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RE-MARKINGS

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Mark Twain

George Bernard Shaw

Jacques Rancière

Henrik Ibsen

Chinua Achebe

Aruna

Eunice De Souza

Carson McCullers

Anita Desai

Seamus Heaney

Alice Walker

Habib Tanvir

Bharati Mukherjee

Namdeo Dhasal

Kamala Markandaya

Paulo Coelho

Vijay Tendulkar

Kamala Das

Dalit Feminism

Terrorism

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Chief Editor

Nibir K. Ghosh,
68 New Idgah Colony,
Agra-282001, U.P. (INDIA).
Telephone : +91 562 2230242
Cell.: +91 98970 62958
e-mail : ghoshnk@hotmail.com

Editor

A. Karunaker,
House No. 12-13-257,
Street No. 3, Brindavan Residency
Taranaka
Secunderabad-500017.
Tel: +91 40 27001349
e-mail : karunakeredrem@hotmail.com

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EDITORIAL

Three quarters of a century ago, in the spring of 1935, a black writer and intellectual, inspired by the idealism of the Communist utopia, arrived at a New York hotel to participate in a conference of Left-Wing writers organized by the John Reed Club. The opening mass meeting was scheduled at Carnegie Hall. When he casually asked the concerned committee about his housing accommodation, every one around looked baffled and embarrassed for they couldn't have gathered from the name of the delegate earlier that a black Communist too would be a part of the gathering. During the trip to New York, the gentleman in question had not thought of himself as a "Negro" as he was preoccupied with the problems of young Left-Wing writers which he thought to highlight at the conference. As he saw one white comrade talk frantically to another about the color of his skin, he felt disgusted and burned with shame. He walked out wondering where he would sleep that night. He stood on the sidewalks of New York "with a black skin and practically no money, absorbed, not with the burning question of Left-Wing literary movement in the United States, but with the problem of how to get a bath." If Communism for him had hitherto been a liberating force, it had liberated him of all his illusions. What seemed important to him now was: "Could a Negro ever live halfway like a human being in this goddam country?"

The writer in question is Richard Wright whose wrath exploded in 1940 in the form of *Native Son*. At the end of the essay from which this event has been taken, Wright poignantly describes his disillusionment with the Red God in the Pink Decade:

I headed toward home alone, really alone now, telling myself that in all the sprawling immensity of our might continent the least-known factor of living was the human heart, the least-sought goal of being was a way to live a human life. Perhaps, I thought, out of my tortured feelings I could fling a spark into this darkness...I would hurl words into this darkness and wait for an echo; and if an echo sounded, no matter how faintly, I would send other words to tell, to march, to fight, to create a sense of the hunger for life that gnaws in us all, to keep alive in our hearts a sense of the inexpressibly human.

How the Communist party in America persecuted Richard Wright for his honest confessions till very the end of his life is history now.

Against the backdrop of this narrative, let us now take a look at an event that describes the grim story of the travails of a woman writer under the brutal Communist dictatorship of Nicolae Ceausescu in Romania:

One day, on the way to the hairdresser, somebody suddenly grabbed me by the arm: it was a policeman who took me to the basement of a nearby block of flats, where three men lay in wait for me. The one who seemed to be the boss accused me, amongst others, of being a prostitute of Arab students and that I was doing it to be paid for in kind for cosmetics (under communism beauty products considered inessential were absent from shops). I answered that I knew no Arab students to which he retorted that if he wanted to he could find twenty Arab students to testify against me. Then the slender policeman opened the door to let me out and threw my ID card on the ground. As I bent he kicked me hard in the back: I fell face down on the grass, behind some bushes.

This writer who underwent ceaseless persecution and torture for refusing to conform to the government ideology and diktat, is none other than Herta Müller, the recipient of the 2009 Nobel Prize for Literature. Notwithstanding the controversy that often surrounds such prestigious literary prizes, the Swedish Academy's decision does help to bring to light the poignant tale of repression of a writer under Communist dictatorship in Eastern Europe. In *The Land of Green Plums* Herta Müller, writes:

I sang without hearing my voice. I fell from a fear full of doubt into a fear full of absolute certainty. I could sing the way water sings. Maybe the tune came from my singing grandmother's dementia. Perhaps I knew tunes she lost when she lost her reason. Perhaps things that lay fallow in her brain had to pass to my lips.

Noteworthy in the instances cited above is how, time and again, sensitive souls have combated repression and transformed individual suffering and agony by flinging words "into the dark," words that illumine and inspire the rest of mankind to awake and arise against all powers that dare to stifle truth and creativity. Come, then, let us sing in unison with such fearless and inspired souls and proclaim that political expediency can never justify lies.

Nibir K. Ghosh
Chief Editor

CONTENTS

Humour and Wisdom in Mark Twain's
Pudd'nhead Wilson's Calendar
S. Ramaswamy / 7

Arms and the Woman: A discussion of *Candida*
Shernavaz Buhariwala / 13

Rethinking the Politics of Literature:
Jacques Rancière's Contribution
Navleen Multani / 20

Ibsen's *A Doll's House*: A Marxist/Feminist Reading
Umed Singh / 28

Obi Okonkwo as "Beast of no Nation" in
Chinua Achebe's *No Longer at Ease*
Geetanjali Kumar / 34

Dialogic Discourse in Aruna's "My Mother" and
"Back Bone of Economy"
C. Kannammal / 40

From Defiance to Resignation: The Poetry of
Eunice de Souza
Tanu Gupta / 46

Linguistic Devices of Repetition and Selective Vocabulary
in McCullers' *The Heart is a Lonely Hunter*
Mahesh Kumar / 51

Alienated Selves in Anita Desai's *Fire on the Mountain*
Shailja Singh / 57

From Kenosis to Plerosis:
Celie in Alice Walker's *The Color Purple*
Vibha Bhoot / 62

Theatre as Carnival: Habib Tanvir's *Agra Bazaar*
Shyam Babu / 68

Psychological States of Immigrants in
Bharati Mukherjee's Fiction
Shweta Arora / 72

New Black Woman in the Poetry of Alice Walker
Silky Khullar-Anand / 77

Namdeo Dhasal: Radical Voice of Dalit Protest
Shaleen Kumar Singh / 82

Dalit Feminism: Issues and Concerns
B.K. Sharma / 87

Kamala Markandaya's *Nectar in a Sieve*: A Tragic Saga
Rashmi Gupta / 90

Affirmation in Coelho's *The Alchemist*
Bindu Sharma / 95

Articulating Silence in Tendulkar's
Silence! The Court is in Session
Mohammad Yusuf Ansari / 98

Women in the Select Poems of Kamala Das
Naveen K. Mehta / 101

Role of Educationists in Curbing Terrorism
Alok Chansoria & S. Syed / 104

Seamus Heaney: An Introduction
Siva Nagaiah Bolleddu / 109

HUMOUR AND WISDOM IN MARK TWAIN'S *PUDD'NHEAD WILSON'S CALENDAR*

S. Ramaswamy

There are three infallible ways of pleasing an author, and the three form a rising scale of compliment: 1, to tell him you have read one of his books; 2, to tell him you have read all of his books; 3, to ask him to let you read the manuscript of his forthcoming book. No. 1 admits you to his respect; No. 2 admits you to his admiration; No. 3 carries you clear into his heart. -- Mark Twain, Pudd'nhead Wilson's Calendar.

I

Henry Nash Smith, talking about Mark Twain criticism in the twentieth century, says:

Twentieth century criticism of Mark Twain has followed the general course of American criticism. It has been influenced by the impressionism of the years before the First World War, the search for a usable past during the 1920's, the cult of realism and of social significance during the 1930's and 1940's, and the interest in symbolism, often involving psychological speculation, that has rather paradoxically flourished along with formalism in recent years. But Mark Twain poses special problems. He was a humorist, and criticism is notoriously helpless in the presence of writing that is really funny. Furthermore, he was and is immensely popular, whereas in our day it is usually taken for granted that writers of any consequence are alienated from society.¹

Two recent essays on *Pudd'nhead Wilson*, one by F.R. Leavis and the other by Leslie Fiedler, make, in their different ways, strong cases for the book. And if neither essay seems quite restrained enough in its praise, they nevertheless make a valuable point of departure. Mr. Leavis, whose passion is generally for the moral quality of literature, is interested in "the complexity of ethical background" which he finds in *Pudd'nhead Wilson*.

- **Prof. S. Ramaswamy** has been a Senior Fulbright Fellow at Yale, in their famous School of Drama.

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**ARMS AND THE WOMAN:
A DISCUSSION OF *CANDIDA***

Shernavaz Buhariwala

Long ago, Paris, the Trojan prince, came to Greece in response to an invitation to start diplomatic relations between the two countries and left with Helen in his arms. In so doing, he violated the pre-Olympian code which punished treachery to host or guest. Thus started the ten years war with tragic consequences. Yet all through the *Oresteia* and the *Iliad*, the greater common good is enjoined, and the sexual transgression subordinated to the senseless vendetta, which claimed so many innocent lives to procure a faithless wife. In keeping with the spirit of Athenian democracy, the collective responsibility was stressed, and the body politic saluted for displaying statesmanship and solidarity.

In a similar vein, in modern times, Henrik Ibsen, in *A Doll's House*, attempted to unravel the normal course of a so-called normal life, of a so-called normal family to show how sinister, thoughtlessness could be. Here there was neither violence nor adultery. In fact the husband was perfectly respectable, who surrounded his wife with every comfort. It remained for a candid camera to reveal that the health and well-being was earned by her toil. Seven years ago, under pressure of circumstances, she had drawn a cheque on a forged signature. The money was subsequently and secretly repaid to the account, but the indiscretion, thanks to vested interest, threatened to become an instrument of blackmail. When Helmer heard of this, he disowned all connection with his wife, forbade her to touch the children, conveniently forgetting all her service and loyalty to him. Circumstances at the bank change, and the blackmail bid is buried for good. Helmer is delirious with delight, takes Nora in his arms expecting to rejoice in his rescued reputation. "I am happy, I am safe," he murmurs over and over. But how can she be safe with such a selfish and chauvinistic male? The past becomes a mockery, a servility from which she must break free. Accordingly, she walks out of the house. Will she ever return?

- **Dr. Shernavaz Buhariwala** retired as Reader, Department of English, Nagpur University, Nagpur.

Note: For complete article contact remarkings@hotmail.com

RETHINKING THE POLITICS OF LITERATURE: JACQUES RANCIÈRE'S CONTRIBUTION

Navleen Multani

In most of his projects, Jacques Rancière (1940-) seeks to overturn all imposed forms of classification or distinction and to question all norms of representation that regulate the differentiation of one class of persons or experiences from another. In other words, he is against the differentiation of workers from intellectuals, masters from followers, the articulate from the inarticulate, and the artistic from the non-artistic (PAA 191). His primary concerns include emancipatory politics, aesthetics and the relationship between aesthetics and politics.

Rancière is against the given assignation of place to an individual. He opposes Plato's division of society into functional orders (artisans, warriors, rulers) and the exclusion of slaves and workers from the domain of philosophy. The works of Rancière hold great significance because each of his work tries to clear a space for the emergence of unauthorised combinations and inventions. He voices the claims of the inaudible masses, the people who both labour and think. By seeking to imitate a type other than their own, the excluded, invisible or the inaudible threaten to cross the functional lines and hierarchies to deregulate all representations of places and portions to establish a democratic order (PAA 192). Consequently, Rancière endeavours to elaborate the claim of the excluded (lower classes) to speak for themselves, to effectuate a change in the global perception of social space, so that their claims would have a legitimate place in it.

Rancière conceptualizes the relationship between thought and society, between philosophical representation and its concrete historical object in his work *The Philosopher and His Poor*. *The Nights of Labour* records and analyzes the proletarian intellectual life in the 1830s and 1840s. The predetermined quality of lives framed by rigid hierarchy bothers the workers more than the material hardship (PAA193). He favours a pedagogical methodology to abolish the presupposed inequalities of intelligence such as the academic hierarchy of master and disciple in *The Ignorant Schoolmaster* (PAA 191).

- **Navleen Multani** is Research Scholar in the Department of English, Punjabi University, Patiala.

Note: For complete article contact remarkings@hotmail.com

IBSEN'S *A DOLL'S HOUSE*: A MARXIST/FEMINIST READING

Umed Singh

The present paper seeks to examine Ibsen's *A Doll's House* in the light of Marxist and Feminist literary theories. Marxist theory and Feminism have opened the field of literature into a broader area of inquiry. Marxist critics and thinkers will have us believe that a work of art is a product of the base structure of society. Feminist thinkers analyse the production of literature within the framework that includes all social, historical and cultural imperatives which pertain to the role of women in society.

Marxist literary theory takes up gender issues in the third phase of its growth—post-Second World War period. Marxist thinkers and writers of this phase question the various bourgeois structures in society. In the changed scenario Marxist literary theory tends to re-examine its assumptions in order to address all the major issues of modern society. Marxist theory now suggests common fight against the discrimination based on gender, class, race, and sexual orientation. With the beginning of Cold War between United States and erstwhile Soviet Union and their respective allies, the capitalist camp turned very aggressive and adopted attractive slogans like 'freedom', 'democracy', 'autonomy' etc. It was a futile attempt to separate art from society and to displace social reality from centre stage in literature. Under such circumstances, Marxist literary theory sought to link the concepts of life and society with art. Marxist thinkers and writers like Lukacs, Raymond Williams, Althusser, Brecht, Antonio Gramsci stressed 'commitment' in literature and sought to establish connection between culture, politics and literature.

Ibsen's *A Doll's House* is a multilayered text which is open to many interpretations. Nora, the protagonist in the play, is a product of her society but she is also a victim of it. She is treated more like a doll than as a human being due to her class and gender. She is always away from the centre, the centre of power.

- **Dr. Umed Singh** is Reader in the Department of English, Chaudhary Devi Lal University, Sirsa.

Note: For complete article contact remarkings@hotmail.com

OBI OKONKWO AS “BEAST OF NO NATION” IN CHINUA ACHEBE’S *NO LONGER AT EASE*

Geetanjali Kumar

The problem of identity is by and large a dominant theme in most of the Third World Fiction. The Diaspora literature from around the world also strongly focuses on the question of identity and the dilemma faced by the first as well as second generation of immigrants. The struggle to hold on to the past traditions and move on with the present way of life problematises the whole situation as both are poles apart from each other in ideology and customs. There is a sense of loss and the urge to go back and reclaim the past which is lost. The distances are not only physical but also cultural and this leads to the ever intensifying sense of alienation. There is a feeling of belongingness to the country and the culture which is abandoned for better prospects in far off countries. The past clings on to the memory in fragments, thus breaking apart the soul and creating a muted self which is desperate to find its own identity - an urge to belong to one culture. Salman Rushdie in “Imaginary Homelands” writes how on visiting his ‘lost city’ Bombay he felt “... it’s my present that is foreign, and that the past home, albeit a lost home in a lost city in the mists of lost time” (Rushdie, *The Post-Colonial Reader* 427). This crisis of dual identity brings into the open the dilemma faced by the characters caught between two conflicting cultures each of which has highly distinct social, cultural, religious and ideological differences. This predicament becomes manifold for the second generation immigrants as they get only vague and faded ideas and passed on customs in the name of the culture of their parents.

Obi Okonkwo, the protagonist of Chinua Achebe’s *No Longer at Ease* (1960), is a man caught between the ambiguities and contradictions of cultural duality – the dying Igbo traditional world and the present Nigerian world dipped in Western culture. The novel traces the moral, professional and social degradation wrought in the post colonial society of Nigeria. Obi is a Western educated man who returns to Nigeria after having studied at a university in England where he went on a scholarship awarded by the Umuofia Progressive Union.

- **Geetanjali Kumar** is Lecturer in English at Government College, Chandigarh.

Note: For complete article contact remarkings@hotmail.com

DIALOGIC DISCOURSE IN ARUNA'S "MY MOTHER" AND "BACK BONE OF ECONOMY"

C. Kannammal

Artistic delineation of the creative imagination is but an organic whole of the harmonious synthesis of autotelic and dialogic representation of the inherent as well as the acquired tendencies of the artist. The adjudication of the literary merit of any creative writing, if it is based on either individual talent or the influence of traditional values, would, sure, be a biased one. As literature is the creation of three factors: the race, the milieu and the moment, the creative product cannot be separated from its genesis. Since every artist's creative inspiration gets its impetus from the conglomerated hybridization of the self and the other, every utterance is the response to that process.

Bakhtin, Russian philosopher and literary critic, who associated himself with Russian formalism, was greatly influenced by Marxist theories. He argues in his book *Dialogic Imagination* that poetry is fundamentally monologic and operates as if it were a "hermetic and self-sufficient whole" (670). While he asserts that poetic words are "autotelic" i.e. coming from itself, and has meaning only in itself, in nature, he adds that every creative expression is both autotelic and dialogic simultaneously. To him, language is dialogical (rather than monological) in nature in that it is an arena in which the competing socio-linguistic points of view or fixes on reality - that correspond to the several classes which comprise that society as opposed to a single dominant perspective - struggle for ascendancy. Every utterance is both anonymous and social as language and simultaneously concrete, filled with specific content and accented as an individual utterance.

In poetic utterance, the poet is not 'I' alone; there is also the 'other', i.e. his own voice as well as the other. In the process of versification, the poet internalizes the 'other' in him. There is no 'I' without the 'other'. As Bakhtin has pronounced, both heteroglossia and monologia - the centripetal and centrifugal forces are at work in any utterance. In the attempt of simplifying Bakhtin's philosophy of language, it would not be inadvertent if one tries for general clarification.

- **Dr. C. Kannammal** is Reader in English at J. K. K. Nataraja College of Arts & Science, Komarapalayam, Periyar University, Tamil Nadu.

Note: For complete article contact remarkings@hotmail.com

FROM DEFIANCE TO RESIGNATION: THE POETRY OF EUNICE DE SOUZA

Tanu Gupta

The poetry of contemporary Indian women poets reveals frustrations and tensions which a woman faces because of the patriarchal structure and the discrepancy between the way she wants to behave and the way she is made to behave. An in-depth study of these poets further reveals the difference between their earlier and later poetry. In most of the cases the point which emerges is the inner desire of these poets for a transformational change and their deep dissatisfaction with the given world order. This leaves them perplexed and baffled and ultimately they are reduced to a state of resignation from a defiant stance. Societal pressures mould the psyche of women and make them conform to norms. The poems written by Eunice de Souza express the same dilemma. Her predicament finally makes her emerge as a woman who is now yearning for peace in place of the early bitterness and rebelliousness.

In her very early poems Eunice de Souza has shown a deep resentment against the patriarchal setup in which the birth of a female child is less welcome than that of the male. Being born a boy is in itself a privilege; girls are undesirable creatures and the life-long battle against their formidable foe, i.e., their sex begins as soon as they arrive in the world. Eunice de Souza, too, has experienced the same discrimination for being a girl child. She becomes so cryptic and bitter that her self-expression gets completely bare, stripped of all gloss and glamour. She is even ready to crucify her female identity: "I heard it said/ my parents wanted a boy. / I've done my best to qualify. / I hid the blood-stains/ on my clothes/ and let my breast-sag" ("de Souza Prabhu" 15-22, *Fix*).

This feeling of being on the margin in female psyche is an acquired cultural construct as a woman feels deprived of the power to create due to biological and anatomical reasons. De Souza's childhood experiences of Goan-Catholic community are contained in disturbing memories of a mass of threatening persons—Miss Louise with her obsessive femininity, puritanical nuns and priests, ignorant aunts...

- **Tanu Gupta** is Assistant Professor in the Department of Humanities, M. M. University, Mullana (Punjab).

Note: For complete article contact remarkings@hotmail.com

**LINGUISTIC DEVICES OF REPETITION AND
SELECTIVE VOCABULARY IN McCULLERS'
*THE HEART IS A LONELY HUNTER***

Mahesh Kumar

In her fiction Carson McCullers employs linguistic devices of repetition and selective vocabulary to ensure thematic coherence. "Every work of literature", according to Page, "is a verbal structure"(Page 10). It is a verbal structure through which "presentation of experience gets its special character"(Lodge 86). In a way, the language is "the complete realization of a universal significance in a personal and particular expression"(Lodge 51). A particular expression, a particular choice of words is then a guarantee of "appropriate symbolization of the experience"(Lodge 61). McCullers symbolizes her particular grotesque experiences with the help of words and phrases that invoke grotesquerie. With that she exploits repetition to a resounding effect. In case of repetition, "the significance is not to be determined statistically" (Lodge 85), but how as a device it ensures the thematic coherence. Both the selection of words and phrases and repetition ensure foregrounding, something that provokes "special attention" (Burton 110), and is "perceived as uncommon" (Burton 109) and produces alienation effects. McCullers uses repetition to ensure:

- (a) thematic coherence.
- (b) foregrounding of the experience of the character involved.
- (c) synchronizing the experience of the character with the atmosphere i.e. blending atmosphere and experience.

If a character is sad, the atmosphere of the setting is also sad. If he struggles, everything struggles. In a way the setting becomes an 'objective correlative' of the experience of the character. Keeping in mind various points as mentioned above, I shall analyze McCullers' *The Heart is a Lonely Hunter* to highlight her linguistic devices of repetition and verbal structuring. In *The Heart is a Lonely Hunter*, McCullers' choice of words and phrases is very consummative. Her words and phrases are closely connected with the theme of the novel.

- ***Dr. Mahesh Kumar*** is Associate Professor of English at Sant Longowal Institute of Engineering and Technology, Longowal, Punjab.

Note: For complete article contact remarkings@hotmail.com

**ALIENATED SELVES IN ANITA DESAI'S
*FIRE ON THE MOUNTAIN***

Shailja Singh

In case of Anita Desai it is said that no other writer is so much concerned with the life of young men and women in Indian cities as she is. In her novels, her concern is with the individual beings that are hypersensitive and usually tense, and are rendered helpless and restless when faced with responsibilities. Sometimes they try hard to discover their true self. In almost all her novels, we find her existentialist concerns manifested in the form of alienation, maladjustment, quest for meaning of life, decision, detachment and isolation. Alienation is natural in almost each of her novels. Her protagonists, generally born out of loveless marriages, are people who try to shun reality and escape into a dream world nurtured by their fantasies and people who break away from what is real and feel terribly alienated. They are sensitive and imaginative enough to discover and comprehend the meaninglessness of their existence.

Fire on the Mountain, which won the Sahitya Akademi award, portrays three different types of alienated figures and tries to bring out their interrelation and differences. Nanda Kaul tries to get in solitude the independence, denied to her during her days as the Vice-Chancellor's wife. Raka is alienated from the world of people, whereas Ila Das, despite all her good efforts, is treated badly by society. The novel explores the loneliness and isolation and its resultant agony in their deserted life is presented in detail. In her character portrayal again, she is primarily interested in the projection of female protagonists living in separate, closed sequestered world of existential problems and passionate love and hates. Compelled by her own desire and circumstances, Nanda Kaul, the widow of a Vice-Chancellor lives in Carignano in Kasauli, free from the claims and demands of the family, servants and position. She has withdrawn herself from the world of letters, messages and demands. Seeking for complete solitude, she wants no one and nothing else.

Much older than other heroines of Desai's novels, Nanda Kaul's life has been an endless story of suffocation and weariness.

- **Dr. Shailja Singh** teaches English at G.B. Pant University of Agriculture & Technology, Pantnagar (Uttarakhand).

Note: For complete article contact remarkings@hotmail.com

**FROM KENOSIS TO PLEROSIS:
CELIE IN ALICE WALKER'S *THE COLOR PURPLE***

Vibha Bhoot

Trapped within racist, heterosexual oppression, Celie, the protagonist, struggles towards linguistic self-definition in *The Color Purple*¹ by Alice Walker. She faces a challenge of re-discovering herself from the ashes of her own oppressive state. It is not surprising that identity issues are all too often embedded in emotions. Identity as represented in *The Color Purple* and Toni Morrison's *Sula* is being able to becoming one's own other. One has to endure brutalities to remove the layers of dust from one's personality and so does Celie and she attains plerosis crossing the levels of kenosis. "Kenosis is epitomized by the rituals of: washing or cleansing, removal of impurity, confession and repentance, and Plerosis is characterized by rebirth and new life through rituals of, emerging from the water. Putting on new clothes. Sharing in a meal. Receiving a new name. Incorporation into a community. Singing and dancing and similar celebrations."²

Walker's choice and effective handling of epistolary style has enabled her to tell a poignant tale of women's struggle for equality and independence. Celie experiences the most negatively conditioned childhood and adult experiences of any of the fictional women who survive to reach the acme in one's life. We are introduced to a lonely battered woman in the beginning of the book which has letters to God. She is poised on the edge of adolescence after repeated rapes by her father Alphonso, whom she believes to be her biological father. Walker emphasizes throughout the novel that the ability to express one's thought and feelings is crucial to developing a sense of self. "Dear God, I am fourteen years old. I am. I have always been a good girl. May be you can give me a sign letting me know what is happening to me"(1).

Celie draws a line through "I am" and writes, "I have always," because she is a child ,victim of rape and incest and often blames herself for her trauma; or worse still, believes that this bad thing had happened to her because "she" is bad and therefore deserves it.

- **Dr. Vibha Bhoot** is on the Guest Faculty of the Department of English, Jai Narayan Vyas University, Jodhpur.

Note: For complete article contact remarkings@hotmail.com

**THEATRE AS CARNIVAL:
HABIB TANVIR'S AGRA BAZAAR**

Shyam Babu

Habib Tanvir (1923-2009) is one of the stalwarts in the realm of post-independence Indian Drama. He hails from the very formative generation of writers like Dharamvir Bharati, Mohan Rakesh, Vijay Tendulkar, Badal Sircar, Girish Karnad among others. His initiation to link theatre production with indigenous tradition of 'folk' performance with folk artists as early as 1950s distinguishes him from others. He occupied a prominent place as an eminent director producing many performances that addressed wide range of modern issues involving the marginalized who remain confined to silence in the so-called elite society.

Tanvir was naturally and instinctually drawn towards folk culture as he was born and brought up in the rural area of Chhattisgarh. It was very much engendered in his psyche and it would help him grasp the potentiality of folk form. He had a broader vision of writing for theatre. Theatre for him was not a mere site of aesthetic relish but, on the contrary, it was meant to represent the day-to-day struggle of life that surrounds us. The chief purpose of his theatre was to sensitize the audiences so as to provide them the opportunities to understand life and its socio-political intricacies more comprehensively than ever before. Tanvir incorporated indigenous folk form like *Nacha*, *Nautanki* etc., though with variation in his production not only to undermine the colonial mindset but also the very roots of colonial canonical dramaturgy. The present paper aims to study Tanvir's use of 'folk' form in *Agra Bazaar* in the light of Bakhtinian trope of 'carnival.'

Mikhail Bakhtin is one among the well known theorists of 20th century whose works and theoretical principles have considerably influenced writers and thinkers across the globe. The application of Bakhtinian notion of cannibalization tends to emphasize subversion of social relationship and hence creates ambivalence.

- **Shyam Babu** is Research Scholar in the Department of English, Banaras Hindu University, Varanasi.

Note: For complete article contact remarkings@hotmail.com

PSYCHOLOGICAL STATES OF IMMIGRANTS IN BHARATI MUKHERJEE'S FICTION

Shweta Arora

The fact that subterranean factors shape societies cannot be ignored. It is obvious that issues of identity and racial discrimination not only become the prime causes of fractures in American and Canadian societies but also are to a large extent responsible for cultural shock, sense of general alienation, emptiness and loneliness in immigrants. The present paper aims to analyze the psychological states of immigrants in the works of Bharati Mukherjee. On account of the problems of displacement, uprootedness, discrimination, marginalization, crisis of identity, cultural conflict, yearning for home and homeland etc., the immigrants in her works seem to be perpetually caught between two worlds. They seem to be eternally in a state of nostalgia which gives rise to psychological conditions of depression and frustration.

These issues of conflict and tension have been explored in her novel *The Tiger's Daughter*. Tara, like many other immigrants, carries her culture in the core of her being and shedding it off is not easy; so she feels that she does not belong to the adopted country. Being trapped between two cultures is in itself a psychological state; for she remains in an ambivalent state and this instills in her a feeling of rootlessness. Moreover, racial discrimination intensifies the feeling of non-acceptance in the host country. Therefore, we find that Tara is stricken by loneliness, alienation, depression and nostalgia. She suffers from irrational fear in an alien society. She begins to hallucinate and have nightmares. The magnitude of her sickness is reflected through her physical and mental condition: "She suffered fainting spells, headaches and nightmares" (17). Panna in "A Wife's Story" and Mrs. Bhave in "The Management of Grief" in *The Middleman and Other Stories* may also be seen as best examples of immigrants who are in a similar situation as Tara.

- **Dr. Shweta Arora** is Lecturer in Professional Communication at Apex Institute of Technology, Kaushalganj, Rampur (U.P.).

Note: For complete article contact remarkings@hotmail.com

NEW BLACK WOMAN IN THE POETRY OF ALICE WALKER

Silky Khullar-Anand

Before venturing into the predicament of the black woman one has to take recourse to the black woman's journey from Africa (Paradiso) to America (Inferno) with the attendant traumatic experiences of physical violence and malignant ideology perpetuated and maintained both by the white value structure and black patriarchy. Woman in Africa was not seen as the rib of man or an afterthought but viewed as an equal to man. A woman was viewed as a person who gave birth to man. The Black woman in pre-slavery Africa was complete and independent and enjoyed a distinct human status. But when the paradise was lost, the black woman was made to experience the pangs of the peculiar institution called slavery. She was derecognized, raped, murdered and lynched. She was made an object that could be used by the master as he pleased. She was denuded of her African culture and heritage. She was given a new inhuman status of a slut, a mammy, and a negress, fit only to serve the interests of the white community.

Black Women Poetry during the 1970s in America illustrates stages of the historically grounded female quest. Poetry in the seventies charts out black woman's development from stereotypes to characters, from dependency to self-empowerment and from innocence to maturity. Her evolution passes through two stages: dissolution of the imposed negative self, and emergence of a composite new self. The poetry of the black women poets, including that of Alice Walker, bears witness to the history that forced the black women out of Africa, a blessed place where they could experience and exercise all human rights, and subsequently made them undergo the most dehumanizing and depersonalizing experiences of slavery in America. It is the journey from blissful innocence to the most painful experience of slavery. The poetic designs of Alice Walker, Maya Angelou, Gayle Jones, Audre Lorde and Ntozake Shange seem to encompass the varied aspects related to their race and sex.

- **Silky Khullar-Anand** is Lecturer in English at M.T.S. Memorial College for Women, Ludhiana.

Note: For complete article contact remarkings@hotmail.com

**NAMDEO DHASAL:
RADICAL VOICE OF DALIT PROTEST**

Shaleen Kumar Singh

Namdeo Dhasal's voice of Dalit protest emerged onto the Maharashtra literary scene in the early 1970s. It succeeded in fracturing "Marathi literature's tranquility" and giving birth to a political movement for Dalit voice. Born in 1949, in Mahar caste, Dhasal is the only Dalit poet to have received a lifetime achievement award from India's apex literary institution *Sahitya Akademi*. His long-standing struggle with higher castes, both ideological and physical, has initiated a major movement of protest literature in India.

The journey of Dhasal's life commences from his humble hamlet Purkanersar of Maharashtra to the maturing of his talent in "Dhor Chawl" located on the fringes of Mumbai's red light area where he formed his "Vigilante Organization, Dalit Panther" in 1972. Named after the U.S. Black Panthers to indicate independence and militancy, the Dalit Panther inspired a number of educated young men. In Lorry Hovell's words: "Dhasal is both poet and Panther, and his poetry and that of the larger Dalit movement cannot be separated from its historical, political and social context. The poetry of this movement has a purpose; the poets speak about and for a community. Some of these poets say that if their political and social goals were met tomorrow, they could stop shouting and writing" (Hovell 7). The renowned dramatist Vijay Tendulkar looks at the world of *Golpitha* (Dhasal's first poetry collection in Marathi) which is about Mumbai's underbelly Kamatipura as: "This is a world where the night is reserved into the day, where stomachs are empty or half-empty, of desperation against death of the next day's anxieties, of bodies left over after being consumed by shame and sensibility, of insufferably flowing sewages, of diseased young bodies lying by the gutters braving the cold by folding up their knees to their bellies, of the jobless, of beggars, of pickpockets, of holy mendicants, of neighbourhood tough guys and pimps..." (in Deshpande 72).

- **Dr. Shaleen Kumar Singh** is Chief Editor, *Creative Saplings*, an online journal.

Note: For complete article contact remarkings@hotmail.com

DALIT FEMINISM: ISSUES AND CONCERNS

B.K. Sharma

*Choo-o na, choo-o, na chee! O je chandalinir jhi!
Noshto hobe je doi, she kotha jaano na ki?*¹

In Rabindra Nath Tagore's masterpiece *Chandalika*, Prakriti, a young Dalit girl, falls in love with a Buddhist monk, Ananda, who captivates her heart by drinking water from her cup, even as she's spurned by the rest of the village. Subsequently, Ananda leaves on a pilgrimage and Prakriti's heart breaks into pieces. She compels her mother to use her occult powers to bring him back. The mother brings Ananda back to Prakriti but dies in the process. The grief stricken girl is seen seeking the blessings of Ananda, who consoles and encourages her to take to Buddhism to escape the cycle of degradation.

Prakriti's poignant tale indicates the marginalization of all women, especially the subaltern. Simone de Beauvoir in *The Second Sex* (1949) rightly states: "legislators, priest, philosophers, writers and scientists have striven to show that the subordinate position of women is willed in heaven and advantageous on earth."²

The present article makes an attempt to analyse and understand Dalit Feminism from various angles, ranging from socio-cultural to economic perspectives. Dalit feminists share a definite sense of identification with many emphatic expressions endorsed by both Western and Indian paradigms.

Dalitism essentially refers to conditions of oppression on economic, political, social and cultural lines. Dalitism also embodies different degrees of darkness of destitution and marginalisation. It includes not only marginalised status in the economic sphere but also in cultural, political, religious and social spheres. Dalitism symbolises poverty and marginalisation. It is a well known fact that marginalisation denies basic human rights and social justice. Dalit women are one of the most marginalized segments in Indian society. The condition of Dalit women is more vulnerable than that of non-Dalit women.

- **Dr. B.K. Sharma** is Assistant Professor, Department of English, M.L.B. (Autonomous) College, Gwalior.

Note: For complete article contact remarkings@hotmail.com

**KAMALA MARKANDAYA'S
NECTAR IN A SIEVE: A TRAGIC SAGA**

Rashmi Gupta

Kamala Markandaya's *Nectar in a Sieve* is a fictional saga of rural India delineating the miserable plight of the peasant couple, Nathan and Rukmani, with their trials and tribulations culminating in tragedy. Rukmani plays two roles in the novel - one as a simple village woman and the other as a narrator-heroine in which she becomes the mouthpiece of the author. She is the youngest of the four daughters of a village headman. The social and financial status of Rukmani's father gives her a sense of confidence and makes her hopeful of a bright future. Her mother worries about her dowry, as the earlier marriages have squeezed them dry. Rukmani's brother tells her that their father is no longer of consequence, since the power now vests in the collector and the persons he appoints. This shocking revelation thwarts her expectations of a suitable marriage. She accepts their decision regarding her marriage ungrudgingly, as she does not wish any misery to her helpless parents. Hence, Rukmani without beauty and without dowry is given away to Nathan, "a tenant farmer who was poor in everything but in love and care for his wife" (NIS 2). Everybody takes pity on her. She herself feels humiliated and cries with fear at such a bleak prospect: "And when the religious ceremonies had been completed, we left, my husband and I... My father standing a little in front of her, waiting to see us safely on our way.... And I was sick. Such a disgrace for me. How shall I ever live it down?" (NIS 2-3).

However, Nathan's loving and caring ways make Rukmani overcome the disgrace and shame she had felt at the time of her wedding. The mud hut, thatched, small, set near a paddy field which almost frightened her at the first look, gives her a sense of pride when she learns that it was Nathan who made every bit of it. Reconciled to her lot, she lives with her husband happily. Nathan's humble hut and the green paddy fields become her most prized possessions. Rukmani and Nathan are the product of a culture where the birth of a son is a blessing and that of a daughter a sort of curse. As luck would have it, her first child is a daughter whom they name Irawaddy.

- **Dr. Rashmi Gupta** is Associate Professor of English at ITS Engineering College, Greater Noida.

Note: For complete article contact remarkings@hotmail.com

AFFIRMATION IN COELHO'S *THE ALCHEMIST*

Bindu Sharma

The Alchemist, first published in Brazil in 1988, is the most famous work of Paulo Coelho. It has been translated into over 40 languages and sold more than 50 million copies in a number of countries. Paulo Coelho was born in Rio de Janeiro, Brazil. Like the protagonists of his internationally acclaimed novels, Coelho has followed a dream in a quest for fulfillment. After many frustrations, his own dream to be a writer was realized at the age of 38 when he published his first book. *The Alchemist* explores the theme of following one's dream and affirms the essential wisdom of listening to our hearts after learning to read the omens strewn along life's path. This paper attempts to study this novel as the representative of the literature of affirmation.

Paulo Coelho introduces Santiago, an Andalusian shepherd boy who one night dreams of a distant treasure in the Egyptian Pyramids. He journeys from Spain to literally follow his dream. The novel brings out the importance of having the courage to act. The success of Santiago lies in 'action' which can be contrasted with Hamlet's 'inaction'. *Hamlet* is a play based apparently on the inaction of the hero. The important part of the action in *Hamlet* appears to be the hero's inaction, his brooding and contemplation of the problems of life. In brass contrast stands Santiago, a boy who has a dream and the courage to follow it. The boy listens to the signs in his personal journey of exploration and self-discovery, symbolically reaching for a hidden treasure located near the Pyramids in Egypt. He is able to live out his dream everyday. He sells his sheep and sails to Tangier. He sets out in search of his treasure without a cent in his pocket, but he has his faith. Crossing the desert with a caravan, he stops at an oasis where he falls in love – the most important part of the language that everyone on earth is capable of understanding in their hearts. He escapes from warring tribesmen by performing a miracle, reaches the Pyramids and finally discovers the hidden treasure and acquires wisdom.

Unlike Hamlet, Santiago trusts his heart and communes with it as a treasured friend. He makes us understand that the only way to learn is through action. The real alchemy lies in transmitting youthful idealism into mature wisdom.

- **Dr. Bindu Sharma** is Lecturer in the Department of English at Lajpat Rai D.A.V. College, Jagraon (Ludhiana).

Note: For complete article contact remarkings@hotmail.com

ARTICULATING SILENCE IN TENDULKAR'S *SILENCE! THE COURT IS IN SESSION*

Mohammad Yusuf Ansari

Vijay Tendulkar's highly acclaimed play, *Silence! The Court is in Session*, delves deep into the meaning of the word "silence" by reflecting upon the empowerment of the male dominated society and victimization of women. The play not only deals with the so-called silence that should be maintained in court, but metaphorically with the silence of the protagonist, Leela Benare, that lies suppressed within her.

Benare is portrayed as a gregarious and bold woman who carries out her job of a school teacher with great dedication and sincerity. She believes in leading an independent life, free from all bondage that a society imposes upon an individual. She may indeed be one of the spokes of the wheel whose hub is society, but does not consider it necessary to go in the same direction as the others: "My will is my own. My wishes are my own. No one can kill those – no one! I'll do what I like with myself and my life!"(58). Benare, however, is not ignorant of her surroundings. She is well aware of the kind of people she works with and is quite vocal in highlighting their weaknesses, whether it is the Kashikars, Ponkshe, Karnik, Rokde or Sukhatme. Her remarks about her colleagues are sarcastic and bitter, but in no way does she mean to harm them.

She gives them rather interesting titles: Mr. Kashikar is "Mr. Prime Objective" who is "tied up with uplifting the masses"(59), and Mrs. Kashikar is "Hand-that-Rocks-the-Cradle" who "has no cradle to rock!"(59). She calls Sukhatme "an Expert on the Law"(59), but who is more of an expert in keeping flies at bay; and Ponkshe is a pipe-smoking "inter-failed" scientist. All of them gather under one roof of "The Sonar Moti Tenement Progressive Association" to stage a mock law court where they would present "a case against President Johnson for producing atomic weapons"(60). Samant, an innocent villager, ends up as the fourth witness of the trial because of the absence of their co-actors, Professor Damle and Rawte.

- **Mohammad Yusuf Ansari** is Research Scholar in the Department of English, Aligarh Muslim University, Aligarh.

Note: For complete article contact remarkings@hotmail.com

WOMEN IN THE SELECT POEMS OF KAMALA DAS

Naveen K. Mehta

Kamala Das is one of the most significant voices of Indian English poetry. Her poetry voices in full not only the existential pressures generated during the modern Indian woman's journey from tradition to modernity, but even the Indian woman's sense of commitment to reality. Kamala Das articulates the despair and longing of fellow women through her writings. She protests against the oppression of the female class and wants to emancipate woman from the stereotypes of her colonized status.

The male desire to victimize the female troubles her a lot. She believes that women are not just sexual objects, but as human as men, with their own emotions and aspirations. Therefore, she portrays her women characters in such a manner that they assume the power and form of *Devi* (Goddess). She represents them as true lovers, mothers, sisters and saints. She seems to be always in search of real identity and dignity of women. Kamala Das's confessional poems are written as quest for the essential woman. This is why she could boldly exclaim:

*As the convict studies
His prison's geography
I study the trappings
Of your body, dear love
For I must some day find
An escape from its snare ("The Prisoner").*

Kamala Das strongly feels that nobody is serious for the wishes, aspirations, individuality and even the frustrations of women. They are all prisoners of the male ego, selfishness and greed. Kamala Das finds herself trapped and suffocated in such pitiable circumstances. In the society women are often targeted and exploited. Their household labour is not considered noteworthy. They are deprived of primary facilities of health and education. She revolts against male domination and the consequent dwarfing of the female: "You called me wife,/ I was taught to break saccharine into your tea and/ To offer at the right moment the vitamins. Cowering/ Beneath your monstrous ego I ate the magic loaf" ("The Old Playhouse").

Note: For complete article contact remarkings@hotmail.com

ROLE OF EDUCATIONISTS IN CURBING TERRORISM

Alok Chansoria & S. Syed

Smt. Indira Gandhi, the then Prime Minister, fell prey to extremist activities in 1984. Former Prime Minister, Rajiv Gandhi, was assassinated by LTTE, a terrorist group, on 21 May 1991. On 13 March 1993, 250 people were killed and 1100 injured in Mumbai bomb blast. On 17 March 1993, 45 persons were killed in Kolkata. On 13 December 2001, the Indian Parliament was attacked by Lashkar-e-Taiba and Jaish-e-Mohammed. 12 persons were killed. On 26 August 2003, 50 persons were killed in Mumbai after twin blasts in crowded areas. The bombs were placed in parked taxis in the heart of Mumbai city. On 3 October 2004, the separatists killed 46 persons in Dimapur. On 5 July 2005, six terrorists belonging to Lashkar-e-Taiba stormed the Ayodhya Ram Janma Bhoomi complex. On 21 July 2005, a car bomb hit a small army unit in Srinagar; 4 persons were killed. July 28 2005, witnessed the Jaunpur train bombing killing 13 persons. On 30 October 2005, a blast killed 55 people in New Delhi. On 7 March 2006, a bomb blast killed many people at the Sankat Mochan temple in Varanasi. A bomb exploded on 15 April 2006 at Jama Masjid Mosque in New Delhi. 12 July 2006 witnessed the killing of scores in 7 local trains of Mumbai due to a series of bomb blasts. And 9 September 2006, again witnessed the killing of scores at Malegaon in the Nasik bomb blast.

In the year 2007 train bombings near New Delhi and in Hyderabad took 112 lives and injured 103 people. Other major terrorist attacks during the year 2007 occurred in Ludhiana, Varanasi, Faizabad and Lucknow killing 22 people and injuring more than 100. In the year 2008 the terrorists targeted major cities like Jaipur, Ahmedabad, Delhi, Mumbai, Guwahati, Bijapur, Meharouli and Gadhchiroli districts claiming lives of 418 people and injuring 1227. Most gruesome amongst these was the 26/11 attack in Mumbai by Lasker-e-Taiba which claimed 173 lives and injured 327.

- *Dr. Alok Chansoria is Head, Department of English, Hawabagh Women's College, Jabalpur.*
- *Dr. S. Syed is Assistant Professor, Department of English, Hawabagh Women's College, Jabalpur.*

Note: For complete article contact remarkings@hotmail.com

SEAMUS HEANEY: AN INTRODUCTION

Siva Nagaiah Bolleddu

Recent years have seen the emergence of a new and powerful strain of poetry from Ulster in two different but often interwoven keys. This poetry moves between parable and mundane realism, performs its civic duties equitably, and has all the urbane virtues of good prose. It is not always overtly political in nature but it is, very often, discernibly linked to contemporary experience that is shaped by political exigency. Another major theme of Irish poetry is the creative mingling of past and present, of national and international influences and concerns that have resulted in a body of poetry distinctively Irish in nature yet distinctively global in its attributes and appeal. Modern Irish poetry deals with three major areas: historical and socio-political aspects of human existence, the natural world, and the world of personal experience.

Though there is great diversity of style among modern Irish writers in their treatment of love, personal relationships, suffering and death, what distinguishes all the writers in this category is that they write about such themes not because they are 'poetic' but because they are pressing aspects of the individual poet's intensely personal experience. Another fact that has elicited a variety of response from contemporary Irish poets is the civil strife which has plagued Northern Ireland in recent years. As Anthony Bradley says: "The question of identity, of their Irishness, is predictably perplexing for a number of writers, particularly from the North."¹

Seamus Heaney is probably the most impressive of the poets who take the natural world as their concern. He invariably works toward significant complication of an apparently simple evocation of rural life. There is something at once earthy and intellectual about Heaney. Heaney's poems involve violence in their depiction of the natural world. A proper response to Heaney's work requires reference to complex matters of ancestry, nationality, religion, history and politics, one that a brief biographical account may help to outline. Heaney's place in contemporary poetic tradition is also full of ambivalence ...

- **Siva Nagaiah Bolleddu** is a Research Scholar in the Department of English, Acharya Nagarjuna University, Guntur, Andhra Pradesh.

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George Orwell

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