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**TRUTH AND MORALITY IN THE FICTIONS OF VICTORIAN AGE:
A STUDY WITH REFERENCE TO CHARLES DICKENS, GEORGE
ELIOT AND THOMAS HARDY**

Sovabrata Das,
Guwahati.

ABSTRACT

The theme of truth and morality is interconnected with each other. To explore this idea further, this paper is intended to focus on three novels of the Victorian era viz, A Tale Of Two Cities by Charles Dickens, Adam Bede by George Eliot, and Tess of The D'Urbervilles by Thomas Hardy relatively citing incidents from texts and comments from critics to show how each novel is steeped in realism inspite of fictional detail and how each text conveys a moral message pertaining to the age of the author. The age referred here is Victorian since the authors and the texts taken into account belonged to this period.

KEYWORDS

Literature, fiction, truth, morality

INTRODUCTION

Every writer has his or her own age and literature is nothing but reflection of society. Literature gives a scope for the imagination of the mind and enables us to comprehend the text. Fictionality is a distinctive property of a literary text and fictional texts posit a reality of their own. John Hospers holds the idea that literature is 'true to life'¹ or 'true to human nature'² which indicates that the characters described by the novelist behave in the same way as people do in real life. Fictional objects or descriptions include imaginary characters, places and events as created by the author himself. Thus fictional objects or descriptions normally imply that it is not real and are basically made up or invented. But everything unreal is not a fictional description and a certain kind of reality pertains to it. A question that one must contemplate upon is whether the utterer's intention sufficient to explain fiction. Actually how things are described in a fictive narration determines how things are in the fictional world. Moreover, the job of the author is also to convey moral concerns through truth perceived in the age. Let us briefly discuss the idea of morality and literature.

LITERATURE AND IDEA OF MORALITY

It is often asked how morally charged content has an impact on literary value. In thinking about the impact we are actually thinking about the literary value of moral value. We accept some differences but sometimes we object to the content that is being depicted. Frank Palmer argues that literature promotes moral understanding by acquainting us “with scenes, objects, people and circumstance in such a way that we learn through that acquaintance.”³ Oscar Wilde is of the view that there is nothing such moral or immoral literature⁴. But then there are books which are banned because they portray truth which may be detrimental to political, moral, or religious orthodoxy. However, literary value judgments vary from era to era, or culture to culture. As in George Eliot’s *Adam Bede*, Hetty Sorrel the protagonist is punished by the author because she wanted to rise above her class by marrying Arthur, who belonged to feudal class. But if it has to be viewed from today’s context we would have asked ‘what’s wrong in wanting to marry a rich man?’ So, here lies the morality concern of the author. Moral value is treated something that contributes morally and the question is to find out if moral contribution makes a difference to the literary work.

TRENDS IN VICTORIAN NOVELS

Victorian age has been a complex age marked by developments of arts and mechanical inventions with the society being the most rigid one. As a reaction to the idealism of the Romantics, realism becomes the hallmark of the Victorian writers. Charles Dickens, Thomas Hardy, George Eliot are stark realists of this period. The characters with vivid imaginative detail are made to seem real. These writers are however critical to their age and even hostile to its dominant assumptions. Thus Hardy attacks Victorian morality, Dickens critical of French Revolution and George Eliot’s novels reflect the rationalism of the age.

CHARLES DICKENS’ “A TALE OF TWO CITIES” (1859)

The novels of Charles Dickens with their capacious social canvases and their voice of social reform seem to invite reading of their political message. Dickens’ *A Tale of Two Cities* is written against the background of French Revolution (1789). He has very well juxtaposed the historical background along with the lives of the individuals-Lucie, Charles Darnay and Sidney Carton. French Revolution has been the natural outcome of social oppression. England and France have been in a state of turmoil and witnessed the heights of human misery.

In historical fiction, fact should strictly adhere to the imaginative detail and this is what actually Dickens does in his novel. In the chapter called “The Wine Shop” Dickens uses the symbol of the mill to suggest the sense of acute poverty during this time. Another instance of realism is the storming of the Bastille. Dickens describes about flashing weapons, blazing torches, shrieks etc to give a vein of the Revolution. He not only deals with the problems of industrial workers as

echoed in Doctor Manette but the lives of Manette and Carton are parables of the Revolutions of social regeneration through suffering and sacrifice. Carton embodies the novel's central theme of regeneration and also its moral view. His heroic death demonstrates the possibility of rebirth through love and sacrifice. In the opening lines of *A Tale of Two Cities*-‘It was the best of times and worst of times’- Dickens expressed some of the strongly ambivalent feelings about French Revolution. It is true that tender minds are appalled by the bloodshed and horror, but the famous ideal of liberty, equality and fraternity remained an inspiration to all liberal thinkers throughout the nineteenth century.

Inspired by Thomas Carlyle's *The French Revolution*, to which Dickens refers in the preface to his novel, he says ‘to add something to the popular and picturesque means of understanding that terrible time’⁵, and this surely has been accomplished with remarkable success. In this novel he has interwoven many themes, each with a comment on some aspect of human life and experience and each one of them is an exploration of some contrast or paradox. In the first place we might say that it is concerned with love and hatred. In contrast to the passions of mob stands the clear vision of an individual being motivated by love. For instance Carton's surrendering himself to the guillotine in the greatest act of love which man is deemed capable.

John Forster remarks in relation to this text as the “...the subtlety with which a private history is associated with a most vivid expression of the spirit of the days of the great French Revolution is but a part of its strength in this respect...Mr.Dickens has obtained his hold upon the public by the energy of an original genius, that penetrates with a quick instinct through the outer coverings of life to much of its essential truth”⁶

Thus, we can say that Dickens with his imagination describes about an event of such gripping human drama as well as importance not only in European history but also in world history. The moral that Dickens conveys through the treatment of history is that violence begets violence and hatred is the reward of hatred.Thus, Forster has well commented on Dickens in this case.

GEORGE ELIOT'S “ADAM BEDE” (1859)

In order to get through George Eliot's novels, we have to understand them in historical terms and only understanding their location in their own time we can access the time. Eliot takes up issues like gender, class and in particular how valid are the limit which circumscribe women's lives and also seek to understand the relations that subsist between people in society. Victorian society has a strict view concerning women. If woman tries to move to the world of freedom and seek employment they are ridiculed. In *Adam Bede* when Dinah Morris becomes a preacher she is criticized. Many people attend her sermon because of her beauty. Let us consider for example, the description of Dinah Morris as she is about to preach: “There is no keenness in her eyes;they seemed rather to be shedding love than making observation; they had the liquid look which tells that the mind is full of what it has to give out,rather than impressed by external objects..”(Eliot pg 31)⁷

Adam Bede is a pastoral novel which presents realistic images of daily life in a quiet rural community. It is the very setting where Eliot grew up—English Midland, Midland superstitions; customs, traditions have been depicted well. Thus there is the superstition in the novel that a knock in the door at night means death in the family.

Eliot's preoccupation with class division is very prominent. Hetty Sorrel wants to marry Arthur who belonged to feudal class. Perhaps, that is why she punishes Hetty and Arthur. Her characters suffer because they violate some moral code and yield to temptation. Hetty yields to temptation. This sin, the result of moral weakness is followed by punishment and suffering. Arthur leaves her telling that he could never marry her and by this time she is already pregnant with Arthur's child.

In *Adam Bede* George Eliot creates the illusion of a stable and immemorial rural world. This illusion is appropriate to the values represented by the hero and heroine. Dr Raymond Williams in "The Country and the City" ascribes its pastoral mellowness to the operation of a selective memory and a representation of what he calls the 'knowable' rather than the 'known' community.⁸

Adam Bede is a schematic moral drama in which sociological interest is subordinated and for the most part fragmentary. The social order of Hayslope is threatened not by historical necessity but by sin. Arthur's seduction of Hetty is presented as a determined sequence of events. But Eliot's determinism does not exclude moral responsibility. Arthur is presented as fully responsible being.

Charles Dickens opines on realism of the novel as "The whole country life that the story is set in, is so real, and so droll and genuine and yet so selected and polished by art, that I cannot praise it enough to you."⁹ The background of *Adam Bede* is based on family history and she has very well enveloped the facts of locale and personal history of all kind with the imaginative detail of the narrative and that is what makes her novel a big hit.

George Eliot in the same context writes: "Falsehood is so easy, truth so difficult...Examine your words well, and you will find that even when you have no motive to be false, it is a very hard thing to say the exact truth, even about your own immediate feelings—much harder than to say something fine about them which is NOT the exact truth."¹⁰ Thus, we observe here how Eliot presents truth and her moral concerns prevalent during her time.

THOMAS HARDY'S TESS OF D'URBERVILLES (1891)

Thomas Hardy in this novel depicts the predicament of the agricultural community in England during nineteenth century. Industrial prosperity grew as a result of which agricultural sector declined. Hardy seems passionate about revealing the evils of industrialism. In the novel, the steam threshing machine at Flintcomb Ash made agriculture less in demand.

The theme of the novel is the undeserved suffering of the innocent in a harsh world. Hardy is attacking the Victorian concept of the double standards, by which extra marital sexual activity by

men is considered as natural weakness, but if engaged in by women then it is censured as evidence of vice. Tess' confession is a great blow to the Victorian man but he confidently expects to have his own sexual escapade condoned. Moreover, he even asks Izz, one of Tess' dairymaid friends to go with him abroad as his mistress.

The setting of most of the actions takes place in Wessex-the fictional name of Dorset County. It is the very place where Hardy spent his life and thus his descriptions of the landscape, its customs, is truly authentic.

Tess' final moral collapse represents an inevitable yielding to a fate which is too strong for her. Hardy expresses his own view—"...I still maintain that her innate purity remained intact to the very last; though I frankly own that a certain outward purity left her on her last fall, I regarded her then as being in the hands of circumstances, not morally responsible, a mere corpse drifting with the current to her end."¹¹(Mahon pg 69)

The narrow morality which questions Tess' purity has been very common in Victorian England. We can ask how Tess can be a pure woman when the novelist himself calls Tess 'A Maiden No More'. Hardy is of the view that Tess may not be a virgin after her seduction by Alec but her spirit and mind continued to be pure. She is an unfortunate victim of circumstances and fate has worked against her happy life. So, it is obvious in this novel that Hardy pleads for a liberal approach towards woman for a more enlightened sexual relationship.

ARGUMENTS

Thus, by critically analyzing the novels it appears that each fiction is not entirely a work of imagination. Realism lies deep into every text and eventually it carries a flavour of morality within them. The intermingling of realism or truth and morality in literature is clearly evident in the texts discussed. Each author has tried to view morality from their own point of view and most importantly the age and background they belonged to. In this process the truth also gets reflected in the texts. For instance the details of French revolution by Dickens, settings of *Adam Bede* and Hardy's conception of Victorian mentality is actually true. But ultimately it is the readers who decide whether the book is morally good or bad, although the judgments might differ from individual to individual.

However, readers while reading novels engage themselves in 'willing suspension of disbelief'. We know that the scenes or characters that are presented to us are merely a work of fiction but we tend to suspend that knowledge for the sake of literary pleasure. Let's say for instance—the role of chance and coincidences that dwell with the protagonist lives are purely the imaginative creation of the author. Reality has nothing to do with it but setting aside our disbelief we come to accept at some level that the events might be real or actually might have happened and which ultimately leads us to experience emotions of pity and fear. Tess' confession letter does not reach Angel as it slips under the carpet. If it would have reached Angel on time circumstances could be averted.

CONCLUSION

Fictionality is definitely not a bar for understanding the truth of the world. Fiction can tell truth and make something seem real that facts can never do. That is why, we prefer reading *A Tale of Two Cities* rather than any other history books. The descriptions that the author provides is all his own and we do not know how far it is true. Writers write bits from their experience and manipulate them into narrative which is why it sounds so authentic. Moreover, fictions promote moral understanding particularly by educating emotions that are part and parcel of this understanding as we have seen in the novels above. Thus we can conclude with Gordon Graham remark "Novels and poems supply patterns of human relationship, its fulfillment, destruction, or corruption, and these can enter directly into the moral experience of those who are reflecting upon how best to live, because the devices of art reveal to us the internal 'how it feels' as well as external 'how it is'".¹²

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¹ Peter Lamarque, *The Philosophy Of Literature*, pg 225

² Peter Lamarque, *The Philosophy of Literature*, pg 225

³ Diana Fritz Cates, *Ethics, Literature and the Emotional Dimension of Moral Understanding*, <www.jstor.org/stable/40008668>

⁴ Janet Cameron, *Oscar Wilde on Morality in Literature*. <www.janetcameron.suite101.com/Oscar-wilde-on-morality-in-literature-a316999>

⁵ Ralph W.V. Elliot, A Critical Commentary on Dickens' "*A Tale of Two Cities*", pg 55

⁶ [John Forster, from an unsigned review, Examiner 10 December 1859], Charles Dickens: *The Critical Heritage*., Philip Collins(Ed), pg 788-9

⁷ George Eliot, *Adam Bede*

⁸ Neil Roberts, *George Eliot Her Beliefs and Her Art*

⁹ George Eliot, *Adam Bede*. <www.enotes.com/adam-bede-criticism/adam-bede-george-eliot>

¹⁰ David Walsh, *In praise of George Eliot's Adam Bede on its 150th anniversary* <www.wsws.org/articles/2009/dec2009/eli1-d30.shtml>

¹¹ Maureen E. Mahon. *Thomas Hardy's Novels. A Study guide*.

¹² Peter Lamarque, *The Philosophy of Literature*. Pg 251

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SOCIAL IDENTITY AND SENSITIVE THEMES IN JOHN OSBORNE'S *LOOK BACK IN ANGER*

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John Osborne was born in a suburb of London in 1929. It was during a nightmarish spell of unemployment he worked on *Look Back in Anger* and soon submitted the script to the newly formed English stage company. He joined the English stage company as an actor in 1956. The same year on 8th may *Look Back in Anger* was performed. No other play in living memory created such a tremendous impact on its first performance as did *Look Back in Anger*.

The first thing that strikes about Osborne is his concern about a new feeling. He found that the old, overworked and irrelevant themes of the English drama were a boring stuff. They did not announce any emotions, so he changed the drama to the extent of attacking new situations which were wholly characteristic of the post-industrial capitalist society. The new situations gave him freedom to exploit new feelings and that created new language, which is Osborne's language. Osborne himself Says : " There is room for many kinds of theatre, but the one that matters the most is one that offers vital, emotional dynamic to ordinary people, that breaks down class barriers, and all the many obstacles set in the way of feeling. What is most disastrous about the British way of life is the British way of feeling, and this something the theatre can attack. We need a new feeling as much as we need a new language. Out of this feeling will come the language."(Verma 4)

The contemporary industrial society of Britain in the fifties was a society deeply divided against its self. The World War II reduced Britain from its imperial position and power to that of a second class power and its impact on the British society was deep. The conservative party gave way to the labour party in 1945 and brought a great hope for a new brave Britain among the working classes that is to the middle classes or young people. They wanted a new society , a society not dominated by class system and class culture but a society complete with its values and material needs of the entire population. The concept of the welfare state was heralded as a real revolution with a promise of distribution of national wealth and welfare among the people. The growth of industries chances of free education up to the highest levels, organization of the health services and insurance schemes was emerging. On the other side there was a neglect of odd and sick of the health people, jobs were only open to the exclusive groups of classes, these conditions arouse bitterness and brought frustration among the unprivileged youth. They felt that

they had been cheated and given false hopes and found themselves as a members trapped into a frame of class and hierarchy. Osborne's strength completely relies on his power to give a convincing structure to the contemporary feelings of the frustrated post-war generations. Through the play *Look Back in Anger* he explored the realities of the circumstances through the language of protest and anger.

John Osborne is the play wright who brought the English theatre up to date with publication of *Look Back an Anger*, a dramatist of outstanding promise was discovered: a man who can write with searing passion. He demonstrates a remarkable capacity for dramatizing the dilemma and the sense of inadequacy felt by the younger generation in the fifties. He shows small group of young people of the very present day living in a sorry state of emotional and physical squalor. His writing is the very penetrating truth. In 1957 Osborne wrote: "I do not like the kind of society in which I find myself. I like it less and less. I love the theatre more than ever because I know that it is what I always dreamed it might be: a weapon". (Verma 1)

The nation spent millions of pounds on the gadgets and entertainments, but there were no hospitals during 1950-60. Almost fourteen percent of total population of the great Britain were submerged in poverty. Poverty did not only affect the poor and neglected groups but it also attacked the old aged pensioners and sick, there was hardly any complete minimum wage policy. The christain economic and social research foundation reduced the increase in drunkenness during 1956-60 among the youth under twenty one. The criminology indicated the possible links between a changing society of this kind and the increase in juvenile offenders, prostitution and drug-taking. There was a strong dislike to the traditional values among the youngsters, and they were in quest of new values. A very high propotion of young people were fighting hard to adjust themselves in an out-dated, socio-moral convention. Even the rich who enjoyed the material comforts did not cultivate a sense of communal belonging and experienced lonliness in the mass society.

The community and large human area left uncared was bound to have an impact on the drama. The great promises of the welfare state remained unfulfilled and the expectation of the people resulted in disappointments. The dissatisfaction over the space between the expected and the surviving were provided the inspiration of what is known as the "New Drama". The economy failed to concentrate on education. In the earlier system of education the upper class was profited and the new 'Social Welfarism' activated the educational system of the state, many schools were explored, many other educational institutions developed the minorities gained assistances through the new educational set up. Besides this educational mobility, the society did not have any kind of change, they continued to remain stuck up in the same class to which they were born, similarly like Jimmy Porter, he rose as an university graduate from the working class origins and remained a working class graduate, his education did not help him in any terms. The stall in which he was working could have been handled by even an illiterate. There was a complete absence of freedom in occupational structure.

There had been so many problems in the working class taking new dimensions. The academic success relied on the social class of the parents. Even if there were clever and deserving students from a poor family the public schools were closed to them. Education did not provide equal opportunity in Britain, and those who had the capacity to purchase private schooling had a back significant advantage towards the Oxford and Cambridge institutions. The social and political back ground is very much reflected in LBA as Jimmi Porter outlines all these situations in one of his speeches: "I Suppose people of our generation are not able to die for a good cause for any longer, we had all done for us; in the thirties and fourties, when we were still kids. There are not any good brave causes left". (LBA 84)

America emerged to be a great capitalist power. Britain shorn of its greatness and had to remain content with the common wealth, playing a minor role. The World War II also witnessed the emergence of the USSR as the most powerful socialist state. Egypt defeated the British aggression with the help of society union. One of Osborne's theme is the decadence of English society. The social values has been presented to give us the idea of frustration. He portrays the agony of a lonely individual rejected by the society as Jimmy Porter lamented. Jimmi Porter spoke for a large British population experiencing alienation from a society in which he was denied. Although he was well educated at university, the real power and opportunities were reserved for the children of the establishment, those who were born to privilege. Jimmi's alienation from Alison is due to her strong denial to feel deeply with her husband. Jimmy is trapped in his problems of social identity.

In Osborne's plays we have the theme of the sensitive man's predicament in a hopelessly complicated industrial society. The main character of the play Jimmy explores in a sense of isolated, subjected to an individual society. The typical qualities of Osborne's heroes are non-conformational and rebellious. They protest against the society of their time and continuously struggle. But they remain unsuccessful, to create a possible world to which they are comfortable. Osborne's deep sympathy with their struggle for self-relationship is in reference with the contemporary society which separates them from the rest of the people. From his choice of themes one could see the central English dramatic output as a working class orientation. He has invented new situations and these new situations brought the exact feeling that he wanted.

Osborne in his plays makes an individual suffer and finally allows him to attain spirit in him through the hardships of life and stirs positive energy in him. As Jimmy shapes himself as a positive human being from a negative perspective of life. Osborne himself has characterized *Look Back in Anger* as a " Formal, rather than an old-fashioned play" it is a play with a climax situations, proper setting and clearly a solid realistic tradition. The term angry young man was coined with direct reference to this play and it had a truly deserving remarkable success and credit. (Osborne)

Look Back in Anger is also a period- piece Kenneth Tynan says: LBA presents post youth as it really is, with special emphasis on the youth as it really is, with special emphasis on

the non-unintelligent a who live in bed-sitters and divide the Sunday papers into two groups, ‘Posh ‘ and ‘Wet’. To have done this at all would be a single achievement; to have done it in a first play is a minor miracle. All the qualities are there, qualities one had despaired of ever seeing and the stage the drift towards anarchy, the instinctive leftishness, the automatic rejection of “Official” attitudes, the surrealist sense of humour, the casual promiscuity, the sense of lacking a crusade worth fighting for and underlying all these, the determination that no one who dies shall go unmourned. (Verma 152)

Osborne has shown the conventional theatre with its emotional appeal, as a service to humanism. His main aim is to produce the missing elements of the period and through his emotional concepts he wants his audience to react immediately. The play is a mirror of Osborne’s life rather than the outer world; it is more personal than universal. There is no distinction between Osborne and Jimmy Porter in many aspects. They belong to the same background and fight for the class divisions of the English society. The play depicts the powerful realized possible human being. The play is autobiographical, based on Osborne’s individuality and personal agony; the manner in which he faced the society is reflected in his work. The personal element revealed by Osborne is his unhappy marriage with Pamela Lane. Lane was a practical and materialistic woman who did not take Osborne’s ambitions seriously. Lane is the image of Alison. Madeline the lost love of Jimmy is the image of Stella Linder, an old actress who inspired Osborne to write.

The concept of Osborne’s play relies on an affected young man. He wanted to flourish his own life experiences to the outer world in order to awaken the young generations of the time. When Osborne’s play first opened, the audience responded very badly to Jimmy’s Character; but some recognised the emotional condition of the young men in the post – world war England. The term ‘Angry young man’ was meant to describe the men in England who were identified with jimmy. Those people like jimmy had to find a way to reconcile individuating. Sure young men had to investigate a way to make a place men had for themselves in a world to class distinctions. They wanted to establish their identity in a world where the upper class on subordinating, by imposing rules and placing price controls on goods. Jimmy can be society that is bearing him and as an emotional intellect. Jimmy like Osborne himself, and many man of his class is revolutionary sprit who wants to put an end to poverty and other economic crisis; but they are the deeply frustrated by their inability to find means to do so.

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**A PANORAMA OF SUBALTERN ETHOS: A STUDY OF
MAHESH DATTANI'S *ON A MUGGY NIGHT IN MUMBAI***

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Rightly Maya Angelou has remarked in her poem:

“We wear the mask that grins and lies
It shades our cheeks and hides our eyes,
This debt we pay to human guile
With torn and bleeding hearts.....”

The Mask, Maya Angelou

Theatre is not a mute and mechanical representation of social dynamics but it is a lively representation of social dynamics and the voices resounding in context of totality of human experience that consciously effect the existing dynamics of human sensibility. Colonial discourse on gender and sexuality thus contributed simultaneously to both an erasure of sub continental homoerotic traditions as well as a projection of disruptive male chauvinistic, especially in response to the colonial conception of effeminate natives in regard to theatre.

Mahesh Dattani, a fresh arrival on the Indian dramatic scenario, has carved a niche by giving us vent to the pent up frustration and anger of the long suppressed and recognized, marginalized gender. His multi directional talent and his progressive parenting of dramas need no introduction. Dattani, as one of the major exponent of modern English drama, talks about those issues related to ‘Others’ which puzzle the Indian audience. His dramas are heart wrenching which compel us to introspect. Dattani deals with the theme of sexuality and gender issues which are focused as taboo relations by the mainstream society. The hollowness, pettiness and ugliness of contemporary modern society have been brought forth by Dattani in almost all of his

plays. Dattani has made use of multi-level stage to represent the different spaces of household representing the mental spaces of the characters and the different realities which they possess. The hollow pricey avenue represents the mental anguish and dilemma of these characters while the open space represents the action in the context of external thoughts.

Identities are created by difference, exclusion and social injustice. It is the struggle of the long stressed people against the powerful and privileged with those historically denied people which have created identities and the demand for rights-human, social, legal, cultural and political. If we talk our Indian traditional society, the identity and existence of Alternate Sexuality: gays, lesbians, eunuchs and homosexuals have not yet been recognized as valid. The most important aspect of this research paper is to highlight and to address the “*invisible issues*” of modern contemporary Indian society. For instance, the branching out of feminism into same-sex love relationship like homosexuality and lesbianism which are unacceptable to Indian society even today, try to find out a space in modern culture. The problem of present research is focused on the issues of others and what is the role of culture in making of these ‘Others.’

Social exclusion is a worldwide phenomenon. In a multilingual and multicultural country like India, it is a major problem that threatens the very fabric of our society. Factors like caste, religion, community and gender give rise to social exclusion. But social exclusion as a concept emerged in the last quarter of the twentieth century, though the Indian society witnessed this right from the time immemorial when it was divided on the basis of caste. The upper caste hegemony was instrumental in saucing the exclusion of the lower caste people from the rank of the society. Mahesh Dattani, the most significant Indian English playwright of our country deals with the themes of social exclusion in his plays not on the basis of caste but gender. How gender relationship based on sexuality causes social exclusion becomes a prime concern for him in some of his plays. Neuter sexuality, gay relationship and homosexuality cause social exclusion in our country. This is the stigmatic cause of concern in the contemporary society.

The important aspect discussed in this paper is- how the characters of Dattani’s play *On a Muggy Night in Mumbai* seek an identity for themselves which is both lovable and enduring. Engrossed in contemporary reality, Dattani’s characters seek a remedy of their ills and suffering caused by the moral, psychological as well as social discrimination. Dattani advocates the plight of the subalterns to whom life never offers a bed of roses. Following the tradition established by the prominent English dramatists of the 20th century like Badal Sircar, Girish Karnad and Vijay Tendulkar, Dattani bares the naked reality before our eyes emerging as a sensitive writer; Dattani prefers to write more about the realistic problems rather than indulging in romantic and fanciful notion.

The significant objectives of the present paper are to recreate the crisis of those relationship that are not rigidly demarcated in terms of socially accepted gender construction. His play *On a Muggy Night in Mumbai* provides the social inequality and violence faced by these subaltern. The theatrical validity gets transferred to legitimate

social responses. Dattani is a radical thinker who endows the others/subalterns with self-dignity, inner strength and the courage to endure their pains and struggles thus intend to shatter the social norms. Dattani's genuine concern and interest in demanding justice for the transgender is itself a stream of quest for identity and self through literary protest. To break the margin and build the spaces for these 'Queer' objects. He looks like to demand a social equilibrium for subaltern and transgender to make them stand with mainstream society. *On a Muggy Night in Mumbai* deals with the sensitive gay relationships and homosexuality. The play presents a group of well-to-do homosexuals in Mumbai, their changing mutual relationships, their revelations, their self-delusions and self-discoveries. Through this play, Dattani has tried to soften the attitudes of society towards the gays and has subtly tried to arouse compassion for this class at large.

Dattani's play *On a Muggy Night in Mumbai* may give some jolts to the Indian audience to venture such themes of sexuality presented barely in public. The story of *On a Muggy Night in Mumbai* comes across the stark reality of life when the protagonist Ed decides to scoop the humiliation of Kamlesh, a gay. The play becomes much more gripping when Dipaliget to know that Kamlesh was identified as she has committed a blunder of marrying Ed already his brother's boyfriend. In *On a Muggy Night in Mumbai*, Dattani questions the age old conviction of sexual relationship. The play reveals though the gays and lesbians are proud of their being, they have a type of hidden anguish suppressed among them. *On a Muggy Night in Mumbai* seriously expresses the concern of society where same sex relationship i.e. homosexuality has no authenticity. The Play portrays how Ed and Kamlesh deceive their surroundings and their relations stand only for their convenience of a kind of sexual compromise. Through this play Mahesh Dattani succeeds in persuading the audience to examine their individual and collective consciousness raising several pertinent questions stressing on the need of introspection of liberal minded people or who blindly follow the pre-determined laws rather prejudices of family and society at large.

In the play *On a Muggy Night in Mumbai*, Dattani represents the mental agony of persons who are by nature 'gays' or 'bi-sexual' and desire on the part of some of them to turn heterosexual. This is an opaque and unusual theme in the Indian context. But in real life such characters do exist. Hence, Dattani has re-created the characters in their own situation. One thing is crystal clear. All the characters of this play are honest to themselves and bold enough to confess their sexual exploitations and preferences as well. They, in course of time, try to understand their problems and come out with astounding disclosures.

Obviously such attempts are never smooth and are often jeopardised by the way in which queer individuals themselves integrate the homophobic disgust that is associated with images of homosexual urge. Dattani is always keenly aware of these predicaments and shrewdly analyses them in a play like *On a Muggy Night in Mumbai* where these problems play a pivotal role in the central dramatic situation. Those who are familiar with the play must know that two of the protagonists, Kamlesh and Ed were a homosexual

couple before the eventual collapse of the relationship. One of their intimate conversations, during their time of togetherness, is suggestive of this essential attempt to perceive the beauty of such relationships, however, obnoxious that may seem to the heteronormative majority. The present dialogue exhibits the mental agony of these characters:

Kamlesh: If only they could see how beautiful we are together.

Ed: Are we?

Kamlesh: What?

Ed: Beautiful?

Kamlesh: Yes

Ed: I don't know. (Points to the people on the road) They wouldn't think so.

Kamlesh: They don't really see us. (Dattani: 2000, 81)

Actually Ed is failed to cling to the approach of the supposed admiration of his relationship with Kamlesh as he is totally persuaded to believe that not only was his wish for Kamlesh a product of waste idea to whom society is not going to accept. He is told that Kamlesh was merely suffering from a psychological trauma that can be medically cured. Ed becomes yet another example of how individuals can become unfortunately interpolated by the predominant heteronormative discourse that proliferates through religion, medicine, social practices and off course, the current legal formation. As a result, his own previous relationship with Kamlesh as well as his perception of other homosexuals becomes almost incorrigibly violated, as evident from the following outbursts against Kamlesh and his friends:

Ed: Look around you. Look outside. (Goes to the window and flings it open). Look at that wedding crowd! There are real men and women out there! You have to see them to know what I mean. But you don't want to. You don't want to look at the world outside this...this den of yours. All of you want to live in your own little bubble. (Dattani: 2000, 99)

Thus these self-deceptive effusions stress the extent of probe and betray the protagonist's own agitation brought about by the concern of public revulsion to know the hidden stark reality. The fear of main protagonist's identity prompts him later to assault physically to his gay partner Kamlesh that he totally forgets in a fit of anger what he really is! He uses very expletives that homophobic use against Kamlesh when he remarks at the end of the play: —Faggot! Pansy! Gandu! Gandu! (CP: 110) Thus Ed psychologically seizes up into tears after this painstaking explosion, he sadly exclaims! —“I only wanted to live” (Dattani: 2000,110). The idea of Ed's confession unearths on stage that the entire counterblow of stigmatic fear, resentment, pretence and identity crisis that a gay in India has to tackle with when he is trying to hide his homosexuality beneath a veil of heterosexual perusal. Dattani repeatedly presents the decisive fiasco in the play when a confidential photo of Kamlesh and Ed falls out of the apartment and comes into

the presence of the people who were engaged in the marriage ceremony going on in the ground floor of the same apartment.

GUARD: Aap log apnakam sari duniyakobatanachahtehaikya?

Aapka wo photo baraat wale ke compound maigira?

Sab bachedekhrahe the! Sab hansrahe the!

Aurphirbadonnebhidekhliya. Sabnedekhliya!

Mujhe pooch rahe the yahakaunkaunaatehai.

Society waloko sab kal complain karne wale hain.

(Dattani: 2000. 105)

Dattani condemns the dishonesty and insincerity in relationship. He does not criticize homosexuality as sexuality in identified as one way of realizing one's self. The consciousness of one's social desires and its recognition is almost similar to being conscious of one's sexual desires and forms of its realisation. Sexuality is another aspect of one's identity of which if there is a denial in terms of recognition, self-suffers and affects the society. In an interview Dattani explores the crucial issue of homosexuals in our society to be discussed—"If we look at the statistics of gay population in any given society, even if you look at it as a conservative five per cent (people put it ten, but if you take it five per cent), with a population of 850 million, we are talking about 50 million people, and I think it's a real invisible issue... I think it's there, and very much a part of my society, it happens to be there." (Erin M, Bee 24-25).

In fact Dattani does conform to the characteristics of the subaltern ethos. However, the effective unsettling quality of his very human and equally social characters, and their fusion of realism and non-realism distinguishes Dattani's artistic signature from those of other writers of the age. It is human events and actions, as also social events and actions that remain unexplained or appear apparently illogical or unmotivated that makes the world seem capricious and malevolent. However, 'man' and 'society' are marked indelibly everywhere. There is evasion and stealth on the part of 'the other', who evades issues and refuses to reveal himself or herself as gay or lesbian. The statement of the universal predicament is reached only at the height when they cover up a mask in society:

SHARAD: We-ell, let me see how I can put it. You see, being a heterosexual man- a real man, as Ed put it- I get everything. I get to be accepted – accepted by whom? - well, that marriage lot down there for instance. I can have a wife, I can have children who will all adore me simply because I am a hetero – I beg your pardon- a real man. Now why would I want to give it all? So what if I have to change a little? If I can be real man, I can be king. Look at all the kings around you, look at all the male power they enjoy, thrusting themselves on to the world, all that penis power! Power with sex, power with muscle, power with size. Firing rockets, exploding nuclear bombs, if you can do it five times, I can do it six

times and all that stuff. (Thrusts his pelvis in an obscene macho fashion.)
Power, man! Power!

Thus Dattani forces us to introspect. He, sometimes emerges as a writer, violently attacking age old belief. In his own words.....

“I write for milieu for my time and place-middle class and urban Indian....my dramatic tensions arise from people who aspire to freedom from society....I am not looking for something sensational, which audiences have never seen before.....some subjects which are under-explored, deserve their space. It’s no use brushing them under the carpet. We have to understand the marginalized, including the gays. Each of us has a sense of isolation within given texts. That’s what makes us individual...”

To see this play performed on stage, obviously readers feel how each character proves his/her lot unremittingly the worst. In fact Dattani has alluded the extreme requirement for same sex marriage. His contribution lies bringing everyday problem in contemporary society and taboo subjects into the realm of drama.²

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**SUBVERTING THE HIERARCHY IN THE SEXUAL ACT:
'FEMALE SEXUALITY', 'SUBJECTIVITY', AND
'DEHUMANIZATION OF THE PHALLUS' IN INDIAN
WOMEN'S POETRY**

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What is the definition of Female Sexuality? And who were the ones to define it? By now it is an established fact that the idea of female sexuality prevalent over the centuries is not something given in nature, or biologically true, but is only a “cultural construction”. Female sexuality has been culturally constructed, and this construction culturally absorbed through various means with a view to disempowering woman, the medical sciences and literature being two of the tools of this cultural absorption. The historical construction of female sexuality was a systematized process of cultural oppression and suppression of women. Within this system, female sexuality was believed to be essentially passive. Biologically, a woman’s sexual organs were supposed only to serve the reproductive function with no other purpose whatsoever. Sexual fulfillment was totally out of the question. Sexual indulgence was a luxury they could not afford. A woman was required to play the culturally assigned roles of wife and mother, and even seek her fulfillment in playing those roles, for that, supposedly, was her “natural destiny”. Carol Groneman writes that “by the end of the nineteenth century an ideology was firmly established: women by nature were less sexually desirous than male.” (Groneman 345) Ideas of feminine modesty, passiveness and even “passionlessness” formed the norm of female sexuality, that is, the ideal as well as “natural” female sexual behaviour. In any established system, there is the norm, there are the adherents to that norm, and there are the aberrant. Within patriarchy various means are employed to ostracize women who do not adhere to the normative code of conduct. It is a well-established patriarchal policy to club these non-confirming women under an umbrella term “Nymphomaniac”. A nymphomaniac was a woman “diagnosed” with certain “symptoms” that included “committing adultery, being divorced, or feeling more passionate than their husbands” (Groneman 341).

The term NYMPHOMANIA resonates with a sense of the insatiable sexuality of women, devouring, depraved, diseased. It conjures up an aggressively sexual female who both terrifies and titillates men. Surrounded by myth, hyperbole, and fantasy, the twentieth-century notion of a nymphomaniac is embedded in the popular culture... (Groneman 337). Nymphomania thus got

the status of a medical condition, and thus female behaviour got “medicalized”. The “sexually transgressive” female came to be seen as diseased. The idea got so culturally and psychologically absorbed that even women who sought sexual fulfillment or indulged in sex for pleasure consulted physicians for their sexually indulgent behaviour. Physicians took various measures to fit them back to the norm. The most pathetic cure that some of them recommended was “to remove the ovaries”. Most often “the outcome for nymphomaniacs was prostitution or the insane asylum” (Groneman 352). The medical sciences and literature alike have played the role of the arbiters of morality. Literature has always been an agent for the propagation and strengthening of the patriarchal moral code. In literature too the sexually transgressive female is always punished in the end – she faces either death or ostracism. Within a patriarchal social system that has no place for the aberrant, these non-confirming women are, very tactfully, sent to the margins, outside the periphery of the so-called civilized society.

Sexual experience has been as much of women as it was for men. But historically, women have been denied the right to give voice to their experiences. Sex was always a hush-hush topic for women, and explicit sexual content was never socially acceptable in women’s work. This paper, therefore, attempts at reflecting how a number of Indian woman poets have emerged from the long cultural suppression of the female voice to subvert all ideological assumptions that connect female desire to passivity. In defiance of “patriarchal censure”, these woman poets have created their own images of female sexuality, and presented us with new images of the heterosexual encounter, where women do not passively respond to male desire but actively participate in the act. They have shown that female sexuality is not fixed, not one, but can be multiply defined, and is definitely not passionless.

Kamala Das is one such poet in whose poetry we find a total involvement in sex and a high degree of sexual frankness. In her poetry one can trace a line of development from an early passivity (although unwilling) to an active participation. Refusing to bear the burden of femininity imposed within a patriarchal structure, and talking of her inability to “fit in”, to “belong”, to play the culture-assigned roles, she writes in “An Introduction”:

“The weight of my breasts and womb crushed me. I shrank
Pitifully. Then ... I wore a shirt and my
Brother’s trousers, cut my hair short and ignored
My womanliness. Dress in sarees, be girl
Be wife, they said. Be embroidered, be cook,
Be a quarreler with servants. Fit in. Oh,
Belong, cried the categorizers.”

The categorizer’s further instruct, “Don’t play at schizophrenia or be a / Nympho.” But Das won’t care. If they call her a “nympho” she would be one, and play that role without inhibition.

If we follow the route of her poems, Das can be seen making a journey towards sexual fulfillment, beginning from love to sexual love to pure sex. Her poems “An Introduction”, “The Old Playhouse”, “The Looking Glass”, and “The Stone Age” offer four different images of the sexual encounter. The first, offered in “An Introduction”, is the patriarchal norm that both men and women have internalized. Here both the man and the woman are seen playing their respective roles – the active male and the passive female – and do not question it:

“...I met a man, loved him. Call
Him not by any name, he is every man
Who wants a woman, just as I am every
Woman who seeks love. In him... the hungry haste
Of rivers, in me... the ocean’s tireless
Waiting...”

The second, offered in “The Old Playhouse” is again the normal role-playing as active male and passive female, but with a slight(or not so slight) difference, for here the poetic persona is fed up of her passive role. She is fed up of being the tamed swallow. She is tired of her caged life and has a strong “urge to fly” back to the open sky. As wife she has never had the opportunity to “grow”. She has always effaced her “self” to fulfill her husband’s wishes. And she laments that in the process her mind has become “an old/ Playhouse with all its lights put out.” It has been “You” all through who was the doer, she lacked agency and only passively responded to her husband’s desire:

“ ...every
Lesson you gave was about yourself. You were pleased
With my body’s response, its weather, its usual shallow
Convulsions. You dribbled spittle into my mouth, poured
Yourself into every nook and cranny, you embalmed
My poor lust with your bitter-sweet juices.”

But now the woman wants to break free from this caged experience, from that life of enforced inactivity. She wants her “will” and “reason” back. She “seek[s] at last/ An end, a pure, total freedom...”

The third, offered in “The Looking Glass” is the ideal balanced relation between man and woman, one of a consummated marriage where there is mutual sexual satisfaction, where both partners equally participate, where no one exploits and no one passively submits. The poet advises, “be honest about your wants as /Woman.” She advises woman to exercise her agency, and uses strong verbs like “Stand”, “Notice”, “Gift”, thus empowering woman to stop playing

the role of the “acted-upon”, and to act. The poem, moreover, shows Das’s handling of the male nude who is used as a vehicle for the expression as well as the arousal of erotic feelings just as the female nude has always been used in literature:

‘...Notice the perfection
Of his limbs, his eyes reddening under
Shower, the shy walk across the bathroom floor,
Dropping towels, and the jerky way he
Urinate. All the fond details that make
Him male and your only man.”

It satisfies the voyeur in a female reader. In this poem, Das invests woman with the power of the gaze. No longer only the object of the gaze, she now returns the gaze as a way of making claims on the male body. For long the object in a male phallogocentric discourse, she emerges here as ‘subject’, as ‘self’ and not the ‘other’. Assuming the subject position she not only uses her eyes to watch the male ‘other’ but also observes the observing eye of the ‘other’. Das urges her to not sit with downcast eyes but watch, explore and find pleasure.

The fourth, offered in “The Stone Age” provides the perfect alternative when one is caught up in a sexually unsatisfying marriage. The poem is a statement of sexual deviance. The poetic persona is bored of a husband who constantly tries to keep her in his protective arms, restricts her in a world that begins and ends with him. As wife she is belittled, turned into “a bird of stone”, “a granite Dove” – lifeless, inanimate things drained of all emotions and desires that are little pieces of decoration for the drawing room. But in an act of defiance, she “knock[s] at another’s door”, perhaps the door of a lover. She treats herself with an extra-marital sexual encounter, and finds total “bliss” in it. This bliss is not marital bliss but sexual bliss for which she is ready to pay any price. So she says in the end: “...ask me what is bliss and what its price”. The poem is an assertion of sexual freedom. It asserts that woman too has a right to sexual fulfillment, and if marriage fails to provide that fulfillment she can always seek other avenues, just as men have been shamelessly doing for ages.

These women poets too have set their own norms for the perfect male body. And anyone failing to meet those standards is far from satisfying their “endless female hungers”. More so, such men even arouse their disgust. In Kamala Das’s poetry too two categories of men can be found – the first, those who attract women and to whom they readily offer their bodies, and the second, those who fill them with disgust, who do not meet their expectations of a sexual partner. “The Stone Age” is a poem where both these categories are juxtaposed. On one hand is the husband who is called an “old fat spider”, and on the other the lover, the libertine who is described variously as a “lion”, “a great tree”, etc. He, like the other male figure in “The Looking Glass”, is a representation of the ideal erotic male, the epitome of masculine beauty designed to appeal to liberated women. The husband, on the other hand is not sufficiently masculine. Thus

while freeing themselves from the cultural pressures of an enforced femininity, these poets, nonetheless, reinforce on men the cultural requirements of masculinity by ranking them in terms of their physical attributes.

These Indian woman poets are writing back to the empire of masculine phallogocentric literature by using the same tools that have been historically used against women. Gilbert and Gubar had remarked: “As long as women remain silent or speak in a body language of freely fluent multiple referentiality, “they will be”, as Xaviere Gauthier comments, summarizing the problem ‘outside the historical process. But if they begin to speak and write as men do, they will enter history subdued and alienated; it is a history that, logically speaking, their speech should disrupt.’” (Gilbert and Gubar 519). These Indian woman poets use language as men do, in a way that works for, rather than against, women, in a way empowering enough to beat the enemy in their own game. It is the language of objectification, of dehumanization of the ‘other’. It is the language of obscenity that drags the civilized society out of complacency. An important aspect of this poetry is the treatment of the phallus. These poets have explored and experimented with the phallic image. They have shown that “[t]he phallus, a symbol of aggression, is at the same time excruciatingly vulnerable.” (Semmel and Kingsley 1). In Sujata Bhatt’s “White Asparagus”, Smita Agarwal’s “The Salesman” and Imtiaz Dharker’s “Eggplant” can be found the use of such phallic imagery where the male function is dehumanized, singled out from the male body, and treated as an object.

“White Asparagus” depicts a woman in her fourth month of pregnancy, swept by a sudden uncontrollable urge to have “*him*/ inside her again.” But, interestingly, she doesn’t want him as her husband, the man but the animal inside him. She wants him wild:

“Oh come like a horse, she wants to say,
move like a dog, a wolf,
become a suckling lion-cub – ”

White asparagus stands out as the phallic image – “sun-deprived white and purple-shadow veined”. The woman is turned on by “the shape of asparagus”. It whets her sexual appetite and makes her want more. And so,

“she buys three kilos
of the fat ones, thicker than anyone’s fingers,
she strokes the silky heads,
some are jauntily capped...
even the smell pulls her in – ”

The fact that she buys “three kilos of the fat ones” indicates that her “hunger” would not be satiated by one. The poem is thus a depiction of boundless and unconcerned female fantasy. The insatiable sexual appetite of a woman who wants to devour all is alien to men, and becomes

the cause of their sexual anxiety. Her fantasy for more than one penis makes men feel the lack, the inadequacy. Talking of women's art in "Sexual Imagery in Women's Art", Joan Semmel and April Kingsley write that dehumanization of the male-function was done "to overcome political and psychological threat". They also write of the artist Judith Bernstein whose giant drawings of phallic screws make men feel "intimidated" by them. "Such a gargantuan sexual apparatus conjured up by a woman makes all normal sized penises seem inadequate. The depiction of more than one penis (which is frequent in women's sexual imagery) also implies inadequacy. Men's sexual anxiety is thus exacerbated by her fantasy." (Semmel and Kingsley 2-3)

Imtiaz Dharker's "Eggplant" too creates a phallic image of the eggplant. The fact that both white asparagus and eggplant are vegetables makes of the phallus an object to be devoured. Here too the phallus is over-sized: "Impossible to hold, / you have to cradle it, / let it slide against your cheek." It is "plump" and "full of milk", indicating an abundance of semen.

The employment of phallic imagery is all too evident in Smita Agarwal's "The Salesman". The phallus is variously described as a "tap", a "bell", etc. Once again, the woman emerges as the doer. Once again the phallus is an object to be devoured: "...in my / Mouth the well known, indefinable / Taste of a tap run dry." Otherwise it is just an inanimate object. The image is of an erect penis – "Right angled, poker-face perfect". The poetic persona puts her fingers on a bell, which goes "*Bing-Bong*" instead of the usual "ting-tong", a sound somewhat indicative that she puts her hand on the man's testicles. The phallus is singled out, separated from the rest of the body, and given the status of pure object: "... a *disembodied* / Syllable *Yes?* drilling a hole / At a certain place..."

In the poems discussed we find images of woman exulting in the pleasure of her body. These women poets have challenged in their poetry the culturally absorbed tradition of discouraging women from taking sexual initiative. Kamala Das had said, "I'm a politician not a poet" (qtd. in De Souza 9). Her poems, like those of the others discussed here, are political expressions. These poems raise a voice against the cultural suppression of female sexuality. All these woman poets have created their own images of female sexuality as well as of masculinity, and in the process shown that female sexuality is not homogenous, it does not have a fixed definition, and every woman has her own individual sexuality. Female sexuality is not fixed, it is fluid, it is multiple. In "Patriarchy and the Woman-poet", Roopali Sircar Chibber complains that in some Indian women's poetry, "[t]he question of female sexuality, culturally suppressed, contained and cordoned off, is not fully addressed... Puritanically shying away from passion, they never probe the body, always touching the periphery of the mind." (Chibber 171) But this cannot be said of the poets discussed here. These poets have thoroughly dealt with the needs of the female body, with passion and with pleasure. One finds in their poems "the orgasmic ecstasy of sex". They have subverted the hierarchy in the sexual act by their representation of the active female and the passive male, as in "White Asparagus" where the woman initiates and the man follows, thus inverting the assigned gender roles.

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LANGUAGE AND LITERARY STUDIES

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Abstract:

Since its emergence, critical faculty has been following literature. The major concerns of critical enquiry have been focused upon the interpretation, evaluation and appreciation. Moreover it was engaged in affirming the canons of literary studies. Literature and literary studies are two different enterprises. The first one is concerned with creativity whereas the second one is related to learning. The faculty of critical study belongs to the second category. It is about the science of literature. Critical study analyses literature in terms of its nature and function. In all attempts defining literature, critics deal with contemporary instances of literature. While doing so critics focus on the content, and the biography of author. In other words he/she tries to decipher the text in terms of its social, economic and cultural underpinnings. This scholarly endeavour went through several transformations over a long period of time. It is interesting to see the evolution of critical study as a branch of knowledge. In recent times language brought havoc in the very perception and reception of literature. Twentieth century critical studies engage extra contextual factors for its enquiry. Language, gender, race, reader, reception, and environment are the current interests of the critical studies. This paper highlights the role of language in contemporary critical studies.

Key Words:

Literary studies, literary theory, unconscious, structuralism, post-structuralism, langue, parole, metonymy, metaphor, estrangement, close reading, episteme, lebenswelt

Introduction

“The task of criticism is not to bring out the work’s relationship with the author, but rather to analyse work through its structure, its architecture, its intrinsic form and the play of its internal relationship.”

Michel Foucault

The term literary studies have been used in this paper as it encompasses all forms of the studies in literature. Therefore literary studies can be used interchangeably with critical studies. Both terms have been used with the same connotation.

At the outset, there are two essential concepts to think upon. These are literary criticism and literary theory. Precisely these two concepts can be called as two subsequent phases in the critical history. The phase from Aristotle to F.R. Leavis can roughly be termed as criticism. The second phase can be traced from the emergence of Russian Formalism and New criticism in Europe to the Pragmatism.

Criticism is more or the less concerned with all the traditional claims of liberal humanism. It is a work of commentary on the works of literature. Criticism lays emphasis on the meaning of literature. It deals with the individual works of art for the understanding and appreciation. It treats literature as the manifestation of human values and virtues. The work and the artist had the authority. The authority had the privilege for both to address universal human traits to the common folks. It is commonly accepted that to understand a text means to study the text in isolation, detached from all the contexts. The close reading is accepted mode of scrutiny. Simply, the job of criticism is to offer the meaning to the reader.

It is evident that from Plato to the Modern critics, language was one of the important parts of their deliberation. Almost in every age the language has been treated as the part of Rhetoric. Due importance was given to the style, diction and clarity of the language. None the less, much of English criticism is of descriptive nature where critics focus is on individual works and writers. They study the aim, method and the effect of work of art.

On the contrary, literary theory has a different connotation. It is not related to the meaning, evaluation and to the appreciation. Rather it is related to the conditions that makes meaning possible. It is concerned with description and analysis of the determinants that brought the subject into being. Literary theory studies literature in terms of historical, political, economical and gender contexts. It visualizes literary activity as consequence of power relations. Traditional meaning of the word theory as ‘practice’ is quite embarrassing. Theory is the method or an approach through which practice is derived. Theory is a speculative undertaking to be applied on the text. In a way theory resembles philosophy because theory questions the very foundations of the subject matter. In that sense theory is sceptical.

The sceptical attitude towards language and its meaning can be traced back to Aristotle. In his treatise, *‘On Interpretation’* he defined language as, *“sound that is meaningful Kata syntheken.”* It means that meaning is not the result of any kind of natural necessity but it is the outcome of history and tradition, which is already set. The tradition of critical enquiry in the west believed the principle of language as functional. Several thinkers made use of the functionality of language with different connotations. The English equivalent for the same is ‘arbitrariness’. Equivalent translations for the word were used by western philosophers as *‘ad placitam’* in Latin, *‘arbitraire’* in French and *‘Willkuur’* in German. The gradual shift from a view of language as a representational medium to language as functional entity has come up with several new horizons to deal with.

The attitude of scepticism has been evolved through the revolutionary ideas of Hegel, and Nietzsche. The challenges posed by later thinkers to the set and conformed ideas paved the way for re thinking. The thinkers include Karl Marx, Sigmund Freud, and James Frazer. These thinkers brought human selfhood, religion, god and morality under question. The scepticism proved to be crucial through the *‘Das Kapital’* of Marx, where he says the very economic relations and means of production are the basis of human culture. His treatment as a product of human labour to God is path breaking. According to Marx, the social and economic factors determine what we perceive.

Another key figure, Freud provided new dimensions to the human psyche. He was the first who gave due importance to the unconscious. He dismantled the very concept of self hood. Later Lacan re worked on the Freud’s ideas in terms of the structuralist linguistics. Where he hailed that, *“Unconscious is structured like a language.”* He applied two basic linguistic devices metonymy and metaphor to the workings of unconscious as *‘the dream house’*. The processes take place in dream house namely condensation and displacement are alike the two basic poles of language. Further he developed the model of the subject, ‘I’ in relation to other through language.

The focus of literary study has gradually been shifted from content to other factors. The language is one of the key factors that cause literature. The new approach to focus language has brought many changes how we perceive literature. The attempts were made by critics to achieve objectivity in analysis of the literature. The advocates of linguistic scrutiny believe objectivity in critical business can be brought through language. Language is seen by these critics as a neutral and traditional way of representing rather than copying the world. The change could be seen in attitude of Matthew Arnold in his essay, *‘The function of Criticism in Present Time’* where he insisted upon the neutrality of literary study in the following way,

“Criticism is a disinterested endeavour to learn & propagate the best that is known and thought in the world.”

The same cult of mind was nurtured by New Critics in England. The main thrust of New Critics was on the language and the form of literature. New criticism holds that the literary work as a linguistic construct. Earlier Russian Formalists believed in the *estrangement or defamiliarization* i.e. by disrupting the modes of ordinary linguistic discourse, literature has the capacity to renew or makes strange the perception and it renews readers lost capacity for new experience. Formalism views literature as the special mode of language and make distinction between literary language and the common language. The influence of Russian formalism can be seen on later developed critical approaches such as stylistics and narratology. New critics were trying for scientific accuracy in literary study by differentiating literary use and common use of the language. The literary language is to feel and experience whereas common language is for communication and used to convey information. The focus of study was on form rather than the content.

The prevailing notion of language as self sufficient entity is rejected by structural and post structural critics. They discarded the idea of resemblance that operates between words and designated objects in favour of binary nature of language. The belief that language no longer consists only of representations and utterances that represent the things and come up as thread of meaning is replaced by language is made up with formal elements that are accumulated in a system and that impose on the sounds, syllables and emanates an order that is not that of representation.

The impetus was given by anthropologists and structuralists to think literature in terms of linguistic structures. Claude Levi Strauss studied myths as underlying principle of human race. Strauss was interested in the underlying structures of the system that governs it. Moreover, Ferdinand De Saussure's proclamation, '*language as a system of signs*' paved the way for later theorist to carry critical study towards new direction.

The intellectual movement Structuralism which emerged in France has its root in the thinking of De Saussure, a Swiss linguist. The structuralist enquiry largely derived from the linguistic formulations of De Saussure. He was revolutionary in the sense, by studying language synchronically instead of diachronically. He analysed language in its present use. Where he focused on how meanings are upheld and established at a given point of time. His claims about language are very interesting what he says linguistic structures. He held that the essential nature of language is arbitrary i.e. there is no inherent connection between word and what it designates. Further, he argues that language is relational i.e. every word has its meaning in relation to other words. Lastly he asserted that language constitute our perception i.e. meaning is always designated to an idea or object by the human mind.

Moreover, De Saussure provided two different terms. These two terms are *langue* and *parole*. By *langue* he means the large body of something i.e. the body of language and by *parole* he means individual use of large body as a part i.e. the use of language by any person. This view

has provided endless larger structures to the structuralist criticism. As Peter Barry observes the enterprise of structural enquiry in terms of langue and parole in the following way,

“Structuralists make use of the langue/parole distinction by seeing the individual literary work as an example of a literary parole. It is too only makes sense in the context of some wider containing structures.”

Structuralist critics try to interpret literature in terms of underlying patterns with the structures of language derived from modern linguistics. Structuralists claim that the world is constituted through language and we don't have the access to reality other than linguistic medium.

The post structural social historian Foucault has treated language as a part of an 'episteme'. He means episteme as entire way of understanding and knowing in given epoch. The Phenomenology was established by German philosopher Husserl. He proposed that human consciousness is a unified Intentional act. He tends to analyse human consciousness as 'Lebenswelt' i.e. lived world. In Roman Ingarden's study, a literary work is an outcome of the intentional acts of its author. He supposes that there is discrepancy in meaning generated by intentional acts of consciousness and the units of language connected with the meaning.

Thus, over the years, language has been the key component of the critical activity. In earlier times it was the part of rhetoric. Later language became as style in the critical purview. However the main focus of critical enquiry in the history was confined to the ornamental and representational use of language. A new perspective to deal literature and all the human sciences has come up with the shift from representation to the conditioning of meaning. In this language has played a crucial role. The twentieth century literary theory by and large is a product of the language. The treatment to language by critics has opened up new horizons for literary studies in the future.

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A SIP OF WATER - DISTORTION OF HUMANITY**Mr. Vikram Shivram Dhanve.**

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Premanand Gajvee is a prominent Marathi playwright and sensitive theatrical artist, who used his pen with fierce urge to expose unspoken history and set Wright historical wrong. He handled such a sensitive issue and raised the voice against the utter suffocating custom independent India, after assuming constitutions as a landmark of our national behavior. Gajvee has the ability to tear up the vial of reality and shows the true face of Indian society in rural India through his plays.

Ghotbhar Pani – A Sip of Water - is one of the bomb-cell one act play by Premanand Gajvee which focused on man to man relations and man to society relations it was published and staged in 1977, and which has been staged over 3000 times. Gajvee has written eleven one act plays and two full length plays beside a novel two short story collection and a volume of poetry.

In the late 1970s when Marathi playwrite Premanand Gajvee wrote Ghotbhar – Pani- A sip of water- the first of his plays to receive recognition. It was conducive to experimental theatre, the one act play that borrows from the folk as well as absurdist was in his own words, written “ when the armature stage was awash with the Ghashiram Kotwal wave’

Ghotbhar Pani – A Sip of water two actors plays multiple roles on a Spartan set, enacting the absurdity of the caste system that denies the Dalit even a sip of water. A system so dehumanizing the human life. The play opens with two characters those don't have their identity, the identity of these is one and two- it means it a numerical identity-only for numbers, it is hares tragedy that Indian Dalit don't have their identity. They are only a part of numbers it means that there is no social and ethical values to Dalit .The life of Dalit is life a secrecy overall there would be problem racy overall there would be problems ms to face- they would have to be like a stray cattle; stray cattle would have right to drink the water from river but Dalit don't have it so the one act play-A Sip of Water is a play that shows how the life of Dalit is facing a bitter problem in life. In the opening of the play one and two are searching for shade and a drop of water but the situation is so bitter that it would be very difficult for them to be a sip of water to drink the situation in a frustrated way-

Two: you're joking.

One: Never, there may be no alter- native to a life insurance policy. But there is to water. At least on this difficult occasion.

Two: What?

One: Shivanmbu! Partake of your own morning piddle- the ultimate holy water!

The above conversation among faceless Dalit shows that how's the life of rural Dalit in India after Independence. Rural life of Dalit is rustic and sheer to death. Due to the thirst one and two are eagerly wishing for water but they won't they thinks so far –

My eyes in your eyes

Deep blue Arabian Sea

Wave Surge at the shore

That's not tile truth

The seabed is vast

And still, utterly still

It is absurd for one and two to have water for them.

Due to the untouchability, it is very difficult to the untouchable to drink a drop of water from natural resources. It shows the status of untouchables / Dalit in society they are slave without a right to touch and drink a sip of water on river also-

One: Get away bastard/ you have polluted the river you lowborn corpse – burner.

Two: Just a sip of water master my mouth is any, my life s in my throat ”

Untouchability is matter that does not allow to go for public water resources so animals can go and drink over there, but untouchable cannot, it is Hindu culture and tradition Dr, Babasaheb Ambedkar fought with all these evil traditions and try to irradiate the problem by the help of law but it is a mental disease so our constitution fail on certain issues.

In above quote two is dying due to dying thrust but one upper caste social dictator does not allow his to get the water from natural resources and quench their thrust whatever the language one used to him is the matter to discuss – “you low born corpse burner” shows the societal mentality of the people from the upper caste in average of rural India. Dalit / Untouchables are dying due to fundamental needs that is food, shelter and clothing. Prevailing culture does not allow them to go for beyond. It is a bitter truth we would have to accept and try the solutions.

Gandhian ideologist think that one village ; one water resources would be the solution for irradiating untouchability, so would have been taken as a ultimate solutions but later on it is like all is vain because of prevailing Hindu culture as follows

“We will break your leg and rape

Your wife if you complain? “

It is the history of Hinduism where there is no scope for untouchables to live the life of common men with dignity and self respect. Untouchables must have to forget about these quality for which everyone strive in one's life but – A sip of water is a demo that put a light on how untouchables becomes helpless in their life for water and other fundamental necessities. So due to this traditional customs- one village one water resource campaign have been failed to be get good result on social level.

In independent India print and mass media also play a bias role to represent the image of untouchables it negative manes or in rival way

Two : A Dalit from dot- dot village in dot-dot block in a dot-dot taluka in a dot-dot district was beaten close to death by the police chief for polluting the river''

It means that the police, the administrative staff for maintaining peace and harmony among the society and to punish the culprit and maintain the rule of law is in the hands of bias people so the always exploits untouchables for trivial reason.Untouchables are equally to the dot-dot it means they don't have value to be considered as a human being. The condition of untouchables is beyond the animals.

Two: Shambuka is beheaded for learning Vedas but four legged buffalo becomes a revolutionary for doing the same.

In the scripture of Hindu culture there is strong kind of untouchability and their ways to follow. All the scripture of Hindu culture establish the rule of Manoo; where there is no right to untouchable to hold property or any recourse on the earth; every natural resources is denied to them

.....

Two: where does the water come from my lord?

.....

.....

Tow: Water comes from clouds, flows down rivers and streams they flow into the sea. That goes up as steam, then clouds, then water from clouds so who owns that water?

.....

.....

Two: We don't have water to drink. The city folk come and take our photos. The village folk come and break our pots and throw them out .how are we to live, my lord?

This proves that untouchables don't have any right to claim ownership of any commodity on the earth. The play ends with-

“Please, someone give us water please, please someone give us water, and please someone give us water.’

These words are the words of helpless untouchables- shows that hows the relations of society to individuals in Indian social strata.

So A Sip of Water – Ghotbhar pani – is really a one act play that widens the eyes of conservative and progressive people and enforced them to think and act properly on such issue.

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CHANGTHANG TO SRINAGAR: THE PASHMINA TRADE

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Abstract

The purpose of the present paper is to highlight the occupational pattern and lifestyle of Pashmina producers of Ladakh region in general and Changthang in particular. In this paper an attempt is also made to evaluate the government support price and its effects and to find out the real problems faced by the producers of Pashmina. The findings of the paper will help the planners to frame an exact and benefiting policy for Pashmina producers.

Introduction

Pashmina is the unique product and from the looms in Kashmir to haute couture boutiques the world over, the warm undercoat of Pashmina goats is a highly valued luxury fibre. Herded by nomadic pastoralists in eastern Ladakh, sometimes at altitudes as high as eighteen thousand feet, the trade in the fibre these goats yield is beset by controversy and intrigue. Setting the price involves much speculation and protracted debates, and deals are often struck even been combed off the goat's back. Salt and wool, and not Pashmina were once the nomad's from eastern Ladakh's main trading items. Though wool continues to dominate the field of trade, Pashmina has emerged as the new product of commercial importance. Once sidelined in favour of Pashmina from western Tibet, its demand within India increased when the border with Tibet closed in the late 1950s. Pashmina prices have escalated so rapidly that the increase has astounded many elders from these parts who remember the time when wool was more expensive than Pashmina. However, they remain skeptical as well and wonder how long this windfall will last.

The Changthang or 'Northern Plateau' is situated in Ladakh's easternmost portion, and extends from Durbook in the north, through Demchok and Koyul in the centre to Rupshu and Karnack. Those who inhabit the Changthang are commonly known as Changpa. The Changpa are nomadic pastoralists and they herd Pashmina goats, sheep and yaks. They are Buddhists and are followers of the Kargyupa sect of Mahayana Buddhism.

Several groups of Changpa inhabit Ladakh's Changthang, each group inhabiting a different part of the plateau. While each community is generically referred to as Changpa they are also known by their specific places of origin. For instance a Changpa from Rupshu would be known as a Rupshupa, one from

Kharnak as a Kharnakpa, and so on. Each group of Changpas usually migrate about ten times in a year, but each move and period of the time spent at any one camping ground is not fixed and is dependant in the availability of grass and water.

Pashmina comes from the winter undercoat or down of a particular variety of domestic goat (*Capre hircus*), which in Ladakh is known as ‘pashmina goat’ or Changra. These goats are mainly raised in the Changthang region of Ladakh and parts of Nubra. In lower and central Ladakh there are Pashmina goats, but they do not yield pashmina of a commercial value. Within Changthang there is also a variety of qualities of pashmina available, and the finest comes from the regions of Rupshu Kharnak and Korzok which lie in eastern Ladakh. The main reason for this is the high altitudes at which the livestock are taken to graze. The local Ladakhi word for Pashmina is le-na.



Good quality Pashmina is determined by a long staple length and small fibre diameter. Pashmina from eastern Ladakh is said to be of the finest quality because it has a staple length of 2-3 inches and a diameter of 12-14 microns. In comparison, the average staple length of Pashmina in the rest of Ladakh is 1-2 inches with an average fibre diameter of 14-15 microns. A male goat can yield up to 300g of Pashmina, though very large goats are known to give as much as 500g. In contrast, the female goat

produces about 200-250g of Pashmina. The fibre is always sold in its raw form (i.e. it is not cleaned or dehaired).

Pashmina is recognized as a luxury fibre and commands some of the highest prices in the world of textiles because of its extreme softness, elegance and luster. Only vicuna from South America, musk ox and shahtoosh, none of which is available in anything approaching commercial quantities, achieve higher prices. The appeal of Pashmina also lies in the romance and mystery surrounding its origin, and its association with remote populations. Pashmina shawls are something of a status symbol among urban Indians, but few seem aware of the source of the fibre and many are surprised to hear that it comes from a goat. Even amongst scholars writing in Changthang there is much confusion as to the source of the fibre. While Datta (1970) maintains that it is the fine under-coat of "Tibetan sheep and goats", Mann claims 'pashmina is from sheep' (1986). Jina first declares, in Chang-Thang yaks and wild animals have pashmina wool production and the goes in to state pashmina is a soft fine wool grown at the root of long hair goats (Jina 1995). Though Jina may be right to say that yaks and other wild animals have this undercoat, he confusingly uses the same term for this and for pashmina proper. International law, through recognizing that yaks, horses and camels also have this undercoat restricts the name 'cashmere' to only the undercoat of goats, giving it much greater economic value (Goldstein and Beall 1990). Similarly in Ladakh, as well as the rest of India, 'pashmina' is used only to refer to the undercoat of pashmina goats.

Trade in Pashmina

Pashmina has long been a major factor in economic and political struggles throughout the regions of Ladakh, Kashmir and western Tibet. While western Tibet was the main source for the supply of pashmina, Kashmir was home to the vast shawl-producing industry. Ladakh, lying between these two countries, had a strict monopoly over the trade in pashmina. Although it was known that areas within Ladakh, such as Rupshu in the east, also bred the pashmina goat, it was said that the finest fibre come from Rudok and Ngari in western Tiber. Ladakh attained this monopoly in 1684 under the Treaty of Tingmosgang, concluded after the Tibeto-Lasakhi-Mughal war. Under this treaty it was agreed that the Tibetan authorities undertake to supply the entire wool and pashmina of this region to Ladakh. At the same time, Ladakh, under a separate treaty with the Mughals signed in the same year, undertook to supply all this wool and pashmina to Kashmir. This practice appears to have been followed throughout the seventeenth and eighteenth centuries. Resentful of Ladakh's monopoly, the Raja of Jammu, Gulab Singh, declared war on Ladakh in 1834. Once Ladakh was captured he set envious eyes in western Tiber as he hoped to secure a monopoly over the entire shawl-wool trade. However, he was defeated and in 1842 a second treaty was signed, the Treaty of Leh, between Tibet, Ladakh and Jammu, that reinstated Ladakh's position as the mediary through which pashmina would pass from Tibet to Kashmir. This practice continued right up until the Chinese occupation of Tibet in 1959.

Although no-one is certain when the trade in pashmina fibre first started, it is said that it has been in existence for centuries. Mirza Hedar Daughlat, who raided Ladakh and conquered Kashmir in the 1540s, mentions the Changpas doing a peripatetic trade in pashmina, though he does not say that it is with Kashmir. The Hebers, Moravian missionary doctors who worked in Ladakh from 1912 to 1914, write that when Mirza Hedar came to Ladakh, the king of Ladakh presented him with some homespun pashmina and he admired it so much that he encouraged the import of the wool into Kashmir. The British also made several attempts to break this monopoly between Tibet, Ladakh and Kashmir. The first, in 1820, was to send William Moorcroft, superintendent of military stud farm of the East India Company near Patna, to Ladakh. Moorcroft went on the pretext of buying horses for the British, but actually he came to Ladakh to investigate the possibility of diverting part of the pashmina to British India and establishing a shawl industry there or in Great Britain itself. However, his attempts were futile as he did not get full support from the British Government renewed their interest in pashmina and in 1847 sent Alexander Cunningham to locate trade routes used by smugglers in the hope that the same routes could be accessed by the British. However, the Ladakhis maintained a well guarded monopoly on the pashmina produced in western Tibet and any attempt to export this article to areas other than Ladakh was severely punished by both Ladakhi and Tibetan authorities. The trade in pashmina in Ladakh followed certain guidelines that were outlined in the Treaty of Tingmosgang. Only Ladakhi traders were allowed into the pashmina producing areas of western Tibet to purchase the fibre, while their Kashmiri counterparts met them in Leh or Spitik. In Ladakh, most of this trade in pashmina from western Tibet was controlled by a group of traders known as the palace traders. Who received certain privileges such as exemption from tax and homes in Rudok, in return for some service to the royal family. Their Kashmiri counterparts were known as Tibet Baqal

While most of the attention of these palace traders was focused on western Tibet, there was another group of smaller traders who purchased their pashmina from eastern Ladakh. These traders were from what is now the Indian state of Himachal Pradesh, as well as farmers from villages in lower and central Ladakh. The quality of this pashmina from eastern Ladakh was said to be inferior to that from Western Tibet and therefore little interest was shown by the palace traders in the fibre from these areas. Local traders to Changthang recall that just before the border between Ladakh and Tibet closed, in the late 1950s, a kilo of pashmina cost two Indian Rupees. In comparison, at that time a kilo of pashmina from Western Tibet cost as much as Rs 15.

All trade along Tibet's borders suffered heavily after the extension of Communist China's rule over the country in 1950. However, it continued to operate, albeit under strain, until it came to a standstill in 1959, following the flight of the Dalai Lama to India and the total occupation of Tibet by China.

With the complete closure of the border between Ladakh and Western Tiber, the Kashmir shawl industry had to turn elsewhere for its raw material. Quite naturally, they turned to the pashmina-producing areas within Ladakh, mainly the eastern region which had the best quality pashmina.

One of the first effects of this increased demand for pashmina in eastern Ladakh was a rise in its price. Whereas the highest price for the sale of pashmina from Western Tibet quoted for the period before 1962 was Rs 15/kg, by 1970 the price of local pashmina had risen to Rs 300. The new wealth in Changthang was immediately noticeable.

The people involved in the trade soon adjusted to the changed circumstances and the pattern of trade that followed continued to have some resemblance to that observed in the past. While some of the palace traders continued with this trade, new contenders also entered the market. Only Ladakhis, acting as middlemen, are allowed to directly purchase pashmina from these areas. Acting to some extent as their predecessors the Tibet Baqals had done, the Kashmiris come no further than Leh to pick up their supplies. With the entry of traders from Leh into eastern Ladakh, those from Himachal Pradesh, as well as the farmers from lower and central Ladakh, gradually lost out in the business there. While the farmers from lower and central Ladakh no longer make the journey to eastern Ladakh, a few traders from Himachal Pradesh continue to do so. But, unable to match the high prices offered by the traders from Leh, they now buy up whatever little pashmina they can and concentrate in wool instead.

As a result of this rapid increase in the price of pashmina, the government of Jammu and Kashmir attempted to control the pashmina trade and tried to break this nexus between the Changpa, Ladakhi middlemen and Kashmiri traders. They set up the Jammu and Kashmir Wool Board, which via the Raw Pashmina Wool (Control) Order gave them the right to prescribe the price of pashmina and also forbade the export of pashmina outside the State of Jammu and Kashmir without prior permission from the government. The Wool Board also stipulated that licenses were required to trade in pashmina. The manner in which the Wool Board worked was that soon after all the fibre had been collected from the goats, which is usually in the month of June, they would set the support price for pashmina. The Changpas were told to sell only to those who gave them this, or a higher price. Initially, local traders were unable to meet the high process quoted by the Wool Board and so the system worked well. But over the years, the Changpas had problems realizing payment from the Wool Board who kept; them running between various government departments or made delayed payments, and realized. So the Changpas reverted back to selling to the local traders, who they felt at least kept their work when it came to making payments.

After a few years the Wool Board became more or less obsolete and local traders, who were gradually in a position to quote higher prices, no longer perceived the Government as a threat to their business they were not able to match their prices. However, it should be recognized that the workings of the Wool

Board did indeed give a boost to the price of pashmina for the Changpas. Nevertheless, by 1986 the Raw Pashmina Wool (Control) Order was suspended, licences were no longer required to trade in pashmina and the free movement of pashmina was allowed.

Changing Attitudes to Goats

One of the direct outcomes of the growing economic importance of pashmina to the Changpas was a change in Livestock Composition and attitudes towards the goat. In the past, sheep made up a larger portion of the herd, because wool was a guaranteed source of grain and pashmina had very little value. Today, pashmina commands such a high price, and now that most deals are cash transactions as opposed to barter, the Changpas find it more advantageous to have the money. Further, barley no longer constitutes the bulk of their diet as they can now purchase other food items, such as rice and lentils, from government ration depots. Thus, the Changpas started keeping more goats as their fibre became a guaranteed source of cash. This shift from sheep to goats is observed among Tibetan nomads as well, while the number of goats has not gone above that of sheep among the Changpas today, it certainly has increased while the number of sheep has remained roughly the same. The number of yaks has declined, but this is said to be a result of a decrease in pasture, as yaks consume far greater quantities of grass than sheep and goats. Further, the value accorded to goats has also been affected. At one time yaks had the highest value among all livestock, but with their decreasing number this position is slowly being usurped by the sheep and goat. Today, this increase in value is more particularly being appropriated by the goats. The ritual value of goats has also changed. While sheep, along with yaks, have always held a positive ritual value among the Changpas, this has not always been the case with goats. Goats were evidently regarded as inferior livestock and said to evoke a negative attitude, in contrast to sheep which evoke positive attitudes. This is amply demonstrated through livestock symbolism and the Ladakhi pantheon, which are closely linked.

This, the positive ritualistic value of sheep and the contrasting negative evaluation of goats as impure animals, are reflected in their attitude towards their livestock. To some degree this has changed today, because the economic value of goats has increased. Newborn kids are especially well looked after because they assure a future increase in the family's supply of pashmina. Goats are also killed for meat with some trepidation. Thus, the ritual evaluation of livestock seems to correspond to their economic value. While the ritual value of sheep has not decreased, that of goats has most certainly increased.

Current Trends in the Pashmina Trade

The trade in pashmina continues to some extent to be dominated by descendants of the palace traders, and other private traders from Leh, who are mainly Muslims. Other smaller buyers include traders from Himachal Pradesh, the Jammu and Kashmir Wool Board, the Changthang Tibetan Refugees Service Co-

operative and government sponsored handicrafts centres in Leh such as the Cottage Industries, Central Handicrafts Department and the Industrial Co-operative Society. In Keeping with the practices of the past, the bulk of the pashmina goes to Kashmir and smaller amount to areas in North India, Mainly Punjab, Haryana (Gurgoan) and Uttar Pradesh.

In 1995 the Government set up the All Changthang Pashmina Growers Co-operative Marketing Society Limited with the objective of eliminating the middleman and giving the Changpa a better price for their produce. While the government was very enthusiastic about the Co-operative, many of the Changpas and private traders approached it with skepticism. The Changpas had already experienced a precious attempt by the Government in the 1950s to set up a Ladakh Pashmina and Wool syndicate. This local organisation was also formed with the purpose of helping the Changpas with their sale of wool and pashmina, and doing away with the middleman, but it soon failed because of charges of corruption and mismanagement by those in charge. Unfortunately, events repeated themselves because by 1998 the Co-operative was more or less dysfunctional. It was in debt as it had been unable to sell the previous year's stock as the private traders had boycotted it. Sitting in storage, most of the pashmina got spoiled as a result of insects and mice.

Over the last ten years the pashmina trade has been going through a period of transformation and trading patterns are changing. Although the effects of the social and economic boycott called by the Ladakh Buddhist Association between the summer of 1989 and the end of 1992, which directed Buddhists to cease all associations with Muslims, have been mitigated other shifts are apparent these days. New traders have emerged and their effect on the market is gradually being felt. One group is from Changthang itself and consists of men from families who have recently migrated and settled in Leh. These new traders now act as middlemen for their family members or others in Changthang and bring the produce to Leh where they sell it to the private traders or directly to the Kashmiris. The next group is Tibetans living within Ladakh, whose purchasing power is significant enough to alarm local private traders. They are also altering the market, which always sold its pashmina to Kashmir.

Fixing the Price

The method of appraising pashmina and setting the price differs between the private traders and the Government. The former assess pashmina in terms of the areas it comes from, stating that the best comes from the areas of Rupshu, Kharnak and Korzok in eastern Ladakh. The next best comes from regions farther north, mainly Hanle and koyul and the third best quality is from Chusul and villages along the Indus. Within an area the price remains uniform. Thus, Rupshu's pashmina will be more expensive than Hanle's and Hanle's more expensive than Chusul's.

In contrast, the Government recognizes three grades of pashmina which they categorise as 'A', 'B', and 'C' depending on the quality and colour of the fibres,' A' being the best. Pashmina with a longer fibre

length will have a higher grade than one with a shorter length and white pashmina is costlier than all the other colours. Prices vary with the grade and there can be as much as one hundred Rupees' difference between each grade. At times the difference is more extreme and 'C' grade can be half the value of 'A'. The grading of pashmina is a sensitive issue among the Changpas and is one of the main reasons for their reluctance to sell to the Government. They take exception to this system, asking, after all the hard work they do herding their goats in the bitter cold, why should their pashmina be separated and bought in lots? Why can it not be bought all together? The other point is that people with few goats may have as little as 7-10kg of pashmina to sell and if the government were to differentiate between them, then how much money would they earn? Thus, few Changpas want to sell to government representatives, who therefore have a hard time obtaining pashmina, as one trader rather cynically put it If the government goes and buys its two kilos from every place in the Changthang then only is it able to fulfil its quota. The Government is aware that grading is a deterrent for the Changpas to sell their pashmina to them, yet they say they have to work within the parameters of grading because that is the rule. To assist the Changpas the Government attempts to breed goats of category 'A' at its Pashmina Goat Farm in Upshi and distribute these animals to the Changpas for breeding.

Further, the Government's budgets are not as large as those of private traders, so they cannot always afford the high prices in the absence of grading. In turn, the Government accuses private traders of exploiting the Changpas, especially when it comes to weighing, saying that they always give a lower figure. However, the Changpas have their own methods of surreptitiously increasing the weight of their pashmina. These include placing the pashmina on the ground during the night so that it absorbs moisture or intentionally mixing dirt and small stones with the pashmina.

The Government also claims that private traders have a better relationship with the Changpas because they have other systems of working with them which the Government is not used to. These include giving loans in advance and buying livestock to sell at the butcher shops in Leh and Kargil. They can also decide pashmina prices ahead of the combing season, usually in spring, which is a lean period for the Changpas and a time when they need money. Private traders advance money to them at no interest and the prices agreed upon cannot be changed later in the year even if the rate is more or less than the speculated price. The traders maintain that since both sides have given their word the price cannot be altered. This system has its own drawback as some Changpas say that the traders use it to exploit them.

Pashmina Prices (in Rs) from 1991 to 2014 (for 1 kg)		
Year	Wool Board ('A')	Private Traders
1991	250	700-750
1992	300	300-500

1993	350	300-475
1994	400	750-900
1995	800	1500-2500
1996	---	1375-1500
1997	1400	1400-1500
1998	600	1500-1700
1999	---	700-800
2000	1500	1500-1700
.....
2012	1850	2000
2013	2150	2200
2014	2375	2500

The question then is why the Changpas ever bother to sell to the Government when private traders give them higher prices and so not practice grading. The Changpas say that they always sell a bit to the Government to keep them happy, so that they continue to give them their rations, or send books for the school, or come out to the Changthang with doctors and medicines. **Concluding Remarks**

Undoubtedly, there is vast improvement in the Pashmina production and their support price but still majority of Pashmina growers (Changpas) spend their life under poverty line and far flung from the basic amenities, yet it is true that All Changthang Pashmina Growers Cooperative Marketing Society Ltd. Leh act as a mile-stone in the journey towards the development of Changpas but due to weak coordination between Centre and State government, number of government policy become fruitless.

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IMPACT OF GLOBALIZATION ON SOCIO-ECONOMIC-RELIGIONS OF BACKWARD CLASSES SOCIETY

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Abstract

Impact of Globalization, both theoretically and practically, can be observed in different economic, Social, cultural, political, finance and technological dimensions of the world. Globalizations Impact has touched all political, cultural, economic and ideological dimensions. Asia, the land of Religions, culture, traditions and languages, now confronting a massive deterioration and Disappearance of their culture. The most disturbing element in the process of Globalization is its relentless drive towards cultural sameness or universalism. Tribals in India present a significant degree of cultural and ethnic diversity. The tribes, who have been mainly confined to hills and forests, have now sought their absorption into the regional and national mainstream. In many ways, Globalization destroys identities. Before the era of Globalization, there existed local, autonomous, distinct and well-defined, robust and culturally sustaining connections between geographical place and cultural experience. Globalization is not merely a question of marginalization for indigenous peoples it is a multi-pronged attack on the very foundation of their existence and livelihoods. New trade and investment agreements, has forced indigenous peoples to defend their homelands under an invasion of unprecedented rate and scale. The new economic regime has led to privatization of economy and thus it has been treated as powerful threat to the survival of tribal communities. Vast indigenous knowledge, rich culture and traditions, and any hope of preserving the natural world, and a simpler, more holistic way of life for future generations.

Introduction

Globalizations describes an ongoing process by which regional economies, societies, and cultures have become integrated through a globe-spanning network of communication and execution. The term is sometimes used to refer specifically to economic Globalizations: the integration of national economies into the international economy through trade, foreign direct investment, capital flows, migration, and the spread of technology (Bhagawati, 2004). However,

Globalisation is usually recognized as being driven by a combination of economic, technological, socio-cultural, political, and biological factors. The term can also refer to the transnational circulation of ideas, languages, or popular culture through acculturation.

Andre Gunder Frank, an economist associated with dependency theory argued that a form of Globalisation has been in existence since the rise of trade links between Sumer and the Indus Valley Civilization in the third millennium B.C. (Frank, 1998). Impact of Globalisation, both theoretically and practically, can be observed in different economic, social, cultural, political, finance, and technological dimensions of the world. Globalizations is the process of rapid integration of countries and happenings through greater network of connections and interconnections via trade. It also refers to increased possibilities for action between and among people in situations where latitudinal and longitudinal location seems immaterial to the social activity at hand as per the definition of social theorists. Globalizations are a three dimensional term, encompassing political, economical and cultural aspects.

Globalizations can be defined as the increasing “interconnectedness of the world through new systems of communication” (Sacks, 2003, p. 26), and affects all areas of life. This ever-increasing capacity to communicate worldwide has resulted in the increasing domination of American and European cultures, whose economics, and political institutions are most affluent and powerful. This process has had profound effects on less powerful cultures. Development planners seem uncomfortable with ethnic diversity because it challenges the homogenizing tendency of economists to reduce populations to quantifiable groups. Globalizations is more than just about economics. It is not only about the ratio of exports to Gross Domestic Product (GDP) but also about culture, society, politics and people (Rangarajan, 2007, January 15). Globalizations becomes a problem from the cultural identity perspective. In the global economy, culture has almost become only a one-way operating manner of business cultural

goods and services produced by rich and powerful countries have invaded all of the world’s markets, placing people and cultures in other countries, which are unable to compete, at a disadvantage. These other countries have difficulties in presenting the cultural goods and services, which they have produced to the world market and therefore are not able to stand up to competition the natural result is that these countries are unable to enter the areas of influence occupied by multinational companies of developed countries.

The most disturbing element in the process of Globalizations is its relentless drive towards cultural universalism of American/European culture and associated ideological frameworks, and its implied disregard and disrespect for cultural and language diversity. There are some 350 million indigenous people in more than 70 countries around the globe, speaking autochthonous

languages, and who are marginalized and frequently denied basic human rights, including their cultural rights. Globalizations has led to democratization and identity politics in third world countries. Political identity and cultural identity have become part and driving forces of democratization. Third world societies like South Africa, Nigeria and India too have discovered

that identity and cultural dynamics are intrinsic forces. While global trends in economics and politics are converging, cultural, religious and social differences seem to be widening. Globalizations and the revolution in communications technology bring people together, but also cause fears about loss of cultural identity. Simultaneously, literature, film, theatre, art, and dance productions often create a sense of belonging to a specific national, regional or ethnic zone.

Under Globalisation there has been a great expansion of western culture. Accusations of cultural imposition and domination have been widely heard. English language has emerged to a predominant position of being the language of communication within and between global organizations and institutions. It has become the transmission belt for western goods and services. Globalizations involves extensive migrations of people both within and across states. The communication networks make other cultures shape one's way of life very intimately. They strengthen the fabric of culture, which increasingly confronts tendencies for cultural domination.

India is a land with many cultures, faiths, and ways of life, dress, food habits, traditions and rituals, united like petals of one flower. Its political, economic and socio-cultural contexts occur under conditions of a multi-structural whole. The national movement and the exposure to the western culture mediated by the colonial rule made Indians very self-conscious of their cultural identity. The anxieties about the impact of Globalizations of economy, media and information systems, the leisure and style of life etc, have today generated anxious debate among the scholars, the people and political parties. Such policy has long been in the making, but today the process of Globalizations and its impact on culture, both local and national, give it a new urgency (Singh, 1994).

The word 'tribe' is generally used for a socially cohesive unit, associated with a territory, the members of which regard them as politically autonomous. Different Backward classes have their own cultures-dialects, life styles, social structures ,rituals ,values, etc. differing somewhat from those of the dominant non-tribal peasant social groups. The forest occupies a central position in tribal culture and economy. The tribal way of life is very much dictated by the forest right from birth to death. It is ironical that the poorest people of India are living in the areas of richest natural resources. Historically, tribals have been pushed to corners owing to economic interests of various dominant groups. Colonisers have always considered tribal and indigenous people as a race to be conquered. Individuals and groups who do not meet the racialised standard have their political and cultural rights questions and sometimes violated. International indigenous organising activities increasingly rely on similar beliefs about there being a global indigenous race that is monolithically in opposition to technology and globalization. At risk is respect for the political authority and distinct cultural practices of indigenous peoples. This realization of Backward classes and indigenous peoples inhibits decolonization and political self-determination. The scope of trade and market, which are accelerated by the process of Globalisation, poses formidable cultural problems in both the developed and the developing societies. The economic policy of India up to the 1980's has been that of import-substitution and protectionism in trade and market. The full momentum of the Globalizations of economy started

from 1990's onwards but many checks and balances continue to persist. This historical change in policy has impacts upon local cultures deeply in addition to having an overall cultural impact on the society. The new changes have been noticed in the lifestyle, consumption pattern, production of cultural objects and their circulation and usages, in the cultural ecology and habitat and the religious practices, etc.

The impact of Globalizations on local culture and the changing role of the nation-state can be examined by observing the particularities of the social and cultural patterns and their local, national and transnational manifestations in India. These social and cultural realities have plural character in terms of language, geography, ethnicity, religion and culture. With partial exception of the tribal population, the caste system and its related kinship structures have shaped the profile of the culture, economy and power structures within the local communities and regions. The new institutional innovations that Globalizations may bring about in society are market, trade and finance, communication and media, technology and science, migration and inter-cultural transactions. In social structural terms, Globalisation is a historical process of transition from the agrarian-industrial, post-industrial and finally the stage of the information society (Dissanayake, 1988).

Indigenous people are on the cusp of the crisis in sustainable development. Their communities are concrete examples of sustainable societies, historically evolved in diverse ecosystems. Today, they face the challenges of extinction or survival and renewal in a globalised world. The impact of globalization is strongest on these populations and they have no voice, therefore, easily swept aside by the invisible hand of the market and its proponents. Globalization is not merely a question of marginalization for indigenous peoples it is a multi-pronged attack on the very foundation of their existence and livelihoods.

The Indian Constitution, adopted soon after independence, defines the rights and privileges of castes, minorities, tribal groups and the weaker sections of society. Subject to legislation by Parliament, the power to declare any area as a 'Scheduled Area' is given to the President [5th Schedule, paras. 6-7] and the President has made the Scheduled Area Order, 1950, in pursuance of this power (Basu, 1992). The constitution provides for the appointment of a Commission to report on the administration of the Scheduled areas and the welfare of the Scheduled Tribes in the State (Basu, 1992). The Scheduled Tribe's (ST's) constitute 8 percent of the total population of the country. In 2001, their number was around 820 lakh persons. They can be divided into two categories: (1) frontier tribes, and (2) non-frontier tribes. The former are inhabitants of the northeast frontier states-Arunachal Pradesh, Assam, Meghalaya, Manipur, Mizoram, Nagaland and Tripura. They constitute 11 percent of the total tribal population. The non-frontier tribes, constituting 89 percent of the total population, are distributed among most of the States. They are concentrated in large numbers in Madhya Pradesh (23 percent), Orissa (22 percent), Rajasthan (12 percent), Bihar (8 percent), Gujarat (14 percent), Dagra Nagar Haveli (79 percent), and Lakshadweep

islands (94 percent) (Shah, 2004). The tribal policy of the Government has consistently aimed at encouraging their autonomous growth with protection to their local cultures. To protect their rights in land and forest resources, etc., the law prohibits outsiders from purchasing estates, which is their preserve.

There is an inner line protection policy pursued by the government, which protects tribals from intrusion by outsiders from other States or the foreigners. Constitutionally, they enjoy privileges in running their own educational, cultural and social institutions. These measures have, however, been less successful in maintaining the autonomy of the tribal local cultures. Here is evidence that outside entrepreneurs, traders and influential people have succeeded in alienating the land and natural resources meant for the tribals by surreptitious means. In spite of the protection given to the tribal population by the Constitution of India (1950), educational standard, economic status and political empowerment of the tribal communities still remained backward in India.

However, as the functioning of the democratic forces has become stronger, a resentful local leadership has emerged among these communities sponsoring movements for either a separate State, or political autonomy or even separation from the Union (Oommen, 1997). Cultural modernization, sponsored by the forces of globalisation, is resented if it encroaches upon or does not promote the core cultural values of society, its language, social practices and styles of life. The vigour of the renewed sense of self-awareness generated among the members of the local cultures and communities and regions in India, which have existed historically, reinforce instead of threatening the national identity. These bonds seem to become stronger as India encounters the forces of modernization and globalization.

The tribals are a part of the Indian back ward classes society and general problems of consciously changing or modernising Indian society are applicable to them. Before independence, tribals enjoyed an almost untrammled control over forestland and its produce for their survival. Forest offered fodder for their cattle, firewood to warm their hearths, and above all a vital source of day-to-day sustenance. The wonderful equation between man and nature demolished after independence with the encroachment of rapacious contractors on tribal land and the indiscriminate destruction of forest in the name of development.

Tribals in India present a significant degree of cultural and ethnic diversity. They differ in their socio-cultural levels as well as in their behaviour patterns Tribal situation in the country poses peculiar problems of development, not encountered in other areas. The peculiarities can be broadly summed up as geographical, demographic, socio-cultural and exploitative. Tribal development indicates serious challenges to the policy makers, administrators and development activists. The socio-economic forces of modernization and development have no doubt brought some benefits to the people of respective areas, but the benefits accrued to them have been largely outweighed by the harm more to them. Development induced displacement, involuntary migration and resettlement has cause marginalization of tribals and presented enormous problems to them. The new economic regime has led to privatization and marketisation of

economy and thus it has been treated as powerful threat to the survival of tribal communities (Singh, 2008).

According to one estimate, irrigation projects, mines, thermal power plants, wildlife sanctuaries, industries, etc., between 1950 and 1990 in India, displaced 213 lakh persons. 85 percent of them are tribals (Fernandes & Paranjpe, 1997). The government is aware of (a) the eroding resources base and socio-cultural heritage of tribal population through a combination of development interventions, commercial interest, and lack of effective legal protection of tribal and (b) the disruption of life and environment of tribal population owing to unimaginative, insensitive package of relief.

Conclusion

Culture is defined as patterns of human activity and the symbols that give these activities significance. Globalisation, as a process, has far-reaching cultural potential in India. Developmental strategies under the New Economic Policies led to a process of conscious and systematic annihilation of culture and identity of the first people-the adivasis- of this country. This process of globalization has invaded India since the introduction of New Liberalization Policy. The socio-cultural change among the tribal communities has no doubt empowered the tribals; however, their cultural identity is under severe stress. However, it is not too late to rise above the politics of exclusion and marginalization, to unearth and mainstream fast vanishing tribal traditions, whether in India, or in African countries. Perhaps its time to amplify long marginalized voices and awaken contemporary nation States to the realization that only through the establishment of such democratic, reconciliatory, gender friendly grass root tribal traditions could one create a more equitable, more just society and world order. The reality remaining that without rapid action, these native communities may be wiped out, taking with them vast indigenous knowledge, rich culture and traditions, and any hope of preserving the natural world, and a simpler, more holistic way of life for future generations. Globalization does hold out great promise if it managed properly. However, it will only work if the winners share with the losers.

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मध्य प्रदेश में कन्या भ्रूण हत्या – बिगड़ता लिंगानुपात

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ग्वालियर म.प्र.

बालिकाओं की गिरती संख्या, भ्रूण हत्या एक चिंतनीय विषय है। हमारा मंत्र बेटा-बेटी एक समान वाला होना चाहिये। कन्या भ्रूण हत्या समाज के प्रति द्रोह है। यह समय आरोप प्रत्यारोप का नहीं है, बल्कि हर किसी की सामूहिक जिम्मेदारी है। जब तक एक समाज के रूप में हम इस समस्या के प्रति संवेदनशील नहीं हैं। में, जागरूक नहीं होंगे। हम अपने लिये ही नहीं आने वाली सदियों तक पीढ़ी दर पीढ़ी एक भयंकर संकट को निमंत्रण दे रहे हैं। बेटियों को हमारे देश में देवी का रूप माना जाता है, तो फिर बेटी को मारने का हक किसने दिया है। बेटा बुढ़ापे में सेवा करेगा, यह सोच गलत है। बेटी एक सम्मान है, इस मंत्र को स्वीकार करना होगा। देश में गिरते लिंगानुपात के बारे में अभी नहीं सोचा गया, तो आने वाली पीढ़ी को बड़ी समस्याओं का सामना करना पड़ेगा। हम सभी 18वीं सदी के लोगो से भी गये गुजरे हैं। बेटा बेटी में फर्क हमारे देश की मानसिक बीमारी है। बेटियों के फर्ज से हम मुंह नहीं मोड़ सकते हैं हम तो बेटी को मां का चेहरा भी नहीं देखने देते हैं इसके लिए डॉक्टरों को बेटियों की रक्षा की जिम्मेदारी निभानी होगी।

हरियाणा में बेटी बचाओ बेटी पढ़ाओ अभिमान की शुरुआत के साथ ही इस अभियान को प्रोत्साहित करने के लिए सुकन्या समृद्धि योजना को भी प्रारंभ किया गया। इस योजना के जरिये देश में लड़कियों की घटती संख्या और अनुपात में सुधारने के लिये प्रयास किये जाएंगे। 2011 की जनगणना के अनुसार देश में 1000 लड़कों पर केवल 940 बालिकाएं हैं, हालांकि 2001 की तुलना में इसमें हल्का सा सुधार हुआ है। 2001 में लिंगानुपात 1000 बालकों के पीछे 933 बालिकाएं थी। लेकिन जनसंख्या के आंकड़ों को देखने पर हैरान कर देने वाली जानकारी सामने आती है। 2011 की जनसंख्या आंकड़ों के अनुसार शहरी और ग्रामीण क्षेत्रों में लिंगानुपात में बड़ा अंतर है। शिक्षित कहे जाने वाले शहरी क्षेत्रों में लड़कों के मुकाबले बेटियों की संख्या काफी चिंता जनक है। शहर में 1000 लड़कों के मुकाबले केवल 900 लड़कियाँ ही हैं। जबकि पिछड़े कहे जाने वाले ग्रामीण क्षेत्रों में यह आंकड़ा 1000 लड़कों पर 946 है। लेकिन इससे भी चिंता जनक बात यह है, कि बच्चों के लिंगानुपात में 2001 की तुलना में गिरावट आई है। 2001 की जनगणना के अनुसार बच्चों का लिंगानुपात 927 था जो कि घटकर 2011 में 919 रह गया है। वही दक्षिण भारत में बेटियों को ज्यादा प्रोत्साहन मिलता है और इसी का प्रमाण है, सर्वाधिक महिलाओं वाले ज्यादातर राज्य दक्षिण भारत के हैं। इसमें सबसे ऊपर केरल है जहाँ 1000 पुरुषों के मुकाबले 1084 महिलाएं हैं दूसरी नम्बर पर केन्द्र शासित प्रदेश पांडूचेरी का नाम है यहाँ पर 1000 पुरुषों के मुकाबले 1037 महिलाएं हैं। वहीं सबसे खराब स्थिति उत्तर भारत के राज्यों में हैं। देश में इस सूची में सबसे नीचे हरियाणा आता है, जहाँ 1000 पुरुषों

पर केवल 879 महिलाएं हैं। जबकि दिल्ली जम्मू कश्मीर पंजाब में प्रति 1000 पुरुषों पर महिलाओं की संख्या 900 से कम है। उम्मीद है, कि 2021 में होने वाली जनगणना में इन आंकड़ों में सुधार हो सके।

मध्य प्रदेश की बेटा बचाओ योजना अब राष्ट्रीय योजना बनने जा रही है। इस योजना में के सरकार ने दतिया, ग्वालियर, भिण्ड और मुरैना शामिल है। मध्य प्रदेश में 1 अक्टूबर 2007 को बेटा बचाओ अभियान की शुरुआत की थी। इसके पहले लाडली लक्ष्मी योजना वर्ष 2006 से प्रारंभ हुई। इसमें बालिका के जन्म से लेकर उसकी पढ़ाई और विवाह तक का दायित्व सरकार उठाती है वर्ष 2014 में लक्ष्मी योजना शुरू की गई। इन योजनाओं के परिणामों को राष्ट्रीय स्तर पर सराहना मिलीन केन्द्र सरकार के आग्रह पर राज्य सरकार प्रदेश की महिलाओं और बच्चों के हित में चलाई जा रही योजनाओं और उसके परिणामों पर केन्द्रित प्रदर्शनी लगायेगी। इस प्रदर्शनी में लाडली लक्ष्मी स्वागत लक्ष्मी बेटा बचाओ, शौर्यादल, तेजस्विनी, बालविवाह, कन्या भ्रूण हत्या आदि योजना की जानकारी देने के साथ ही इसके सकारात्मक परिणाम को बताया जायेगा।

शिक्षा के क्षेत्र में लड़कियों ने कुछ वर्षों में जिस तेजी से परचम फहराने शुरू किये हैं, उसे देखते हुए बेटा के जन्म पर जो व्यक्ति परेशान होता है या उसके जन्म को रोकता है उसे अभागा ही कहा जाएगा। लड़के और लड़कियों का अनुपात का कोई भी चित्र तब तक पूरा नहीं होगा जब तक मध्यप्रदेश राज्य का जिक्र नहीं होगा। सामाजिक असंतुलन का दूर करके, पिछड़ेपन से उबरने, सामंती कुसंस्कारों को विसर्जित करने के लिए अगर इस भूभाग में कहीं तीव्र तड़प है तो वह मध्यप्रदेश है। मध्यप्रदेश में बेटा बचाओ अभियान की रणनीति तैयार कर महिलाओं के सशक्तिकरण की बात की गई। किंतु कन्या भ्रूण हत्या के कारण बालिकाओं की संख्या लगातार घट रही है।

जानकारी के मुताबिक भिण्ड जिला ग्वालियर चम्बल अंचल का ही नहीं अपितु प्रदेश का ऐसा जिला बना गया है। जहाँ कन्या भ्रूण हत्या को रोकने में शासन की नाकामयाबी रही है। वैसे अगर देखें तो प्रदेश के अन्य जिलों में भी यह कुत्सित अपराध हो रहा है। मगर भिण्ड की स्थिति कुछ ज्यादा गंभीर है। भिण्ड जिले में पुरुषों का तुलनात्मक औसत 1000 पुरुषों पर 829 महिलाएं हैं। भिण्ड जिले की गोहद तहसील में सबसे कम 1000 पुरुषों पर 802 महिलाएं है। गोहद तहसील के मुख्यालय के आसपास स्थित गांवों में तो और भी भयानक स्थिति है। कुछ गांवों में तो 450 तक ही महिलाएं रह गई है। इसी प्रकार मुरैना जिले में भी मुरैना तहसील के आस पास गांवों की हालत भी लगभग यही है। मुरैना तहसील में महिलाओं का अनुपात 806 है, जबकि जौरा में 808 है। इनके अलावा ग्वालियर चम्बल संभाग की अन्य जिलों में तहसील स्तर पर जहाँ महिलाओं की संख्या कम है उनमें शिवपुरी जिले के नरवर 829, ग्वालियर के पिछोर में 839, दतिया के सेवदा में 840, श्योपुर के विजयपुर में 855 अशोक नगर जिले के मुगावली में 870, गुना जिले की आरॉन तहसील में 873 की संख्या रह गई है। 1981 की जनगणना में भारतीय जनसंख्या में 0-6 की आयु समूह की जनसंख्या के आंकड़े लिंग का आधार पर उपलब्ध कराती है। स्त्री पुरुष अनुपात एवं 0-6 वर्ष के बच्चों के लिंगानुपात की गणना निम्नतालिका से की गई है:-

तालिका कं0 1

स.कं.	जनसंख्या और 0-6 वर्ष के बच्चों का लिंगानुपात जनगणना वर्ष	कुल जनसंख्या का लिंगानुपात	0-6 के बच्चों का लिंगानुपात
1	1961	941	976
2	1971	930	964
3	1981	934	962
4	1991	937	945
5	2001	933	927
6	2011	940	914

स्रोत: भारत की जनगणना 2011

तालिका कं0 2

स.कं.	भारत के विभिन्न राज्यों में शिशु	1991	2001	2011
1	आंध्रप्रदेश	975	961	943
2	असम	975	965	957
3	छत्तीसगढ़	984	975	964
4	हरियाणा	879	819	830
5	गुजरात	928	883	886
6	कर्नाटक	960	946	943
7	केरल	958	960	959
8	मध्यप्रदेश	941	932	912
9	महाराष्ट्र	946	913	883
10	पंजाब	875	798	846
11	राजस्थान	916	909	883
12	उत्तरप्रदेश	927	916	889
13	तमिलनाडु	948	942	946
14	बिहार	953	942	933

स्रोत: पापुलेशन फाउन्डेशन ऑफ इंडिया, 2006 तथा भारत की जनगणना 2011

तालिका कं0 3

भारत में ग्रामीण और नगरीय लिंगानुपात

स.कं.	प्रति हजार पुरुषों पर स्त्रियों की संख्या (वर्ष)	ग्रामीण	नगरीय
1	1951	965	859
2	1961	963	845
3	1971	951	847
4	1981	954	880
5	1991	938	894
6	2001	946	901
7	2011	947	926

स्रोत: जनसंख्या की जनगणना 2011

तालिका कं० 4

स. कं.	सर्वाधिक लिंगानुपात वाले पाँच जिले	न्यूनतम लिंगानुपात वाले पाँच जिले
1	बालाघाट 1000:1021	भिन्ड 1000:837
2	टलीराजपुर 1000:1011	मुरैना 1000:840
3	मंडला 1000:1008	ग्वालियर 1000:864
4	डिंडोरी 1000:1002	दतिया 1000:873
5	झाबुआ 1000:990	शिवपुरी 1000:877

कन्या भ्रूण हत्या के पीछे गरीबी, बेकारी और दिमागी दीवालियापन मुख्य कारण है। सरकार इसको निमंत्रित करने के लिए कृकुरमुत्तों की तरह उग आए अल्ट्रासाउंड क्लीनिकों पर धड़ल्ले से छापे की कार्यवाही कर रही है, परंतु फिर भी सरकार की रणनीति काम नहीं कर पा रही है। अभी तक प्रदेश शासन ने अल्ट्रासाउंड क्लीनिकों के लाईसेंस निरस्त कर दिए हैं अभी तक इस तरह के ज्यादा मामले पकड़े नहीं गए हैं। भ्रूण हत्या के खिलाफ बने कानून के उल्लंघन के महज 406 मामले अभी तक पढ़े गए हैं। स्थिति की गंभीरता तब और सवालिया निशान लगाती है, जब इनमें से केवल दो ही डॉक्टरों को दोषी पाया गया है। दुःख की बात यह है, कि चिकित्सा समुदाय द्वारा यह तर्क दिया गया है, कि प्रत्येक व्यक्ति को चयन करने का अधिकार है, और विशेषज्ञ का यह कर्तव्य है कि वह उस इच्छा को पूरा करें। मुम्बई उच्च न्यायालय में एक दंपति ने याचिका के माध्यम से पी.एन.डी.टी एक्ट की संवैधानिकता पर प्रश्न चिन्ह लगाते हुए यह तर्क दिया है कि यह एक्ट उनके परिवार की संतुलित करने के अधिकार को अति क्रमित करता है। यह तर्क भी दिया जाता रहा है कि जब मांग और पूर्ति का सिद्धांत समस्या का समाधान कर सकता है तो किसी नियंत्रण की क्या आवश्यकता है।

शीर्ष पर बैठे लोग इस समस्या के सही परिपेक्ष्य में नहीं देख पा रहे हैं लाड़ली लक्ष्मी योजना एवं अन्य लोक लुकावनी योजनाओं का प्रभाव कितना सीमित है यह हाल ही के आंकड़ों में दर्शा रहे हैं। क्या हम एक राष्ट्र के रूप में इस चुनौती का सामना करने में सक्षम नहीं हैं?

वारकरी भजनातील सांगीतिक तत्व, विशेषता

प्रा.एस.के.कोकाटे

संगीत विभाग

श्री शिवाजी महाविद्यालय,

परभणी - ४३१ ४०१

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः।
तालज्ञश्चप्रयासेन मोक्षमार्गं नियच्छती।।

आपल्या भारत देशामध्ये विविध जाती धर्माचे लोक राहतात. आणि या प्रत्येक धर्मांमध्ये त्या त्या धर्माचा प्रचार, प्रसार करण्यासाठी आणि त्या त्या धर्मातील नितीमुल्यांची शिकवण देऊन समाज प्रबोधन करण्यासाठी अनेक सांप्रदायाची निर्मिती झालेली दिसून येते. त्यामध्ये प्रामुख्याने वारकरी संप्रदाय, नाथ संप्रदाय, महानुभाव निर्मिती, शिख संप्रदाय, इत्यादी प्रमुख संप्रदाय दिसून येतात. हा प्रत्येक संप्रदाय आध्यात्माशी जोडला गेलेला असून प्रत्येक संप्रदायाने मोक्षप्राप्ती हे साध्य मानून संगीत हे मोक्षप्राप्तीचे एक प्रमुख साधन मानलेले आहे. प्रत्येक संप्रदायातील महान विभूती, संत महात्म्यांनी भक्तीसंगीताद्वारे ईश्वरप्राप्ती करून घेतल्याचे अनेक दाखले विविध धर्मग्रंथातून दिसून येतात. म्हणून वीणावादानाचे तत्व जाणणारा श्रुतीजातीमध्ये विशारद (पारंगत) आणि तालाचे ज्ञान असणारा व्यक्ती विनाप्रयास मोक्ष प्राप्ती करून घेतो.

वारकरी संप्रदायाची परंपरा :

वारकरी संप्रदायाची निर्मिती आणि विकास प्रामुख्याने महाराष्ट्रामध्ये झालेला दिसून येतो. संत नामदेवाच्या रूपाने या संप्रदायाचा प्रचार, प्रसार पंजाब राज्यामध्येही झालेला दिसून येतो.

ज्ञानदेवे रचिला पाया। तुका झालासे कळस।

या संप्रदायाचा मुख्य पाया ज्ञानदेवांनी रचला. संत नामदेवांनी या धर्माचा प्रचार, प्रसार केला आणि संत तुकोबारायांनी वारकरी संप्रदाय पुर्णत्वास नेला. प्रामुख्याने १३ वे शतक ते १६ वे शतकापर्यंतचा काळ हा भक्तीसंप्रदायाच्या चळवळीचा काळ मानला जातो. या संप्रदायामध्ये संत ज्ञानेश्वर, संत तुकाराम, संत नामदेव, संत एकनाथ, संत सेना महाराज, संत गोरा कुभार, संत सावता माळी, संत चोखामेळा, संत जनाबाई, इत्यादी अनेक संत विभुतींनी हा संप्रदाय वाढवला.

वारकरी भजन आणि त्याची संहिता

संप्रदायातील अनेक साधुसंतांनी हजारो भक्तीपदकी रचना करून ते गेय रूपात सादर करून वारकरी भजन आणि वारकरी किर्तनाच्या माध्यमातून लोकांसमोर नेण्याचा प्रामाणिक प्रयत्न केलेला दिसून येतो. आजही २१ व्या शतकातील विज्ञानयुगामध्ये ही वारकरी संप्रदायातील भक्तीपदे अत्यंत श्रद्धेने आणि काटेकोर नियमांचे पालन करून गायली जातात. पंढरपुर हे संप्रदायाचे माहेर घर तर पंढरीचा विठोबा हा संप्रदायाचे दैवत मानला जातो.

संत ज्ञानेश्वर महाराजांनी लिहिलेला हरिपाठा आजही संप्रदायातील अनुयायी नित्यनियमाने रोज गातात. हरिजागर करत असतांना सुरूवातीला जय जय राम कृष्ण हरि या नामाचे गायन केले जाते नंतर रूप पाहता लोचनी हा रूपाचा अभंग नंतर सुंदर ते ध्यान हा नामावलीतील अभंग घेऊन शेवटी विठ्ठलाचा गजर केला जातो. या सर्व पदांना पंचपदि म्हणतात आणि या पंचपदिनेच हरिजागराची सुरूवात होते. नंतर विविध संतरचित पदे विविध रागांमध्ये गायली जातात. त्या पदांना अभंग असे म्हणतात. अभंगानंतर संतरचित गौळणी गाऊन शेवटी भैरवी घेऊन तुकारामाच्या गजराने हरिजागराची सांगता केली जाते.

वारकरी किर्तन ही एक वारकरी संप्रदायाला लाभलेली ख-या अर्थाने सांगीतिक मेजवाणी आहे. हरिकिर्तनामध्ये सुरूवातीला रामकृष्ण हरि नंतर रूपाचा अभंग घेऊन, कोणताही एक संत रचित अभंग घेऊन त्याचे निरूपण केले जाते. हे निरूपण करत असतांना अभंगातील एक एक अंतरा घेऊन सप्रमाण देऊन त्याचे निरूपण केले जाते. संगीताची साथ संग करण्यासाठी विना, मृदंग आणि अनेक टाळकरी गायक असतात. निरूपण करण्यासाठी जो अभंग निवडलेला आहे त्या अभंगाच्या वेगवेगळ्या अंत-यावर वेगवेगळे गायक गायन करत असतात. त्याला संप्रदायामध्ये चाल असे म्हणतात. शेवटी चाल ही प्रामुख्याने तोडी किंवा भैरवी रागात गायली जाते.

वारकरी भजन परंपरा आणि त्यातील सांगीतिक तत्व, विशेषतः

भजन-किर्तन हा जोडशब्द का रुढ झाला ते सांगता येत नाही. दोहोंचा संबंध भक्तीमार्गाशी असल्याने या दोन्हीत असलेला भेद ही आपण फारसा विचारात घेत नाहीत. किर्तनाची जोड नसलेला भजन हा शब्द आपण योजतो. तेव्हा टाळ मृदंगाच्या साथीसह पद व अभंग यांचे गायन असा त्याचा अर्थ असतो. वस्तु: 'भजन' हा संगीताच्या क्षेत्रात विशिष्ट अर्थाने वापरण्यात येणारा शब्द आहे. 'राग आळविणे' या अर्थाने भजन ही संज्ञा योजण्यात येते. "संगीत-रत्नकारात" भजनाचे स्वरूप पुढील प्रमाणे सांगण्यात आलेले आहे. 'रागस्य अतिशयाधानं प्रयत्नात् भजनं मतम्' सद ३.१.१२८ 'रागात प्रयत्नपूर्वक अतिशय रंजकत्व आणणे यास भजन म्हणावे.' असा या लक्षणाचा अर्थ होतो. भजनातून होणारी विविध रागांची आळवणी ही आगांतुक नसून तिला शास्त्राधार आहे. हे भजनाची मुळ व्याख्या सांगते. परंतू भक्तीचे महात्म्य प्रभावी असल्यामुळे भजनाच्या मुळाशी संगीत परिभाषा आहे हे भान पुसट होत गेले.

भजन हा एकच शब्द शास्त्रोक्त संगीत आणि भक्तीपर पदांचे गायन यांचे दृढ संबंध प्रस्थापित करण्यास पुरेसा ठरतो. भजनात जे जे गायले जाते ते अनिवार्यपणे शास्त्रीय संगीतच असते असा निष्कर्ष भजन या पदाच्या मुळ अर्थाच्या विश्लेषणातून निघतो. व मुळ भागवताच्या दशम स्कंधात 'जाती-गायनाचा' उल्लेख केलेला आहे. हे जातीगायन म्हणजे आधुनिक काळातील रागदारीचेच गायन 'रागविस्तार' हा मुळातच भजन या शब्दाचा अभिप्रेत सांगीतिक अर्थ आहे.

वारा जाय भलत्या ठाया। तैसी माझी राग छाया।

गाता येईल तेणेची गावे। येरी हरि हरि म्हणावे।।

या संत नामदेवांच्या अभंगाचा संदर्भ घेऊन त्याकाळीही अभंग किंवा पद रचना ही रागदारी संगीताद्वारे गायली जात असे हे लक्षात येते.

अभिजात संगीताच्या विकासाबरोबरच वारकरी भजनामध्ये अभिजात संगीताचा किंवा पद रचना ही रागदारी संगीताद्वारे गायली जात असे हे लक्षात येते.

अभिजात संगीताच्या विकासाबरोबरच वारकरी भजनामध्ये अभिजात संगीताचा किंवा रागदारी संगीताचा वापर अतिशय प्रगल्भ स्वरूपात होत असतांना दिसून येत आहे. अभिजात संगीताचे थोडे-अधिक ज्ञान असणा-या गायकापासून ते अभिजात संगीतातील सर्वश्रेष्ठ भारतरत्न पुरस्कार प्राप्त 'पंडीत भिमसेन जोशी' पर्यंत सर्वच गायक-गायीकांनी वारकरी संप्रदायातील भजने किंवा भक्तीपदे ही अभिजात संगीताच्या द्वारे अतिशय प्रगल्भतेने आणि तेवढ्याच श्रद्धेने गायलेली दिसून येतात.

पंचपदी :

वारकरी भजनाच्या संहितेप्रमाणे हरीजागर करीत असतांना सुरुवातीला 'जय जय राम कृष्ण हरि' या नामजपाचे गायन मध्यलयी मध्ये जत, त्रिताल, रुपक, झपताल, अधातीनताल अशा विविध तालांमध्ये केले जाते. भुप, भिमपलास, बिहाग, मारुबिहाग, मधुवंती, यमन अशा प्रचलित रांगामध्ये पुर्ण रागदारी गायिकेच्या अंगाने हे गायन केले जाते. हे गायन करत असतांना ख्याल गायीकीप्रमाणे एक-एक स्वरांची क्रमाक्रमाने बढत घेऊन राम विस्तार केला जातो. यामध्ये आलाप, बोलआलाप, मिंड, खटका, बेहलावा, मुच्छना, सर्व गान अलंकाराचा वापर करून संपूर्ण राम फुलवला जातो. आलापी प्रमाणे तानांच्या विविध प्रकारांचा वापर करून रागविस्तार केला जातो. निष्णात गायक विविध लयकारी, चक्रधार, तिहाई, नोटेशन, यांच्या सहाय्याने गायनामध्ये विविधता आणि रंजकत्व आणण्याचा प्रयत्न करतात.

यानंतर रुपावळीचा अभंग 'रुप पाहता लोचनी' हा अभंग विविध ताल आणि रागामध्ये गायिला जातो. याची लय मध्य किंवा दृत असते. यानंतर नामावलीतील अभंग घेऊन शेवटी विठ्ठलाच्या नामाचा गजर केला जातो. हा गजर प्रामुख्याने धुमाळी किंवा भजनी ठेका या तालामध्ये जलद लयीत गायिला जातो. वरील सर्व गान प्रकाराला वारकरी संप्रदायात पंचपदी असे म्हंटल जाते.

अभंगातील सांगीतिक तत्व, विशेषतः

पंचपदी गायनानंतर संतांच्या गाथ्यातील संतरचित अभंग विविध रागामध्ये गायिले जातात. ही पदे प्रामुख्याने भजनी ठेक्यामध्ये गायली जातात. ही भजने प्रामुख्याने मध्य आणि दृत लयीमध्ये गायली जातात. एका भजनामध्ये किंवा त्यापेक्षा जास्त अंतरे किंवा कडवी असू शकतात. त्यातील प्रत्येक अंत-यानंतर ध्रुवपद गायिले जाते. अंतरा गाऊन ध्रुवपदावर विविध लग्गी-लडींचा वापर करून गायनामध्ये रंजकता, सौंदर्य वाढवण्याचा प्रयत्न करतो आणि ध्रुवपद गायन संपताच लग्गी-लडीला तोड देऊन पुन्हा मुळ भजनी ठेका पकडतो आणि तेथे संबंधित पदाचा दुसरा अंतरा चालू होतो. अशा प्रकारे रागदारी गायिकेच्या धाटणीचे, अतिशय श्रद्धेने भजन किंवा भक्तीपदांचे गायन केले जाते

पारंपारिक गौळण :

अभंग गायनानंतर संतरचित गौळणी गाण्याचा प्रघात वारकरी भजनांमध्ये आढळून येतो. गौळण ही साधारणतः लोकगिताच्या धाटणीची असते. गौळणीमध्ये गायनाबरोबरच नृत्य आणि नाटयअंगही दिसून येते. गौळणी मध्ये प्रामुख्याने कृष्ण-राधा, गोप-गोपी आणि त्यांच्या क्रिडांचे, रासलिलांचे वर्णन असते. सांगीतिकदृष्ट्या गौळण हा प्रकार प्रामुख्याने लयप्रधानतेकडे झुकलेला दिसून येतो. यामध्ये भजनी ठेका, धुमाळी, केरवा, दादरा, इत्यादी प्रमुख तालांचा वापर केलेला दिसून येतो. काही वेळेस नृत्यासहित गौळण गितप्रकाराचे सादरीकरण केले जाते.

गौळण गितगायनानंतर भैरवी रागात भक्तीपद गाऊन हरिजागराची सांगता केली जाते. भैरवी रागाचे पुर्ण दर्शन या पदातून दिसून येते. अशा प्रकारे वारकरी भजनाच्या माध्यमातून रागदारी संगीताची औळख आणि प्रचार, प्रसार समाजातील मोठ्या घटकांपर्यंत झाल्याचे दिसून येते. त्याच बरोबर विविध संप्रदायातील पद आणि त्यातील अभिजात संगीताचा इतिहास पाहिला तर भारतीय अभिजात संगीताचा उगम हा लोकसंगीतातून झालेला आहे हे सप्रमाण सिद्ध होते.

पारंपारिक भजनी किर्तन :

संगीताची व्याख्या 'गायन, वादन आणि नृत्य या तीन कलांच्या समुहाला संगीत असे म्हणतात.' अशा प्रकारे सांगीतिक ग्रंथामध्ये केलेली दिसून येते. त्या व्याख्येतील तिनही अंगांचा समावेश ज्या प्रकारामध्ये होतो तो म्हणजे वारकरी किर्तन होय. यालाच भजनी किर्तन असे ही म्हटले जाते. यामध्ये गायनाबरोबरच टाळ मृदंगाच्या गजरामध्ये नृत्य सदृश्य हावभाव केले जातात. किर्तनामध्ये निरुपणासाठी ज्या अभंगाची निवड केलेली असते त्यामध्ये काही ठराविक अंतरामध्ये अभंगातील वेगवेगळे अंतरे घेऊन दोन ते तिन वेळेस वेगवेगळे गायक संबंधित अभंगाच्या अंत-यावर रागदारी संगीतामध्ये गायन करतात. आलाप, बोलआलाप, मिंड, खटका, गमक, तानांचे विविध प्रकार, लयकारी, तिहाई अशा रागदारी संगीतातील सर्व अलंकारांचा वापर करून संबंधित रागाचा विस्तार अतिशय रंजकतेने करतात. हे गायन प्रामुख्याने 'जत' तालामध्ये मध्य लयीमध्ये केले जाते. यास वारकरी किर्तनामध्ये 'ठायीची चाल' म्हणून संबोधिले जाते. हे गायन प्रामुख्याने भुप, यमन, भिमपलास, पहाडी, शिवरंजनी, दरबारी, जौनपुरी अशा प्रचलित रागांमध्ये केले जाते. यामध्ये मृदंग वादकालाही आपल्या वादनाचे कौशल्य दाखवण्यास वाव मिळतो. यामध्ये वादक आपले वादन अभिजात संगीताच्या अंगाने करत असतो. किर्तनातील शेवटची चाल ही प्रामुख्याने तोडी, भैरवी रागामध्ये गायली जाते. किर्तनामध्ये आधारस्वर म्हणून तिनही अंगांचा वापर करून अभिजात संगीताच्या धाटणीचे गायन करून किर्तनरुपी संगीत मंचावर ब्रम्हानंदाचा आस्वाद घेतला जातो.

एकंदरीत संप्रदायातील वारकरी भजन परंपरेचा इतिहास पाहता वारकरी संप्रदायातील संत, गायकांनी भक्तीपदामध्ये रागदारी संगीताचा वापर करून अभिजात संगीताचा प्रचार प्रसार करण्यात आणि संगीताचे महत्व पटवून देण्यात मोलाचा वाटा उचललेला दिसून येतो. पौराणिक ग्रंथामध्ये संगीताचे महत्व किंवा श्रेष्ठत्व सांगताना पुजेपेक्षा स्तोत्राला, स्तोत्रापेक्षा जपाला आणि जपापेक्षा गायनाला श्रेष्ठत्व दिलेले आहे. वारकरी भजनातील अभिजात संगीताचा विचार करता भजन या गितप्रकाराचे वर्गीकरण हे लोकसंगीत किंवा सुगम संगीत या प्रकारात न करता ते उपशास्त्रीय गीतप्रकारात केले तर वावगे ठरणार नाही.

संदर्भ ग्रंथ :

- १) निबंध संगीत - लक्ष्मीनारायण गर्ग
- २) ओवी ते लावणी - श्री रं.कुलकर्णी
- ३) संगीतातील घराणी आणि चरित्रे - डॉ.ना.गो.मंगळुरकर
- ४) संगीत कला विहार

RISE, GROWTH AND DEVELOPMENT OF INDIAN ENGLISH NOVEL

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Indian English literature originated as a necessary outcome of the English education in India under colonial rule. Raja Ram Mohan Roy and Macaulay recommended English language education in India. The British-style education also had the effect of linking Indian writers to literary traditions of the West, enabling Indian writers' writing in English to reach audience in Europe as well as in India.

In the nineteenth century, both progressive and orthodox reformers supported female education in India, believing that social evils could be eliminated through education. Christian missionaries and British rulers, especially in Bengal where the British had made their first inroads in the mid-nineteenth century, started girls' schools, and in the 1880s, Indian women started to graduate from universities. However, the vast majority of girls did not attend school because the education for women was mainly confined to the larger towns and cities.

So, prior to the rise of the novel, many Indian women composed poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Women were the chief upholders of a rich oral tradition of story-telling, through myths, legends, songs and fables. The novel was not at first a common form, perhaps because the majority of women had less access to education than men. It was not until prose began to be used in the late nineteenth century by Bengali writers who had been exposed to European culture that the novel form took hold in India. Prof. M. K. Naik remarks: **"One of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel, as we know today, was an importation from the West"** (Naik. 1985: 99).¹

The Indian English novel originated from Indian regional language, Bengali. It was in Bengal that a literary renaissance first manifested. The first Indian English novel was written in Bengal by an Indian. Promod Kumar Singh observes: **"Probably the credit of writing the first novel in English by an Indian goes to Bankim Chandra Chatterjee who wrote the *Rajmohan's Wife (1864)*"** (Singh. 2005:16).² *Rajmohan's wife*, it seems, is the first published English novel by an Indian. This novel is the real origin of Indian English novel. It has also the distinction of being Bankim Chandra Chatterjee's debut novel as a writer. It is valuable in the sense that he never wrote in English again and turned to Bengali writing. The novel is first serialized in 1864, but it did not appear as a book until 1935. In fact, his Bengali novels paved

the soft way for the novel, *Anandmath* (1884), India's first political novel which gave the Indians their national song, "Vande Mataram". Dr. Rai Usha remarks: **"Bankim Chandra Chatterjee's 'Anand Math' was full of revolutionary and patriotic idealism. 'Vande Mataram' was the call which he gave to young India"** (Dr. Rai. 2008:55).³

After that a number of novels were published in English. The novels published from the eighteen sixties up to the end of the nineteenth century were written by writers belonging to the presidencies of Bengal, and Madras. Most of these novels are written on social and political issues, and for their models they draw upon eighteenth and nineteenth century British fiction, especially that of Daniel Defoe, Henry Fielding and Walter Scott. It is the most interesting development that the early women novelists appeared on the literary scene. Toru Dutt, Krupabai Sathianandhan and Sevantibai M. Nikambe these three women novelists also gave their great contribution for the development of Indian English novel.

The most significant event in the history of Indian English fiction in the nineteen thirties was the appearance on the scene of its major trio Mulk Raj Anand, R. K. Narayan and Raja Rao who were the founders of true Indo-English novel, though almost all the time they inevitably portrayed the village life and the concomitant effect of freedom movement. But it is in this phase that we come across excellent novels for the first time, as is evident from Mulk Raj Anand's *Untouchable* (1935), R. K. Narayan's *Swami and Friends* (1935) and Raja Rao's *Kanthapura* (1938). In the words of Sisir Kumar Das: **"the novels in Indian English grew in the twentieth century mainly as a response to the contemporary political movement"**. (Das. 2006: 289)⁴

Novelists turned their attention away from the past to concentrate on contemporary issues. In their novels prevailing social and political problems that Indian found themselves in were given prominence. M. K. Naik writes: **"the Indian English novel of the period was deeply influenced by the epoch-making political, social and ideological ferment caused by the Gandhian movement"** (Naik. 2006:152).⁵ Each novel is a great work of art having definite plot, simple structure, lucid language and high philosophy of life. His novels portray Gandhian period, presenting nationalism and social awakening during the period.

After the 1950's, however, Indian novelists' interest moved from the public to private sphere. Novelists like Anita Desai, Kamala Markandanya, Manohar Malgaonkar Arun Joshi and Nayantara Sahgal changed through their works the face of Indian English novel and their works contain seeds of future development. The novel after independence got the real momentum of its development and the eminent novelists contributed for it. M. K. Naik writes states: **"Post-Independence Indian English fiction retains the momentum which the novel had gained during the Gandhian Age. The tradition of social realism established earlier on a sound footing by Mulk Raj Anand is continued by novelists like Bhabani Bhattacharya, Manohar Malgaonkar and Khushwant Singh, who made their appearance during fifties and the early sixties"** (Naik, M. K. 1995: 212-13).⁶

After gaining independence, India had many challenges to face and many changes come over Indian life. The convention of social realism in Indian fiction, established by Mulk Raj Anand was handled by Bhattacharya, Malgaonkar and Khushwant Singh while Sudhin Ghosh, G. V. Desani and Anantanarayanan enlivened the trend of the experimental novel, oriented by Raja Rao in his *Kanthapura*. In addition, the fictional works of B. Rajan present the combined effect of realism and fantasy.

The emergence of the first body of poetry by women in India could be attributed to the advent of Buddhism. Like the women poets, there is also a significant school of women novelists in the post-independence period. The growth of Indian women novelists is an important feature of this period. Their appearance on the literary scene added a new dimension to enrich Indian English fiction only after India's freedom. They presented the social realism in their novels. Prof. (Miss.) Bansiramani writes: **“The depiction of social scene has been the most silent characteristic of women novelists in the post-independence era” (Prof. (Miss.) Bansiramani. 1998:59).**⁷ Many Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Thus, the theme of growing up from childhood to womanhood, that is, the Bildungsroman, is a recurrent strategy. The dominant women novelists in this period are Ruth Praver Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai.

Anita Desai is one of the most eminent Indian English novelists. K. R. Srinivasa Iyenger writes: “Anita Desai has added a new dimension to the achievement of Indian women writers in English fiction” (Iyengar. 2004:464).⁸ She is the most prominent among the Indian English novelists who have tried to portray the tragedy of human souls trapped in the circumstance of life.

After 1960s, Indian English fiction is considerably changed in its themes and technique. The fiction shifted its focus from the public life to the private sphere. The mass destruction was caused by nuclear weapons in the World War II and it brought unrest and anxiety all over the world. This situation gave rise to psychological disorders and loss of moral values and it profoundly disturbed man's mental peace and harmony. The world literature responded to the new era and started to deal with different gloomy faces of modern society.

The new generation novelists are very popular in Indian English Literature. The novel after 1980s and 1990s began the period of so called “new fiction”. In this period a breed of new novelists emerged. This period is also called as “third generation of Indo-English novelists. In the words of Jon Mee: **“The 1980s witnessed a second coming for the Indian novel in English. Its messiah seems to have been Salman Rushdie. The appearance of *Midnight's Children* in 1981 brought about a renaissance in Indian writing in English which has outdone that of the 1930s. Its influence, acknowledged by critics and novelists alike, has been apparent in numerous ways” (Jon Mee. 2008:318).**⁹

Women novelists seem to say rights of women must be preserved. It means that the Indian English women writers say that woman should be treated as a human being and not as an animal in the family. So, like Deshpande, a number of Indian English women novelists gave their contribution for the growth of Indian English novel. So Bijay Kumar Das observes: **“Indian English novel had its luxuriant growth in the hands of Amitav Ghosh, Upamanya Chattaterjee, Shashi Tharoor, Vikram Seth, Shashi Deshpande and a few others in the nineteen eighties and after” (Das. 2003:55).**¹⁰

The constructive contribution of Indian women novelists in post-independent India especially in the past two or three decades has been unquestionably great and continuously increasing. All the above novelists have written their novels with a realistic mode and their novels are narrated with a good narrative technique. Anita Myles observes: **“These novelists, some established and some others beginning to create powerful narratives, have provided a fresh re-orientation to Indian fiction in English” (Myles. 2006:129).**¹¹

Today, Indian English literature has won for itself international acclaim and distinction. Fiction is the most powerful form of literary expression and it has acquired a prestigious position in Indian English literature. It has won for itself an international acclaim and distinction. A number of Indian English writers have won the international awards for their works. Now, Indian English Literature is very popular in all over the world. Today, the novel is the most powerful and important literary form of expression. It has acquired a prestigious position in Indian English Literature.

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CONFESSIONAL POETRY IN AMERICAN LITERATURE: AN OVERVIEW

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***Abstract :** Confessional poetry is an important genre of literature, which dominated the landscape of American poetry from 1950 to 1970 and marked its strong presence in American Literature. The need to understand, and analyze Confessional poetry, its definition, salient features, major themes, and major proponents of this movement, has become increasingly necessary in evaluating the oeuvre of Confessional poetry and its impact on American literature. This paper aims at attempting a careful and critical study of the Confessional poetry, definition, major themes, and important writers, who have contributed to its growth, and development, as a genre, in American Literature. A meticulous analysis of Confessional poetry will help learners, research scholars, and the common public to understand the movement, its major themes, its salient features, and important works.*

***Key words:** Confessional, Trauma, Autobiographical, Self-revelation, Inner Self, Suicidal Thoughts*

Introduction: The aim of this research paper is to trace the genesis, its growth, and development as a movement, important features employed in the confessional poetry, and important writers, and their contribution to Confessional poetry. Confessional poetry, a form or a style, came into prominence in the latter half of the twentieth century, and poets like Lowell, Sylvia Plath, John Berryman, Anne Sexton, and W.D. Snodgrass championed it through their poetry. This paper will cover the contribution made by the five above-mentioned poets. Confessional poetry is defined as “an autobiographical mode of verse that reveals the poet’s personal problems with unusual frankness” (Baldick 48). The Confessional movement of poetry flourished in the twentieth-century, and M. L. Rosenthal is credited with the invention of the term "Confessional," which he used in his review of Rowell's seminal Work "Life Studies" (Hoffman 687).

Confessional poetry, as a genre, concerns itself with the personal feelings of the poets, which otherwise are barely discussed and deliberated upon in the public domain. The issues such as death, trauma, depression, paranoia, and suicidal thoughts are exclusively dealt within Confessional poetry. The real beginning of this poetry is marked by Robert Lowell's “Life Studies” (1959), an outstanding book, which portrayed his private life and his familial experiences.

The work made a substantial contribution and had a great impact on American poetry. Although the writers did not meet and discuss the trajectory of this movement, many writers seemed to have used common themes, which made this movement palpable in form and content, inspiring contemporary writers to write their poems in this style and increasing the oeuvre of Confessional poetry. Confessional poets wrote highly autobiographical poems; they attempted to manifest their private experiences such as mental illness, suicide, sexuality, which were considered taboo at that time. Sylvia Plath and Ann Sexton, who were students of Robert Lowell, followed his poetry both in style as well as content and emerged as noteworthy poets to Confessional poetry. These poets gave a maverick treatment to the form, content, themes maintaining mastery in their sedulous study, in the use of prosody, and as a result, their works, often taken to be highly innovative and bohemian by some readers.

Characteristics (Thematic and Stylistic) of Confessional Poetry: For the deeper and systematic understanding of the Confessional poetry, following features are illustrated in detail.

1. Very intimate and personal in nature: Confessional poetry as a whole is completely intimate and personal in nature. Poems written by these poets bear the autobiographical mark, and more often, they are unique expressions of the poet's lives, their obsessions, their grief, their anxiety, their sadness, and their joy. Confessional poems, when read in totality, helps readers to easily peep into the poet's minds, better understand their plight and issues explored by them. Ariel by Plath and Heart's Needle by Snodgrass substantiate this feature.
2. First person narration: All the poets used this form of poetry to reveal their personal self in poetry. As a result, all the poets used first-person narrative technique to elaborate and present their own private experiences such as sexuality, mental illness, alcoholism, depression, drug abuse, suicidal thoughts and so on. Christopher Beach in his analysis of attributes of Confessional poetry remarked:

“The poems were presented in the first-person voice with little apparent distance between the speaker and the poet; they were highly emotional in tone, autobiographical in content, and narrative in structure” (Beach 154-155).

Using the first-person narrative technique, poets efficiently connected themselves with the audience.

3. Troubled marriages and infidelity: The oeuvre of Confessional poetry is replete with issues of troubled marriages and infidelity, which these poets struggled to get along in their life. These poets took it upon themselves to write their most personal and intimate issues in a clear, limpid, and bohemian style through poetry. Writing openly about such issues in the 1960s was a very bold endeavour, and these poets wrote about their troubled marriages, infidelity, betrayal, and physical relationships with absolute honesty, giving a full picture to the readers of their life. Poets like Sylvia Plath, Robert Lowell, and Ann

Sexton have had faced such issues in their personal lives, and as a result, they articulated these themes in poetry.

4. Autobiographical in nature: The whole gamut of Confessional poetry hinges on the autobiographical element and poets employed it in their poetry. Confessional literature can be easily distinguished from any other genre by this feature. The main endeavour of these poets was to express themselves through poetry. To a large extent, poets succeeded in conveying their personal-self through poetry. Therefore, the autobiographical element, in its entirety, dominates several other themes employed in this poetry. This element, in its entirety, dominates many other themes available in this poetry.
5. Self-revelation: Self-revelation is a major theme that emerged out of the oeuvre of Confessional poetry. These poets aimed to reveal their thoughts, feelings, and attitudes, without any equivocation, to their readers, and even succeeded in writing self-revelatory poems. Self-revelation became a major quest for these writers, and they made sincere efforts to achieve it. In the process of achieving this goal, they made their poetry a powerhouse of intensely introspective, self-analytical, expressive, and self-revelatory.
6. Careful use of prosody: Although the confessional poets broke themselves away from the existing models and styles of writing, they maintained finesse in the use of prosody, and craftsmanship and they excelled in the art of versification. By sheer dint of hard work and plentiful efforts invested in their poetry, they composed outstanding poems and made an impact on the overall American poetry.
7. Love affairs, suicidal thoughts and fears of failure: Confessional poetry is replete with the issues such as love affairs, suicidal thoughts, fear and anxiety of failure, conflicting violent opinions about family members, and other autobiographically sensitive elements. Poets like Robert Lowell, Sylvia Plath, and Anne Sexton all have maintained these issues in poetry. Plath and Sexton suffered from mental illness and underwent treatment for their anxiety, paranoia as a result of personal setbacks in their life.
8. Use of personal pronoun: The confessionals are lauded for inventing "I" in poetry. "More so than any generation before them, these poets wrote frankly about their daily lives, their parents and lovers, their neuroses and break-downs" (Poch 33). The use of personal pronouns (I, You, My) have been invariably used by all the poets, and through the use of such pronouns, they gave glimpses of the innermost workings of their psyche/mind to the entire world. In a way, without having a modicum of hesitation, these poets used personal pronouns and shared their anxieties, apprehensions, and psychological problems in their poetry. "Daddy," a poem by Sylvia Plath, is the best example, wherein the poet used the personal pronoun "You" and shared her innermost feelings about her father with the audience.

Representative Poets of Confessional Poetry:

Since the inception of Confessional poetry, there was a torrent of Confessional poems which completely deluged the landscape of American poetry with the meaningful and maverick contribution of the leading poets such as Robert Lowell, John Berryman, Sylvia Plath, W. D. Snodgrass, and Ann Sexton.

Robert Lowell (1917–1977):

Robert Lowell, a student of John Crowe Ransom, a classmate of Robert Penn Warren and Cleanth Brooks, was the powerful voice of Confessional poetry. With the publication of his seminal book of poems “Life Studies” (1959), he established himself as the first-rate poet of American literature. Lowell's poems changed the landscape of modern poetry, which set the stage in action for posterity. He wrote many works in his lifetime, but his work “Lord Weary's Castle” conferred with Pulitzer Prize in 1947. As a poet, Robert Lowell was profoundly inspired by the New Critics especially, Allen Tate, and following his suit, he wrote formal poetry and won accolades for his remarkably efficacious treatment of prosody and the art of versification. His seminal work Life Studies (1959) is autobiographical work, and in Life Studies, Lowell demonstrated his psychological issues more honestly and bluntly than any of his poet friends. He discussed his bipolar disorder, his marital issues, and alcoholism, family concerns, and strove to persuade his readers of the truthfulness in depicting the psychological distress.

Robert Lowell was an honest, peace-loving, and conscientious human being, and the reflection of it came into the limelight when he attacked American establishment for its role in World Wars and Vietnam War. In totality, Lowell, as a poet, created a permanent place in twentieth-century literature and extolled as luminous star in the constellation of English poetry.

Sylvia Plath (1932–1963):

Sylvia Plath, a graduate of Boston University, an incredibly talented, sensitive, cautious persona, deeply interested in poetry from childhood, known world-over for keeping a journal for writing poems from an early age, is an established writer of twentieth-century American literature. Sylvia Plath wrote many works in her lifetime, but her works such as "Colossus," "Ariel poems," and her maiden novel "The Bell Jar" established her as a first-rate poet in twentieth-century American poetry. Ariel (1965) is a book of poems by Plath, known for its high precision and maverick treatment of language and style, steeped in intensely agonizing and painful emotions depicted by the poet. “Lady Lazarus” depicts the suicide helpless suicide attempts, whereas in “Daddy,” she highlights the sudden death of Otto Plath, poet's father: in both, she uses compelling imagery taken from the Holocaust (Birch 1349). “Daddy” is a brutal poem revealing the unsettled father-daughter relationship between Sylvia Plath and Otto Plath. In her poem “Daddy,” she writes:

DADDY, I HAVE HAD TO KILL YOU
YOU DIED BEFORE I HAD TIME
MARBLE HEAVY, A BAG FULL OF GOD

GHASTLY STATUE WITH ONE GRAY TOE
BIG AS A FRISCO SEAL (PLATH 54)

The description of her father as a statue reminds of the similar conception of 'The Colossus'. The daughter is obsessed with feelings of fear, which restrains and restricts her own life. She wishes to get rid of it. And in doing so, she must ritually destroy the memory of the father.

Sylvia Plath's poetry entails her intimate feelings of pain and agony, familial ties and private relationships, intensely distressful feelings, and harrowing experiences of childhood. As a poet, she employed the inner workings of the psyche, emotional tension, and primal human emotions revealing the darker aspects of life poignantly in poetry. Her poetry is the fusion of violent and disturbing images and the effective use of prosody. Plath married Ted Hughes in 1956, but their marriage turned out to be a tumultuous affair. The anxiety, depression, marital suffering, and traumatic experiences of childhood all made her the patient of clinical depression, and in bouts of depression, she committed suicide and ended her life.

Anne Sexton (1928–1974):

Anne Sexton is a noteworthy poet of American poetry, who turned to poetry on her treating doctor's advice and earned her name and reputation by writing outstanding confessional poems. Anne Sexton was not intellectually gifted, creatively sound like her friend Sylvia Plath from her childhood, but with her keen interest and hard work, she became a leading poet of Confessional poetry. She then met with other poets of this movement. Robert Lowell taught Sexton and Plath, and they both used common themes such as the use of the personal pronoun 'I,' innermost thoughts, predicaments, and psychological illness (Birch 1528).

Sexton's two important works are "To Bedlam and Part Way Back"(1960) and "Love Poems" (1969). Sexton became a Fellow to the Royal Society of Literature, London. Sexton won a much-coveted Pulitzer Award in 1967 for "Live or Die," her well-known book on poetry. Initially, Sexton wrote her works following the norms of prosody, but in her later works, she brought in much-needed experimentation in terms of poetic freedom, use free verse, densely used surreal metaphors. Sexton's poems are profoundly entrenched in her involvements of multiple roles she shouldered as a poet and a human being. Suzanne Juhasz remarked about Sexton's:

[P]oetry is highly personal. She is either the overt or the implicit subject of her poem, and the she as subject is the person who anguishes, who struggles, who seems mired in the primary soil of living: the love/hate conflict with mother and father, the trauma of sex, the guilt of motherhood (Juhasz 262).

Her poetry delves deep into her psychological world to reveal her innermost conflicting ideas and moods. Due to the trauma of the untimely death of her father and mother, she became a

victim of post-delivery depression, and in an attack of depression, she committed suicide in her car garage.

W. D. Snodgrass (1926–2009):

W. D. Snodgrass, a graduate from Geneva College, a pupil of Lowell and Jarrell, established himself as a notable poet of Confessional poetry. Snodgrass' first volume of poetry, "Heart's Needle," published in 1959, fetched him Pulitzer Prize. And later on, he published several books of poetry. He did not consider his poetry following the convention of Confessional Poetry, for it is full of religious connotations and quite distant from revealing his life through poetry. Even then, he was often identified by critics as a founding member of this school of poetry. His poetry was characterised by self-discovery, personal and private experiences, and familial ties. Snodgrass was a very gifted poet when it came to composing formal poetry following the rules of prosody and he sought much popularity for his excellent craftsmanship. He is known world-over for his seminal poem "Heart's Needle," which won him accolades from Robert Lowell, openly dealt with Snodgrass's own life, and his inevitable separation from his daughter after his divorce. The poem exhibits his outstanding poetic range and power. In "Heart's Needle," the poet is expressing his own predicament after losing the custody battle for his daughter in a divorce case. In the fifth stanza of his poem, he justifies:

Winter again and it is snowing

Although you are still three

You are already growing

Strange to me (Snodgrass 1959)

Through these lines, the poet is addressing his own daughter Cynthia and highlighting his pain and suffering caused due to separation from his daughter.

John Berryman (1914–1972):

John Berryman, an American poet, a professor at Harvard and Princeton University, a close associate to Robert Lowell and the Confessional poetry, is hailed as the leading poet of twentieth-century American literature. Being a hard-core confessional poet, he maintained an autobiographical element in his poetry, revealed inner fears and feelings, and endeavoured to elevate personal emotions to the level of great creativity. Berryman was considered a bohemian confessionalist as he employed surreal metaphors, complex imagery, which at times seemed obscure, and other times looked exceedingly funny. Berryman was excellent at prosody and wrote poetry intertwining traditional subjects with innovation, and creativity which projected a unique example of Confessional poetry.

"The Dream Songs" is a collection of poems written by Berryman. This work became a masterpiece, and in no time, it earned him great fame and popularity. The songs are a playful

banter between two characters named Henry and Mr. Bones. In it, Henry speaks of himself, and sometimes encounters Bones, who gives him inadequate and often humorous advice. The Dream Songs reflects the poet's thoughts, trauma, suffering, and death of his father. Berryman in song number 143, cites:

That mad drive [to commit suicide] wiped out my childhood

I put him downhile all the same on forty years I love him/

stashed in Oklahoma

besides his brother Will ("Heart's Needle by W. D

Snodgrass - Poems | Academy of American Poets")

In this way, the poet described the trauma and agony, which he faced due to suicide of his father. The language and style are intensely dynamic and experimentative, which intrigues and enlightens the reader.

Conclusion:

Confessional poetry is a mirror, which provided readers with a glimpse of the poets' innermost thoughts, predicaments, obsessions, pain, and experiences. Confessional poets used this genre to explore their psychology, their feelings and their innermost thoughts to the readers. Often, through their poems, the poets vented out their pent-up feelings and emotions to get rid of anxiety, depression, and other mental illness they faced in their life. Their poetry discussed their personal issues with honesty and sincerity. The courage and fortitude they displayed in the treatment of subject-matter overwhelmed the readers. As a matter of fact, this poetry connected quite effectively with the audience, who were disenchanted with the artificialities and machinations originating from post-world-war industrialized American society. The ethos of post-modern society, its socio-cultural predicaments, its economic issues, the plight of common people, their issues, personal and otherwise, were covered in a most eclectic way by some poets in this genre.

In a nutshell, it would not be improper to say that Confessional poetry left an imperishable mark on American literature, highlighting the personal and intimate issues such as anxiety, troubled relationships, and psychological issues of the writers and their impact on literature. This paper made an honest attempt to cover various aspects of Confessional poetry from a meticulous and methodical perspective. However, further research can be undertaken to explore the topic in greater depth and detail.

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