundary one carries cannot be definite that consciously exceeds an edge of conflict if not embraced properly. social, political, and economic conditions are changing, therefore, our choice and interest. One needs to be encouraged to follow what life sets in by slowly amalgamating with ideas like culture, religion, race, gender, ethnicity, language, and others. These ideas cannot be made static and dominant over one due to biological and ancestral boundaries and regions.

Principle 1: Right interpretation of the external world

The insights on information available in reality stand in juxtaposition to the choices of living standards of an individual. An individual must identify the difference between information heard and information made. The external world is built of different people having certain sets of beliefs and ideologies and having their own families creating a society of diversity. The beliefs and ideologies are formed by cultural and traditional shifts from one generation to another and through gathered experiences of life.

Principle 2: Flexible experience and its exercise in self-discovery

Individuals need to acknowledge one's roots, culture and values set both by family and self. Being grounded in reality and truth is necessary for a longer period of existence and psychological coherence. Change is inevitable. Adaptation to change with truth and reality is the development of both psychological and physical growth. Adaptation comes with reliability on experiences that life sets for an individual.

Principle 3: Sense of necessity to respond

Respond is synchronized with reason and behavioral patterns. Resilience is the positive adjustment and adaptation to reality and truth. Therefore, resistance becomes relative and absolute. Relative resilience allows an individual to measure the risk, decline, and fall and not respond to its causing trauma and stress. Absolute resilience allows an individual to assess the situation following risk, decline, and fall and respond to improve efficacy and esteem.

Principle 4: Identification of the protective mechanism of identity

Identity is a crucial set of collective traits and values, recognizable and unrecognizable by a person. Identity is formed by three factors-assertion, practice, and

spontaneity. The assertion will allow an individual to ascertain characteristics or personality traits. Practice allows these traits to exercise in different situations. Spontaneity helps to reciprocate or respond to the circle of change in life. If change is constant and inevitable, spontaneity is transcending. Self-desires and traits to pursue social, psychological, and economic exchange process and embracement synchronous with beneficial exchanges of action, desire, and fulfillment.

For Example, in Audre Lorde's *Zami*, how the educational institutions were following conventional notions grappling with racism and sexism. In the early 20th century, the framework followed by missionary school was devoid of aesthetics. The good learning was superfluous. Even though it is not focused on Lorde but was used as a journey mapping for Lorde's autobiography. But readers can associate easily it with racism followed by societal divisions between white and colored. This belief is highlighted in Chapter 8 when Lorde complained to Sister Blanche about receiving a note stating "you stink!!."

Even in the missionary schools, there were hostile and unadorned in terms of racism much like Sisters of Charity in St. Catherine's School. American racism was indeed a reality, harsh and cold for all the blacks. Blacks were either 'colored' or 'negroes' and never handled with respect and grace. When Phyllis was asked not to settle for a trip organized by the school is a representation of institutional disregard behavior towards blacks. Having all white children going for the trip, Sister asked Lorde not to visit as she might feel left out. She asked her to return the money to her father stating the withdrawal for her candidate from a school trip. Racism began in society and even in institutions with no room for negotiation. This crushing reality was dealt with gracefully by the black people of America, exemplified minutely in the works of Lorde. It is necessary to understand ways of asserting that words may relate only to other words, and seeking to show that assertions about a given book subvert its meanings.

Conclusion

The zones of the contest have now broadened with new studies catering to building an 'egalitarian' rule. In *Zami*, Audre Lorde presents a story based on the life of an American-African lesbian. The idea is represented as 'biomythography'. The work is referred to as self-expression that takes the influence of American literary traditions, the slave narrative of African-American and Lesbian narrative. The idea of the story is to find a 'home', a home that is equal for all and provides comfort and belonging. The narrative trajectory that Lorde follows, presents American identities within the American style of writing that has no fixed generic form. Both erotic and traumatic memory is attuning with daily experiences to break

the silence. It has both poetic and mythical characteristics that form a narrative so different from any other work. One of her erotic narratives are based on her intimacy with other women; painful memories consist of the loss and death of her friend Genevieve and traumatic experience like sexual assault ads on. The plot is woven with memories and experiences in daily life to present the gruesome reality that earlier was not portrayed by writers.

The narrative through storytelling awakens the readers of the ills of society that otherwise remained untold. The narration using fine words, personal history, and subjectivity is connected with a definite style of women's writing. Using polemical language, metaphors, poetic language, and mixing genres, Lorde creates a style of her own. The elements like history, myth, and biography are intricate in one plot that sets the expression and mood of the characters. Her works are queering and feminist-dominant that allow the formation and fixation of new identities. Her works are not based on singular viewpoints but multiple viewpoints as she advocates the multidimensional debate in creating an individual identity that is not regarded as "normal" in the eyes of society.

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Virtuous and the Wicked: Reading the Women Characters in *The Tempest*

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Abstract: In *The Tempest*, which was the final play by William Shakespeare, was first published in the Folio Edition in 1623. The course of events is made to occur on an island and it revolves principally around the life of the magus Prospero, who was formerly the Duke of Milan and was afterwards dethroned. The dramatis personae in this play are majorly men. However, the women characters indistinctly take part in the course of action. Regardless of their indirect presence except Miranda, the prominence of the women characters can never be neglected and it calls for a discussion. Among the four, three belonging to the royal family have been represented as women of virtue and the rest is Sycorax who has been portrayed as a witch and a displeasing one.

Keywords: *The Tempest*, Miranda, Sycorax, virtue, witch, Miranda's mother, Claribel.

The Tempest, the last play of William Shakespeare's dramatic corpus has four women characters in all: Miranda, the only sibling of the magus Prospero; the deceased witch Sycorax, who is the mother of Caliban; Claribel, the daughter of Alonso, the Duke of Milan; and Miranda's unnamed mother. There is also the character of Ariel, "an airy spirit" whose sex has been kept undetermined. Among the four, only Miranda is made to appear physically on the stage and she actively takes part in the course of action, whereas the other three are merely mentioned in the play. Save for Sycorax, Miranda, Miranda's mother and Claribel are the women associated with the royal lineage. Miranda has been portrayed and is expected both by her father and her future husband Ferdinand to be a virgin as well as a virtuous girl; Sycorax has been distinctly referred to as a witch; Claribel, although not directly associated to the main plot, initially resists her father's decision regarding her marriage to the king of Tunisia, but ultimately submits to her father's will. Miranda's mother is assumed by Prospero to be "a piece of virtue" (Act I, Sc. II, 1.56). The present work will attempt to study the four women characters in the light that those conforming to the laws of patriarchy have been portrayed as epitomes of virtue and those deviating as prototype of devilry.

The play opens with a tempest initiated and regulated by Prospero, the dethroned Duke of Milan. He wants to get his daughter married to Ferdinand, the son of Alonso who is the Duke of Naples through reconciliation with his enemies - Sebastian,

Prospero's own brother and Alonso who assisted Sebastian in the conspiracy to depose Prospero from the throne of Milan. Miranda, the "dear... daughter" (Act I, Scene II, l. 17) of Prospero is really concerned about the passengers of "a brave vessel", and Prospero assures her- "...Tell your piteous heart/ There's no harm done". (Act I, Scene II, ll. 14-15) Miranda's name is derived from the feminine form of the gerundive of the Latin verb, "miror" which means 'wonder'. At his first glance of Miranda, Ferdinand utters: "O, you wonder!" (Act I, Sc. II, l.427) Prospero's affectionateness for his fifteen-year old daughter Miranda streams time and again in his speech; his feeling of endearment for his daughter is revealed in his addresses to his daughter: he calls her as "wench", "Dear", "a cherubin", "my dear lady", "dear heart". He also informs her that he has made the tempest to occur only "in care of thee". To Prospero, Miranda's well-being is of prime concern. His speech in Act I, Scene II, ll. 16-21 "... emphasizes his concern for Miranda and her centrality to his plans"¹. He is, simultaneously satisfied through the dexterous handling of his art of magic as "not a single hair has perished" and is glad to see "The very virtue of compassion" in his daughter. Then he reveals (to Miranda as well as to the audience) how he was deposed from his dukedom and launched into the island by a "butt" which had "neither tackle, nor sail, nor mast"² (Act I, Sc. II, l. 147). Prospero informs his daughter that they had survived "by providence divine" and also for "the good Gonzalo" who

"Out of his charity... did give us, with
Rich garments, linens, stuffs and necessaries,
Which since have steaded much: so of his gentleness,
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom."
(Act I, Scene II, ll.163-68)

Miranda's heart is moved by her father's story- "The strangeness of your story put/ Heaviness in me." (Act I, Scene II, ll. 307-308)

Miranda's genteel attitude and piteous concern for the distressed gets transformed into fury as soon as she sees Caliban. Being brought up according to her father's pedagogy, she addresses Caliban as an "Abhorred slave", where her father calls him a "slave". She also states that Caliban belongs to such a race "... Which any print of goodness wilt not take,/ Being capable of all ill..." (Act I , Scene , ll. 353-54) Matthew Hansen observes,

“...Doing so robs Miranda’s character of some of the complexity with which Shakespeare saw her. Although a young woman, and one who has grown up in a sheltered environment, she is nonetheless educated, thanks to her father. In addition to actual lessons learned at his instruction, Miranda has learned and internalized a great deal simply by observing and growing to be like her father.” (Hansen 58)

The conversation of Prospero and Miranda with Caliban reveals that their relation with the islander was initially cordial but the sense of indignation and hatred towards Caliban grew in their mind after his attempted rape on Miranda. Prospero reminds Caliban:

“I have used thee
(Filth as thou art) with humane care and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.”
(Act I, Scene II, 346-49)

Miranda similarly reasserts her behaviour against Caliban with her complains:

“I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other...I endowed thy purposes
With words that made them known. But thy vile race
(Though thou didst learn) had that in’t which good
Natures
Could not abide to be with...”
(Act I, Scene II, ll.354-61)

Her speech reveals that with her “piteous heart” which was inborn, she attempted to civilize Caliban, but she became furious at the prospect of the violation of her virginity. Here she is concerned that the loss of her virginity or virtuosity will bring defamation for both her and her father. And the loss of her virginity may bring a disaster for her life as no prince will marry a sexually violated girl. Virginia Mason Vaughan and Alden T. Vaughan opine,

“Miranda’s role within The Tempest’s authoritarian framework is first as a daughter and then as a future wife. But even though she conveniently (or magically) falls in love with the man of her father’s choice, Miranda is not as meek and submissive as she is often portrayed. She clandestinely (she thinks) meets Ferdinand without permission and then disobeys her father’s command not to reveal her name...Still, despite occasional disobedience and outspokenness, Miranda remains the chaste ideal of

early modern womanhood.” (Vaughan 27)

The audience once again comes across the innate tenderness of Miranda’s heart when she cannot accept her father’s harsh commands upon Ferdinand:

“There’s nothing ill can dwell in such a temple.
If the ill spirit have so fair a house,
Good things will strive to dwell with’t.”

(Act I, Scene II, ll.458-60)

This speech exemplifies the Neo-platonic concept that was a major influence on Renaissance thought. Miranda cannot conciliate with the fact that her “dear father” can be so rude to a new person. Her words resonate Castiglione’s concept “that beauty is the physical signifier of a virtuous moral nature.”³ - “beawtie commeth of God, and is like a circle, the goodnesse whereof is the Centre. And therefore, as there can be no circle without a centre, no more can beauty be without goodnesse.”⁴ Miranda’s character wonderfully conforms to this notion- being a beautiful girl she has a virtuous soul that always feels pity for the wretched.

Another intriguing issue that has been dealt with more than once in the play is addressing women as “virgin”, to emphasize on the word to be the essential lineament of a woman’s existence. Both Ferdinand and Miranda fall in love with each other at their first sight, and what Miranda eagerly wants now is her father’s concord: “Pity move my father/ To be inclined my way.” (Act I, Scene II, ll.447-49) Ferdinand, on the other hand, the prospective husband of Miranda reckons as well as takes it for granted that his mistress will definitely be a “virgin” woman. He is ready to tie the knot with Miranda, but in one condition: she has to be a “virgin” girl. So he declares without any faltering:

“O, if a virgin,
And your affection not gone forth, I’ll make you
The Queen of Naples.”

(Act I, Scene II, ll. 447-49)

Prospero’s long cherished plan to get his daughter married to Ferdinand first gets accomplishment when Miranda and Ferdinand are strongly drawn to each other at the very first sight. Ferdinand is totally stuck by the innocent beauty of Miranda and he mistakenly presumes her to be a goddess (who is deemed to be a good being and does not bring any evil). He is already caught by the music played by Ariel and is sure that “these airs attend” to the goddess who has incarnated herself in the person of Miranda. At the very next moment he pleads to know whether she is a maiden girl or not:

“...My prime request,
Which I do last pronounce, is (O, you wonder!)
If you be maid or no?”
(Act I, Scene II, ll.426-28)

Miranda answers, with no time intervening: No wonder, sir, / But certainly a maid.
(Act I, Scene II, ll.428-29) Prospero, on the other side is delighted to see the two young people being attracted to each other but he apparently commands Ferdinand with harshness. Ferdinand wonders how Miranda, a girl composed of softness and sympathy can have so rude a father:

“...O, she is
Ten times more gentle than her father’s crabbed,
And he’s composed of harshness... My sweet mistress
Weeps when she meets me work and says such baseness
Had never like executor...”
(Act II, Scene I, ll.7-13)

Ferdinand’s strong bond for Miranda appears obvious from his addresses towards Miranda: “most dear mistress”, “precious creature”, “noble mistress” and finally, “Admired Miranda”. His praise for her flows like a stream in his speech:

“Indeed the top of admiration, worth
What’s dearest to the world! Full many a lady
I have eyed with best regard, and many a time
Th’ harmony of their tongues hath into bondage
Brought my too diligent ear. For several virtues
Have I liked several women; never any
With so full soul but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil. But you, O you,
So perfect and so peerless, are created
Of every creature’s best.”
(Act III, Scene I, ll.38-48)

Miranda has been portrayed as paradigm of innocence and beauty which are innately consorted with a virgin girl. Anna Jameson evaluates her character in her much acclaimed book Shakespeare’s Heroines in the following words:

“Contrasted with the impression of her refined and dignified beauty, and its

effect on all beholders, is Miranda's own soft simplicity, her virgin innocence, her total ignorance of the conventional forms and language of society. It is most natural that, in a being thus constituted, the first tears should spring from compassion, "suffering with those that she saw suffer"... and that her first sigh should be offered to a love at once fearless and submissive, delicate and fond." (Jameson 107-08)

Although Prospero wants his daughter to get married to Ferdinand by his heart, he tells Ferdinand that he will have his daughter married off to him only if he has not violated the "virgin knot". He warns Ferdinand:

"Then as my gift and thine own acquisition
Worthily purchase, take my daughter. But
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be ministered,
No sweet aspersion shall the heavens let fall
To make this contract grow; but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both."

(Act IV, Scene I, ll.13-22)

Stanley Wells observes, "The virtue of Ferdinand and Miranda is not taken for granted; it is thrown into relief by our knowledge that Caliban has tried to rape Miranda, by his suggestions that the drunken Stephano should make Miranda his queen, and by the care with which Prospero guards the lovers' virtue." (Wells 366)

The other woman character who claims a special interest of the audience is Sycorax. She has been portrayed rather as a witch than a human being. Her character has been a subject of great contention among the scholars through the ages. Many scholars think her to be the counter-ego of Prospero, the magus who thinks himself as a superior practitioner of magic to Sycorax. Many have studied her character as a subaltern who has never been allowed to raise her voice and whose identity has always been shaped by men like Prospero, Caliban, her son and Ariel, the airy spirit. Despite her absence Sycorax occupies a vital position in the play. According to Prospero's account, she is "The foul witch Sycorax, who with age and envy/ Was grown into a hoop?" (Act I, Scene II, ll.258-59) She is the "damned witch" who, "For mischiefs manifold and sorceries terrible"

was banished from Algiers. There she was not put to death only because of her pregnancy and “That blue-eyed hag was left by th’ sailors” on the present island. Prospero also claims that her magic was inferior to his own because she confined Ariel “Into a cloven pine” “By help of her more potent ministers/ And in her most unmitigable rage” and died, leaving him there. Ariel remained confined for twelve years and it was Prospero’s white magic that freed him from his confinement. Prospero reminds Ariel of his suffering in the following manner:

“... thy groans
Did make wolves howl and penetrate the breasts
Of ever-angry bears.”

(Act I, Scene II, ll. 284-286)

According to Prospero, his magic is superior to that of Sycorax as he freed Ariel from “the cloven pine”. Prospero’s smugness is subject to a debatable question because the playwright has not clearly hinted whether Sycorax could not free Ariel in her lifetime or herself died before freeing him from his confinement. Prospero boastfully declares the superiority of his magic:

“...It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.”

(Act I, Scene II, ll.291-93)

As Prospero is the only powerful person present on the island, his account about Sycorax, who was also to some extent powerful with the help of her magic, is always derogatory in nature. His feeling of superiority which he thinks might get threatened by Sycorax is naturally expressed in his words. At present his sovereignty over the island and its inhabitants are unthreatened by Sycorax’s death, but he is well aware of her potential. He is bound to acknowledge that Sycorax was

“... one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.”

(Act V, Scene I, ll.269-71)

The other woman character who engages a minor place in the course of action in the play is Claribel. The audience is made to know, through the conversation among Sebastian, Antonio and Gonzalo that they had been returning from “the marriage of/ thee king’s fair daughter Claribel to the king of Tunis”. Sebastian remarks that “’Twas a sweet marriage”; Adrian comments that “Tunis was never graced before with such a/paragon to their queen.”

Harold Bloom observes,

“The conversation reveals that the castaways were returning from Tunisia, where Alonso has given his daughter, Claribel, in marriage to the king. Claribel had resisted the marriage but finally obeyed her father, betraying herself. Unlike Prospero, Alonso’s treatment of his daughter has been coercive rather than in accord with her nature.” (Bloom 78)

Her forced marriage to an African king makes the fact obvious that her claim and attempt to acquire the throne of Naples will not be so easy on her part. Hilda Doolittle, in her poem *By Avon River* portrays Claribel as representing the exiled and alienated woman.

Prospero’s wife who is also Miranda’s mother has been introduced to the audience in Act I, Scene II when Prospero describes his past to his daughter. She has nowhere been referred to in the play other than this. The audience comes to know about her when Miranda asks Prospero: “Sir, are you not my father?” Prospero answers:

“Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of Milan, and his only heir
And princess, no worse issued.”

(Act I, Scene II, ll.56-59)

Prospero’s speech apparently imparts that he and his wife were gifted with a girl child as the heir of Milan but the absence of his wife also suggests his unconcern towards his family. It is also relevant to mention here that his enemies could dethrone him because he was too much engaged in his study. Harold Bloom comments in this context,

“It has been suggested that he probably ignored his wife and even his young daughter. But we do not know anything about these matters. Shakespeare does not perhaps indicate, though very left-handedly at best, that Prospero was not an ideal husband. Why else, we may wonder, would he omit to tell Miranda anything whatever about her mother? Not to mention the duchess’s name is understandable: she would have been known, even to her husband and certainly to her daughter, by one or another respectful title. But to virtually ignore her existence may- may- be some indication of something about which we do not know enough to pass judgment. However, the duke’s human imbalance, in his earlier years, is most clearly presented.” (Bloom xxvi-xxvii)

More so, Prospero’s command and responsibilities for Miranda is based on the account of his wife; if happened otherwise, Miranda’s legitimacy as a royal child could have been jeopardized. Miranda’s approximation of a royal person is endorsed by her belief:

“Good wombs have borne bad sons”. She is surprised to know that her uncle deceived her father. Interestingly, Prospero’s mother, who could validate Prospero as the brother of Sebastian is likewise absent from the scene. Stephen Orgel, in his much acclaimed essay entitled *Prospero’s Wife* writes:

“The absent presence of the wife and mother in the play constitutes a space that is filled by Prospero’s creation of surrogates and a ghostly family: the witch Sycorax and her monster child, Caliban (himself, as becomes apparent, a surrogate for the other wicked child, the usurping younger brother), the good child/ wife Miranda, the obedient Ariel, the violently libidinated adolescent Ferdinand. The space is filled, too, by a whole structure of wifely allusion and reference: widow Dido, model at once of heroic fidelity to a murdered husband and the destructive potential of erotic passion; the witch Medea, murderess and filicide; three exemplary goddesses, the bereft Ceres, nurturing Juno and licentious Venus; and Alonso’s daughter Claribel, unwillingly married off to the ruler of the modern Carthage, and thereby lost to her father forever.” (Orgel1-2)

From the above study we can conclude that the graciousness of the women characters in *The Tempest* has been depicted to depend on the norm set up by the patriarchal discourse: women conforming to that ideal should be “virtuous” by nature, and those averse to it will be considered as “foul” and “damned”. Frank Kermode, in his study of *The Tempest* analyses the word ‘virtue’ as related to the nobility of characters. He says,

“The noble are virtuous, as was Miranda’s mother (I.ii.56)- her virtue expresses itself as chastity; this is always so in noble women. Miranda has “the very virtue of compassion” (I.ii.27), the noble essence of it. Ferdinand has admired several women for “several virtues”, which he paraphrases as “noble graces” (III.i.42ff). He admires Miranda because she has all these qualities without their defects, being purely noble, the perfection of her own nature. Prospero, with true princely magnanimity, decide that the act of revenge, when at his mercy lie all his enemies, must remain undone, since “virtue” is nobler than vengeance (v.i. 27-8) This is virtue in a Christian sense; specifically, the virtue of forgiveness; and it supplants revenge as the duty of the courtier.” (Kermode liii)

Even according to Gonzalo, in his commonwealth, “I would by contraries/ Execute all things...” (Act II, Scene I, ll.148-49) Both men and women will be idle, but women should be “innocent and pure” (Act II, Scene I, l.156). Three women from the royal family shaped themselves according to the contours of patriarchal diction whereas Sycorax, the former ruler of the island deviates from this pattern by the help of her magic and is regarded as ‘foul’ and ‘damned’. Therefore it is a subject of conjecture that while handling the women

characters in *The Tempest* Shakespeare has knowingly or unknowingly created a dichotomy between the two qualities- ‘virtue’ and ‘wicked’ which they feature in their character. Dympna Callaghan writes,

“Nowhere embodied and persisting in only hazy and distorted memories, mothers, who have been erased from the colonial scene of the play, represent the highly racialized problem of origin and identity, as well as the repressed alternative to Prospero’s resolutely patriarchal history. Mothers in *The Tempest* are not well remembered. Miranda’s unnamed mother and Sycorax constitute not only an alternative but also an implicit threat to patriarchal history, which Prospero recounts immediately after the shipwreck. This is European memory, of dukedoms taken and lost, the history of cultural and racial purity secured by female sexual integrity: “Thy mother was a piece of virtue.” Reassured that Miranda has no memory of her own and recollects only her former female attendants “far off, / And rather like a dream.”... by Act III scene I, in conversation with Ferdinand, she can assure that her memory is devoid of maternal imprint; that she can “no woman’s face remember.”(III.i.49)” (Callaghan 119-20)

Notes:

1 This is an idea of Virginia Mason and Alden T. Vaughan.

2 As per the interpretation of Vaughan, p. 150.

3 As mentioned by Vaughan, p. 182.

4 As cited by Vaughan in p.182. For details see Castiglione’s *The Courtier*.

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**A Dissident Reading: Representing the Subversion of Marginalization
and Hegemonic Constructs in Edward Albee's *The Zoo Story***

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Abstract: Nonconformity refers to the failure or refusal to abide by the established customs, outdated attitudes, and predominant social rules. Any individual who refuses to adhere to the normative principles of the society, at large, is known as a nonconformist. In Edward Albee's play *The Zoo Story*, the character of Jerry, in all his eccentric rambles and the uncanny ability to guess the entirety of Peter's mediocre life, becomes the representative of the marginalized and unabashed nonconformists of the socio-political spheres in life. The purpose of this paper is to speculate and emphasize Albee's techniques through which he highlights the formerly blind-sided marginalized sections of the society through all literary angles. Moreover, this paper observes how the hegemonic constructs and the power dynamics of the heteronormative society corners individuals such as Jerry into a tight, overcrowded state as demonstrated by Jerry's description of his apartment.

Key Words: Nonconformity, American Dream, class difference, marginalization, heteronormativity, homosexuality, depression, hegemony.

Postmodern Dialogues And Their Social-Constructivist Implications

There are specific dialogues in the play which imply deeper meanings than their surface context. Albee constitutes the use of long speeches which pitter off into an entirely different topic, the constant and suspiciously fluid back and forth of Jerry and Peter's rapport, and the sheer hysteria behind Jerry's voice as he slowly unravels from the onset of the play to its radical ending; provides the play with cultural depths and subverts the hegemonic structure of class distinction. "Give me a beer, or where's the john, or what time does the feature go on, or keep your hands to yourself, buddy" (Albee 5) For instance, here in the aforementioned dialogue, Albee capitulates the stark contrast of lifestyle between Peter and Jerry.

The idea of drinking cheap alcohol, calling a person or specifically a man as 'John' (usually a term used by sex workers) and the random mention of a 'feature' (pornographic feature in a skin magazine, perhaps) where the type or the instance of said feature is left to the audience's imagination and the need to use a phrase such as 'keep your hands to yourself'; basically every word in this line lead to the belief that Jerry is either a prostitute himself or a pimp.

Jerry goes on to say that “once in a while, I like to talk to somebody” and here the concept of isolation and the lack of human attachment arises, the stress on ‘talk’ and ‘get to know someone’ underlines the psychological human need of forming connections. Something which a person involved in the industry of sex work is constantly deprived of. He inquires all about Peter’s life, guessing whatever Peter intentionally leaves out, constantly dodging questions about the Zoo, and finally gets around to asking Peter to distinguish the difference between “upper-middle-middle-class and lower-upper-middle-class” the tone of bitter disdain in Jerry’s voice is channeled universally by every lower-class person, as he relates the patronizing tone of Peter’s to the polemic machinations of the society’s need to remain civil and faux humble.

Jerry becomes the archetype of the marginalized as he contorts his reality into a multifaceted metanarrative that deflects from the social assumptions of “compulsory heterosexuality” and the idea of chastity as it is juxtaposed with brazen references of queer existence and prostitution.

The most iconic dialogue of the play compiles the disillusionment, resignation, and bleak reality of the below classes since Albee postulates the concept of being the ‘other’ and situates it in a postmodern world. “Sometimes a person has to go a very long distance out of his way to come back a short distance correctly.” (Albee 8) The line is deliberately left vague so as to feed into the mysterious aura of Jerry’s personality, and it works to draw both Peter and the audience into the fold of Jerry’s stories.

Moreover, Jerry’s description about his landlady; the graphic hatred and repulsion felt by Jerry towards her unwanted advances when added with the comment about never seeing the “pretty little ladies more than once” and the “colored queen” supports the theory that Jerry’s apartment complex is literally stuffed with all the ‘unpleasant’ parts of the society which are marginalized, whether it’s homosexuality or sex work, every nonconformist pervades his Brownstone Apartment to pull the wool over the eyes of the ‘pleasant’ spheres of society.

Everything about Jerry, the way he speaks, the way he is constantly jittery around the stage, the way his apartment is described, even the way he name-drops artists like Jean Baudrillard and J.P. Marquand is meant to intrigue the audience, keeping them (and Peter) on their toes, so naturally when it comes to his sexuality, Jerry falters and loses his confidence. “For a week and a half, when I was fifteen ... and I hang my head in shame that puberty was late ... I was a h-o-m-o-s-e-x-u-a-l. I mean, I was queer” (Albee 10) The fact

that his tone quickens as he says queer, coinciding with the way he spells out homosexual as if afraid that Peter was an old southern belle who'd clutch her pearls, renders the readers with the tentative fear that is intimately familiar to anyone who has ever experienced 'coming out' whether as gay or having a different gender identity all together. The point is; that being nonconformity is registered as the same as being an 'anomaly' in the homogeneous society Peter and Jerry live in.

When you look at Raymond Williams and Antonio Gramsci's definition of 'Hegemony' the word transcends the cultural connotations and presides over the very ideological apparatus of the society at large. So much so that through manipulation, indoctrination and interpellation, hegemonic constructs such as heterosexuality, evangelism, being affluent appears as a distinct sense of reality or a norm for everyone. Hence, any dissidents like Jerry or the queer prostitute are assimilated into blind spots for the common opulent population.

Use of Objects as placeholders for Symbolic Socio-political Pathos

From the mention about a 'japanese kimono' worn by the colored queen to the list of random objects in Jerry's possession, each item presuppositions for a certain metaphorical standpoint in society:

I have toilet articles, a few clothes, a hot plate that I'm not supposed to have, a can opener, one that work with a key, you know: a Knife, two forks, and two spoons, one small, one large; three plates, a cup, a saucer, a drinking glass, two picture frames, both empty, eight or nine books, a pack of pornographic playing cards, regular deck, an old Western Union typewriter (Albee 9)

The aforementioned items can easily be the only prized possessions of an impoverished college student, however the connotations of Jerry having all of this in his "laughably small room" is meant to evoke sympathetic tendencies amongst the audience and also emulate the difference of affluence between the two characters of the play. You could see a middle aged man reading in a park anyday, but would you see a man like Jerry, someone who is obviously smart, who used to be a handsome man, rambling about his diminutive sex life and his 'hot & cold' relationship with a dog just about anywhere?

The pack of pornographic cards, the empty photo frames and the typewriter each represent a substitute of the different lives Jerry could have had. The pornographic cards symbolise the idea that Jerry has become repressed because of his sexuality. The empty photo frames followed by the long, rambunctious monologue about Jerry's "good old mum and good old pops" seek to represent the disillusionment of the model American family.

Furthermore, the typewriter when paired with Jerry's knowledge about American detective writers and french cultural theorists is symbolic of the failed ideal of the American Dream as it is implied that Jerry could have been a successful writer one day.

Conclusion

The incoherence of the dialogues, the minimalist setting of the play and the idea of the whole play being carried out by a conversation between two strangers encapsulates all the aspects of American realism expected from a play released in 1958. The play communicates with the breakdown of social and cultural norms as the marginalized finally comes into the spotlight in a blatant portrayal of protest. Where Peter seems to be living the ideal life, Jerry becomes the sole locus that seems not unlike the manic imprisoned spirit of a wild animal trapped in, ironically, a zoo.

The society is the idiosyncratic icon of a human zoo only it comes with an illusion of freedom, one that predicts Peter as the supposed spectator of the animals like Jerry, only to realize that he too seems trapped in his domestic niche of a life. Therefore, when Jerry's escalating hysteria and Peter's dawning horror culminates into Jerry's demise, the ending suggests an uprising of the marginalized and the victims of hegemony by either a crook or a hook.

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Infiniteness

Dr. Liz Mary Antony

As I opened the casement of memories,

I recalled my love

attracts intense attention

from the old wooden closet.

I knew my femininity flipping and flapping

and we fell deeply for one another.

The weaver's toil gifted me, six yards of modesty.

His sweat and pain,

I wore with pride.

Those fine fabrics

like northern lights,

and rainbow that excites.

Though it's true,

threads he weave together

hides my enticing beauty.

He uses those radiant threads to gently spun

a robust life of change.

Every crack of dawn

I walk through that long floor

to gently open the wooden door

That store,

my comrade I adore.

For every fabric rains on me

delicate memories like fallen fibres,

That linger through the camphor smell of ze I fondled to feel

Those soaked memories in dismay.

My heart lumbers as I swaddle around
Pashmina refuse to stay in place
And force me to plunge pins in place
And then I see in the looking glass
A grace
That glow glistening above the morning glory.

The shroud trembles when the wind pass
Do not fear,
be like Cuirass
Face it dear
As it rattle your silk across the grass.

I tried to hide from scorching sun
Here rolls my tickling sweat
Trembling tussar turning wet
Cuddling my concealed curves
Clasping a steamy silhouette
Oozing my muliebriety with your infinite love.

How I wish for reviving rain
Hiding far away
Two souls are waiting
please soak us down
Pour some pearls
make us drench
To canonize in love.

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