



SHIVAJI UNIVERSITY, KOLHAPUR

CENTRE FOR DISTANCE EDUCATION

Understanding Novel

(Special English)

B. A. Part-III

**(Semester-V Paper-X)
(Semester-VI Paper-XV)**

(Academic Year 2015-16 onwards)

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PREFACE

Dear Learners,

This book contains Self Instructional Material (SIM) prepared by a team of writers for the Special Paper entitled *Understanding Novel* (Paper No: X, XV) at B. A. PART-III. The University has already made available the syllabus of the paper online. The objective behind introducing this paper is to familiarize you with the form of novel in various regions. For this purpose, three novels from three different realms are selected to study. This paper introduces General Topics like Realistic Novel, Science Fiction, Campus Novel, Transfiction (fiction in translation), and a novel, *Journey to Ithaca* (Indian) by Anita Desai, for Semester –V, and other novels like *Disgrace* (African) by J. M. Coetzee, *Baromaas* (Regional) by Sadanand Deshmukh (translated by Dr. Vilas Salunkhe), for Semester-VI.

For the sake of convenience, the book is divided into eight units. The first two units deal with the General Topics and the remaining six units deal with the three novels prescribed. Each unit on the prescribed novels introduces the life and works of the novelist, the plot of the novel, major and minor characters, analysis of themes and other aspects like title, setting and narrative techniques used in the respective novels.

Other important features of this book are: objectives, introduction, subject matter, check your progress with possible answers, exercises, glossary and notes and further readings. The present book has been prepared keeping in mind the needs, difficulties and problems of the distant learners. All units are written in simple manner and easy to understand. Nevertheless, this SIM is not a comprehensive study material. The learners are advised to read original texts and refer the critical books available online and in the libraries.

We hope that this book will help to serve our purpose. We wish you great success.

Editors

Dr. H. V. Deshpande

Dr. P. M. Patil

Dr. S. B. Bhambar

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Each Unit begins with the Objectives of the Section -

Objectives are directive and indicative of :

1. what has been presented in the Unit;
2. what is expected from you; and
3. what you are expected to know pertaining to the specific Unit once you have completed working on the Unit.

The self-check exercises with possible answers will help you to understand the Unit in the right perspective. Go through the possible answer only after you write your own answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as Study Tools to help keep you on the right track as you study the Unit.

Unit-1

Realistic Novel and Science Fiction

1.1 Realistic Novel

Content:

- 1.1.1 Objectives
- 1.1.2 Introduction
- 1.1.3 Definitions of Realistic Novel
- 1.1.4 Features of Realistic Novel
- 1.1.5 Prominent Writers in the Tradition
- 1.1.6 Attack on Realistic Novel
- 1.1.7 Glossary and Notes
- 1.1.8 Check Your Progress
- 1.1.9 Exercises
- 1.1.10 Answers to Check Your Progress
- 1.1.11 References for Further Reading

1.1.1 Objectives:

- To understand the concept of Realistic Novel in English
- To know the emergence and development of Realistic Novel
- To define the Realistic Novel
- To discuss the features of Realistic Novel
- To take the survey of prominent writers in the tradition of Realistic Novel

1.1.2 Introduction:

Realism in literature is associated with the realist art movement that emerged during mid-19th century France and Russia as a reaction against the classical demands of creative writings that attempted to show life as it should be as well as

against the idealistic conceptions of Romantic writings. It was firstly used by Friedrich Schiller in his letter to Goethe where he writes, “realism cannot make a poet.” Further, in the work entitled *Ideen*, Schlegel pointed out that “all philosophy is idealism and there is no true realism except that of poetry.” Since then, the term is applied to the works of literature that deal with the new approach to character and subject matter, where stories reflect real life and fictional characters demonstrate as if they are real characters. There is no fantasy, and supernatural elements never play any kind of role; instead, it represents common people and their different day to day activities, along with all its joys, sorrows, successes, and failures.

Generally, Honoré de Balzac is considered to be the precursor of literary realism. His novels and stories entitled *La Comédie humaine*, translated as *The Human Comedy* is a realistic portrait of all aspects of the France of his time and characters from the lowest thief or prostitute to the highest aristocrat or political leader. However, the first work that can be called truly realistic is the work of Gustave Flaubert in France, Anton Chekhov in Russia, George Eliot in England, and Mark Twain and William Dean Howells in the USA. Their novels deal with the complex characters with mixed motives that are rooted in social class and operate according to a highly developed social structure. The characters in a realistic novel interact with other characters and undergo plausible and everyday experiences. A lot of attention is given to details and an effort is made to replicate the true nature of reality in a way that novelists had never attempted before. There is the belief that the novel’s function is simply to report what happens, without comment or judgment. Seemingly inconsequential elements gain the attention of the novel functioning in the realist mode.

1.1.3 Definitions of Realistic Novel:

So far, various critics have tried to define the term realism. Some of the definitions are as follows:

1. A type of novel characterized as the fictional attempt to give the effect of realism by representing complex characters with mixed motives who are rooted in a social class, operate in a highly developed social structure, interact with many other characters, and undergo plausible and everyday modes of experience.

- Abrams’ Glossary of Literary Terms

2. A type of novel that places a strong emphasis on the truthful representation of the actual in fiction.

- Holman's Handbook to Literature

3. There is a kind of novel which in fact creates and judges the quality of a whole way of living in terms of the qualities of persons. . . . it offers a valuing creation of a whole way of life, a society, that is larger than any of the individuals composing it, and at the same time valuing creations of individual human beings . . . Neither element, neither the society nor the individual, is there as a priority. The society is not a background against which the personal relationships are studied, nor are the individuals merely illustrations of aspects of the way of life. I call this the realistic tradition . . .

- Raymond Williams

1.1.4 Features of the Realistic Novel:

1. Objectivity and fidelity:

The most significant feature of the realistic novel is its objectivity and fidelity to facts. Many writers of the period had concurrent occupations in the publishing industry and as a result, they used their journalistic technique to represent the everyday reality with detailed descriptions of the surrounding world they had witnessed.

2. Docudrama:

Another fair comparison would be to think of the realist novel as an early form of docudrama, in which characters and events are intended to seamlessly reproduce the real world. The Victorian Period saw a growing concern with the plight of the less fortunate in society, and the realistic novel likewise turned its attention to subjects that beforehand would not have warranted notice. The balancing act that the upwardly mobile middle class had to perform in order to retain their position in the world was a typical subject for realistic novels. They arose a subgenre of Realism called Social Realism, which in hindsight can be interpreted as Marxist and socialist ideas set forth in literature.

3. Portrayal of human psychology:

Advances in the field of human psychology also fed into the preoccupation with representing the inner workings of the mind, and the delicate play of emotions. The novelists like Henry James believed that human consciousness was far more complicated and varied than had previously been considered. He thinks that in the human mind there are very few absolutes which help in shaping a new sensibility of the human world. As a result, the realistic novel embraces the concept that people were neither completely good nor completely bad, but somewhere on the spectrum.

4. Complex Characters:

The overriding concern of all realistic fiction is with Characterization. So, the realistic novelists struggle to create intricate, and layered characters who, feel as though they could be flesh and blood creatures. Much of this effect was achieved through internal monologues and a keen understanding of human psychology. The novelists realized that an individual is composed of a network of motivations, interests, desires, and fears. How these forces interact and sometimes battle with each other plays a large part in the development of the character's personality. Realism, at its highest, attempts to lay these internal struggles bare for all to see. In other words, most of the "action" of the realistic novel is internalized. Changes in mood, perceptions, opinions and ideas constitute the turning points or climaxes.

5. Plot Structure:

The realistic novelists not only revolted against the idealists established traditions, but they also destroyed the established form of plot structure which presents the notion of a systematic outline that follows a definite arc of events, with an identifiable climax and resolution. The realistic novelists observe that life does not follow such patterns, so for them, neither should the novel. Instead of grand happenings, tragedies and epic turns of events, the realistic novel plods steadily over a track not greatly disturbed by external circumstances.

6. Narrative Style:

Narrative style is also changed with realistic fiction. Instead of an omniscient narrator calmly describing the persons and events, readers often confront unreliable narrators who do not have all the information. Often, the narrators' perceptions are coloured by their own prejudices and beliefs. A popular device for many realistic

novelists was the frame narrative, or the story inside a story. This device compounds the unreliable narrator by placing the reader at a further remove from the events of the novel. The purpose of all these innovations, as with Realism on the whole, was to more accurately simulate the nature of reality – unknowable, uncertain, and ever-shifting.

1.1.5 Prominent Writers in the Tradition:

1. Honoré de Balzac:

Honoré de Balzac is a prominent figure in the realist tradition of literature who has presented all aspects of the France of his time from the lowest thief or prostitute to the highest aristocrat or political leader. His attention to detail is obsessive, with long passages of descriptions of settings being a characteristic feature of his work. His portraits of ordinary French life were remarkable in their careful attention to detail. He expressed the idea that characters come to life through the painstaking accumulation of environmental details. His methodology was a departure from the Romantic tradition which was near its zenith when he was crafting his stories. He also puts an enormous emphasis on the settings of his stories. Whether urban or provincial, the locale almost becomes a character of its own. His most famous work, which was left unfinished, was *The Human Comedy*, an assortment of interwoven tales and novels which depict life in early nineteenth century France.

2. Gustave Flaubert:

Gustave Flaubert is another important writer who turned his journalism in pointing out the details of ordinary life realistically. He engaged in systematic research, modelling the village in his novel on an actual town. His novels like *Madame Bovary* and *The Temptation of Saint Anthony* represent the ground reality that shocked the readers of the time. In *Madame Bovary*, he depicted the story of an adulterous woman married to an unimaginative country physician with its tragic consequences. His next novel *Sentimental Education* is perhaps at the highest stage in the development of French realism.

3. Mark Twain:

Mark Twain is the pen name of the American writer Samuel Clemens who is noteworthy for his faithful reproduction of vernacular speech patterns and vocabulary. Replicating natural speech requires not just great listening skills, but a

sense of how the written version sounds to the imagination. In addition to the use of vernacular, Twain is an innovator in focusing on middle and lower class characters. In a development that continues to bewilder, *The Adventures of Huckleberry Finn* is one of the most frequently banned books in the public school system. One imagines that certain language usages are indeed offensive; however Twain was doing nothing other than representing honest speech.

4. William Dean Howells:

William Dean Howells is an eminent American realist who has exercised a lot of authority over the currents of taste on his side of the ocean. He has promoted so many literary rising stars, such as Frank Norris, Stephen Crane, and Sarah Orne Jewett. At a time, he was widely considered to be the most accomplished of all American Realists. That reputation has faded somewhat and today Howells's work as an editor is held up as his most important contribution. However, the several of his novels are among the finest of American Realism. Published in 1885, the ironically titled *The Rise of Silas Lapham* tells the story of an ambitious businessman who tumbles out of fortune through his own mistakes and poor judgment. It is an anti-success story, and illustrates one of the central ideas of Realism, that of crafting honest narratives rather than feel-good sentimental fantasies. His work entitled *A Modern Instance* highlights the same principle in detailing the steady disintegration of a seemingly happy marriage.

5. Henry James:

American expatriate Henry James is the most skilled and accomplished practitioner of Realism in fiction. He was fascinated by the encounters between representatives of the New World America, with members of the Old World or Europe. He observed a distinct set of traits that permeated each of these groups. With Americans, he witnessed vigour, innocence, and strict moral righteousness. Europeans, on the other hand, represented decadence, lax morality, and deviousness. With such seeming prejudices built into his aesthetics, one is surprised to learn that James renounced his American citizenship and became a British subject. Arguably his most famous work is the novella *Daisy Miller*, which relates how a young and rich American girl touring Europe is victimized by sophisticated schemers, with no compunctions about right or wrong. At the height of his powers, Henry James crafted intricate novels that featured completely realized characters. He was remarkable for

his ability to dispense with commentary or subjectivity within his narratives. In terms of prose style, he is admired for the simplicity and directness of his language, a quality not generally noted during the Victorian Period. His most successful novel is *The Portrait of a Lady*, published as one volume in 1881. With *Portrait* he expands upon many of the themes such as greed, power, and the exploitation of the New World by the Old.

1.1.6 Attacks on the Realistic Novel:

Realism came under attack largely because it represented such a bold departure from the structure, style, technique and form of the earlier literary tradition. The fascination with things falling apart was unpleasant to many and critics sometimes accused the practitioners of Realism for focusing only on the negative aspects of life. Additionally, the intense focus on the minutiae of character was seen as unwillingness to actually tell a story. Readers complained that very little happened in realistic fiction, that there was all talk and little payoff. By the end of the nineteenth century, Realism in the pure sense had given a way to another form called Naturalism. With Naturalism, authors looked to heredity and history to define character. Ironically, many of the qualities that people found distasteful in realism – the obsession with character, the superficially mundane plots – were all intensified in Naturalism.

1.1.7 Glossary and Notes:

precursor : pioneer

plausible : reasonable

replicate: duplicate

inconsequential : unimportant

beforehand : earlier

preoccupation : obsession

intricate : complicated

perception : observation

prejudice : bigotry

1.1.8 Check Your Progress:

1. The realist art movement emerged during _____ century France and Russia.
2. _____ is considered as the precursor of literary realism.
3. _____ is a feature where fictional persons and events are intended to seamlessly reproduce the real world.
4. Realism is an attack on _____.
5. _____ has written a novella *Daisy Miller*.

1.1.9 Exercises

(A) Answer the following questions in 250 words.

1. Discuss in detail the features of Realism.
2. Write a detailed note on the origin of Realism and define it.

(B) Write short notes on the following in 150 words, with reference to realistic novel.

1. Objectivity and fidelity
2. Treatment to human psychology
3. Narrative Style and Plot Structure
4. Prominent writers in Realist tradition

1.1.10 Answers to Check Your Progress

1. mid 19th cent.
2. Honore de Balzac
3. Docudrama
4. idealist establishment of tradition
5. Henry James

1.1.11 References for Further Reading

1. Realism and the Contemporary Novel : Raymond Williams
2. A Glossary of Literary Terms : Abrams, M.H. San Francisco: Holt, Rinehart and Winston, Inc., 1988.
3. Encyclopedia of Literature and Criticism: Coyle et al. Cardiff: University of Wales

1.2 Science Fiction

Content:

- 1.2.1 Objectives
- 1.2.2 Introduction
- 1.2.3 Definitions of Science Fiction
- 1.2.4 Features of Science Fiction
- 1.2.5 Prominent Writers in the Tradition
- 1.2.6 Glossary and Notes
- 1.2.7 Check Your Progress
- 1.2.8 Exercises
- 1.2.9 Answers to Check Your Progress
- 1.2.10 References for Further Reading

1.2.1 Objectives:

- To understand the concept of Science Fiction I
- To know the emergence and development of Science Fiction
- To define the Science Fiction
- To generalise the features of Science Fiction
- To take the survey of prominent writers in the tradition of Science Fiction

1.2.2 Introduction:

The genre of science fiction deals with the imaginative content such as futuristic settings, future developments in science and technology, space travel, time travel, travel faster than light, parallel universes and extra terrestrial life. It usually eschews the supernatural and its imaginary elements are largely plausible within the scientifically established context of the story. It often explores the potential consequences of scientific and other innovations.

Critics place the emergence and development of science fiction at least two thousand years ago. But it was William Wilson who used the term science fiction firstly in 1851 in Chapter 10 of *A Little Earnest Book upon a Great Old Subject*. He writes that “Science-Fiction, in which the revealed truths of Science may be given interwoven with a pleasing story which may itself be poetical and true.” However, the term did not come into common usage until the 1920s. Since then, the term is used as an expression of only modern technological, scientific, industrial society, appearing when pre-industrial societies are transformed by an industrial revolution.

Mary Shelley’s novel *Frankenstein, or, The Modern Prometheus* (1818) is considered the progenitor of modern science fiction. A decade later Shelley published *The Last Man* (1826) which became one of the first science fiction visions of the end of the world. Set in the year 2100, the main character of the novel wanders alone over a dead planet, sampling the useless achievements of all human society. Later, Edgar Allan Poe wrote a story about a flight to the moon that initiated vast writings of scientific novels throughout the 19th century. With the dawn of new technologies such as electricity, the telegraph, and new forms of powered transportation, writers such as H. G. Wells and Jules Verne created a body of work that became popular across broad cross-sections of society.

1.2.3 Definitions of Science Fiction

1. Science fiction is an ‘imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space or time travel’.

- *The Oxford English Dictionary*

2. Science fiction is ‘a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment.

- DarkoSuvin

3. ‘Science’ in Science Fiction has always had a tacit meaning other than that commonly accepted. It had nothing in particular to say about the subject matter, which may be just about anything so long as the formal conventions of future dress are observed.

- Gwyneth Jones

4. Sf is that species of storytelling native to a culture undergoing the epistemic changes implicated in the rise and supersession of technical-industrial modes of production, distribution, consumption and disposal. It is marked by (i) metaphoric strategies and metonymic tactics, (ii) the foregrounding of icons and interpretative schemata from a collectively constituted generic 'mega-text' and the concomitant de-emphasis of 'fine writing' and characterisation, and (iii) certain priorities more often found in scientific and postmodern texts than in literary models: specifically, attention to the object in preference to the subject.

- Damien Broderick

1.2.4 Features of Science Fiction:

1. A time set in the future, in alternate universes or in a historical past that contradicts known facts of history or the archaeological record.
2. A spatial setting or scenes in outer space (e.g. spaceflight), on other worlds or on subterranean earth.
3. Characters that include aliens, mutants, androids, or humanoid robots and other types of characters arising from a future human evolution.
4. Futuristic or plausible technology such as ray guns, teleportation machines and humanoid computers.
5. Scientific principles that are new or that contradict accepted physical laws, such as time travel, wormholes or travel that is faster-than-light or futuristic communication.
6. New and different political or social systems, e.g. dystopian, post-scarcity, or post-apocalyptic.
7. Paranormal abilities such as mind control, telepathy, telekinesis and teleportation.
8. Other universes or dimensions and travel between them.

1.2.5 Prominent Writers in the Tradition:

1. H.G. Wells:

H. G. Wells is the most influential science fiction novelist in the literary history. He is also called the father of science fiction. His notable science fiction works include *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897) and *The War of the Worlds* (1898). Over a century after they were written, these books are still fresh and strong enough to be made into Hollywood films. Wells set the bar for everyone else and laid the foundations to ensure that science fiction would be very alive and well into the 20th century and beyond.

2. Jules Verne:

Jules Verne is also supposed to be the pioneer of science fiction and one of its finest writers. He is a prophet of scientific progress and many of his novels involve elements of technology that were fantastic for his day but later became commonplace. His works like *Journey to the Center of the Earth*, *20,000 Leagues Under the Sea*, and *Around the World in 80 Days* are classics that changed fictional literature and gave birth to what would become the science fiction genre. He wrote incredibly detailed stories about space travel and submarines before any such travel on a large scale was practical, and he laid the foundations for being arguably the greatest science fiction writer ever.

3. Isaac Asimov:

Another prominent writer in the history of science fiction writing is Isaac Asimov. His *Robot series* and *Foundation series* laid the groundwork for most modern science fiction and are still widely read today. His novels like *The Gods Themselves* deal with alien life and its impact on human beings. The novel *The Naked Sun* (1957) deals with social issues as the core of its central setting and motivation. It depicts genetic engineering in the guise of eugenics as a fundamental part of that society. As Asimov is an atheist, a humanist and a rationalist, he did not follow any religious convictions.

4. Arthur C. Clarke:

Arthur C. Clarke is known for his Space Odyssey series, particularly the novel *2001: A Space Odyssey*, which has become one of the most influential science fiction

novels ever written. His works are marked by an optimistic view of science empowering mankind's exploration of the Solar System, and the world's oceans. His images of the future often feature a Utopian setting with highly developed technology, ecology, and society, based on the author's ideals. His earlier stories would usually feature the extrapolation of a technological innovation or scientific breakthrough into the underlying decadence of his own society.

5. Frank Herbert:

Frank Herbert used his science novels to explore complex ideas involving philosophy, religion, psychology, politics and ecology, which have caused many of his readers to take an interest in these areas. The underlying thrust of his work is a fascination with the question of human survival and evolution. He keenly explored the human tendency to slavishly follow charismatic leaders and delved deeply into both the flaws and potentials of bureaucracy and government. He writes of the Fremmen, the Sardaukar, and the Dosadi, who are molded by their terrible living conditions into dangerous super races. His *Dune series* has had a huge and devout following that rivalled that of *The Lord of the Rings*. This series is amazingly wide ranging, often dealing with themes like human survival, evolution, ecology, and the intersection of religion, politics, and power. "*Dune*" is thought to be the single best-selling sci-fi novel of all time.

1.2.6 Glossary and Notes:

extraterrestrial	: alien
eschew	: avoid
supernatural	: ghostly
interweave	: mingle
progenitor	: pioneer
amazing	: amazing - wonderful
postulate	: hypothesize
estrangement	: separation
empirical	: experimental
concomitant	: attendant
scarcity	: insufficiency
decadence	: dissipation
charismatic	: magnetic

1.2.7 Check Your Progress:

- **Fill in the blanks:**

1. _____ used the term science fiction firstly.
2. _____ is considered as the progenitor of modern science fiction.
3. The feature dealing with mind control, telepathy, telekinesis, and teleportation is called as _____.
4. _____ has written the novel *2001: A Space Odyssey*.
5. Science fiction is an 'imaginative fiction based on _____ scientific discoveries.

1.2.8 Exercises

(A) Answer the following questions in 250 words.

1. Write a note on origin of Science fiction and define it.
2. Discuss in detail the features of Science fiction.

(B) Write short notes on the following in 150 words.

1. Development of Science fiction
2. H. G. Well's contribution to science fiction
3. Plot and structure of science fiction
4. Time settings

1.2.9 Answers to Check Your Progress

1. William Wilson
2. Mary Shelley
3. Paranormal abilities
4. Aurthur C. Clarke
5. Postulated scientific discoveries

1.2.10 References for Further Reading

1. The Cambridge Companion to Science Fiction: Edited by Edward James and Farah Mendelssohn, Cambridge University Press, 2003.
2. Science Fiction: Adam Roberts, Routledge, 2000.



Unit-2

Campus Novel and Transfiction

2.1 Campus Novel

Contents:

- 2.1.0 Objectives
- 2.1.1 Introduction
- 2.1.2 Subject Matter
- 2.1.3 Answers to Check Your Progress - I
- 2.1.4 Answers to Check Your Progress - II
- 2.1.5 Reference Books

2.1.0 Objectives:

After reading this unit you will be able:

- to understand the term Campus Novel
- to identify the difference between Campus Novel and other types of novels
- to know the writers, Indian as well as foreign, who tried to write in the type of Campus Novel

2.1.1 Introduction:

Campus Novel is one of the significant types of novel. It basically includes the structure and setting related to a college or university. The academicians are the characters in it and their activities are action of such novels. It has become the popular form in recent days.

2.1.2 Subject Matter:

A campus is the geographical place or land on which a college, university or any related educational building is situated. Such buildings, which belong to mainly academic sector, include lecture halls, libraries, hostels, students' study centers and so on.

A campus novel is a literary genre whose main action is set in or around the campus of a college or university. Such novels depict the world of students, teachers, administrators, and owners of the academic institutions. There are novels written from the students' point of view and some novels focus the perspective of teachers or faculty. As these novels emphasize on the academy, the campus novels are also called as Academic Novels. Normally, many people get attracted to the academy which is a place of idealistic imagination. It is this place where faculty get raw material in the form of students. However, many campus novels depict a contrast of reality of the campus and intellectual pretensions. These novels depict the tension between reality and idealism of the academic world. Therefore, there is always a gap between 'is' and 'ought to'.

According to Lodge, the word 'campus' is of Latin origin which means field, and it indicates the physical space occupied by a college or university. Many Americans use the campus synonymously for university from the beginning of 19th century and the same is followed by Britishers afterwards. Today, the term 'campus' is commonly applied to any college, university or any educational institution. *The Oxford Companion to Twentieth Century Literature in English (1996)* explains on Campus Fiction as, "Campus Fiction is a term describing a particular genre of novels, usually comic or satirical, which has a university setting and academics as principal characters." Kramer, in his definition of campus novel, says that campus fiction incorporates an institution of higher learning as a crucial part of its total setting and it includes its principal characters as graduates or under graduate students, faculty members, administrators and/or other academic personnel. Whereas Janice Rossen in her book *The University in Modern Fiction (1993)* considers campus novel as 'social document' which consists of a complicated web of several desperate but related threads. She opines that campus novels are interesting to both writers and readers since these novels celebrate the happiness of knowledge of the insiders.

The nature of campus novel is either comic or satiric and the action is set within the enclosed world of college, university or any other similar place of learning. It highlights the ideologies and follies of the academic life. Most of the campus novels are critical of one or the other aspects of life which are usually comical or satirical in their tone. They portray the occurrence that takes place in the small world of the campus. As the academic world is reflected, the follies and foibles of the academic life are highlighted.

Even though the campus novels are written by academicians who are teachers or any one related to the academic world, it is not the case with all campus novelists. But one cannot deny the fact that David Lodge, Malcolm Bradbury and Vladimir Nabokov who were teachers flourished the form of campus novels. As they were teachers, they succeeded to depict the world of university. Indian campus novelists like Anuradha Marwah Roy, Prema Nandakumar, Meena Alexander, Rani Dharker, Shakuntala Bharvani, Panjagam and Raj Gauthaman were teacher-novelists who excelled in this genre of novel writing.

The campus novelist depicts the struggles of the academic characters that caught between practicality and idealism. The pretension is borne out of practicality and that becomes the cause of satire and irony. The campus novelists satirize the glorified image of academicians. The teachers are portrayed as comic, ridiculous figures who are less interested in matters relating to scholarliness and academy. The academicians who are men and women are depicted as normal human beings are like other ordinary men and women. They love to be power masters. They have their own desires, ambitions and very keen to individual development with sometimes selfish attitude. The hypocritical nature of these academicians is reflected in the novels of campus novelists. Their mask of intellectuality is torn and they are put to sheer shame.

Many campus novels are comic, satirical and often discuss the struggle of intellectual pretensions and human weakness. Some depict the serious aspect of university life. The illegal practices in university become one of the interests of campus novelists. One would doubt whether the universities are the most unlitrary places and the most purely barbarous in spirit. Elaine Showalter, a well-known critic of Campus Fiction, says that University is as a place of cloistered intrigue. Some academicians are interested in unintellectual activities and get involved in politics and intrigue. The high intellectual ideals set against the actual behavior and motivation of persons who work in university. Through ironic and satiric kinds of portrayals, the writers try to show that there is little hope for education. Education has become more and more business-like and materialistic desires have engulfed the minds of the academics.

'The Masters' (1951) by C. P. Snow, *'The Groves of Academe'* (1952) by Mary MacCarthy, *'Lucky Jim'* (1954) by Kingsley Amis, *'Pnin'* (1957) by Nabokov, *'Eating People is Wrong'* (1959) by Malcolm Bradbury, *'Changing Places'* (1975),

'*Small World*' (1984), '*Nice Work*' (1988), '*Thinks...*' (2001) by David Lodge, and '*Disgrace*' (1999) by J.M. Coetzee are some of the outstanding campus novels. In the Indian scenario, '*The Long Long Days*' (1960) by P.M. Niyyanandan, '*The Truth (Almost) About Bharat*' (1991) by Kavery Nambisan, '*The Awakening: A Novella in Rhyme*' (1993), by Rita Joshi, '*Corridors of Knowledge*' (2008) by M.K. Naik, '*The Farewell Party*' (1971) by M.V. Rama Sarma, '*Campus-A Novel*' (2002) by K.L. Kamal, '*Atom and the Serpent*' (1982) by Prema Nandakumar, '*Miracles Happen*' (1985) by D.R. Sharma, '*The Drunk Tantra*' (1994) by Ranga Rao, '*The Higher Education of Geetika Mehendiratta*' (1993) by Anuradha Marwah Roy, '*Goodbye to Elsa*' (1974) by Saros Cowasjee, '*The Narrator- A Novel*' (1995) by MakrandParanjape, '*Five Point Someone*' by Chetan Bhagat and '*University Memoirs*' (2013) by Shubha Tiwari are some examples of campus novels.

David Lodge's *Changing Places* is a tale of faculty exchange program. One English professor moves to America, Berkley campus and one American professor moves to England, Birmingham campus. The English professor, Philip Swallow is a uninteresting individual. He is a family man. The American professor, Morris Zapp is funny and lustful. Lodge depicts his characters showing us world of sexual exploits, marriages and lots of foolishness. Lodge has a distinct nature of laughing at cheating husbands and life-enjoying students. The English professor undergoes complete metamorphoses and becomes a raging lover, and his beloved is none other than the American professor's daughter by his first marriage. The American professor, on his part has dutifully fallen in love with wife of the English professor. The field has been leveled. One with another's daughter and the other with one's wife- it's a lovable world. In the last chapter, they all discuss different possible combinations and permutations of their relationships. The novel is simply good. '*Nice Work*' by Lodge is about an adhoc lady teacher, Robyn who has to experience a project at an industrial unit because she is a specialist in industrial novel, apart from her interest in feminism. She watches life from a new perspective. Here again, it's about changing places. She watches forty five year old Vic Wilcox. The two fall in love. Despite, Vic's wife and Robyn's boyfriend, the contradictory forcers of English Department and industry attract each other and the miracle works.

When '*Small World*' came in 1984, many professors complained that their wives didn't allow them to go to seminars, conferences and workshops. Everybody came to know as to what happens at seminar- love affairs bloom; new relationships

are born; old ones die and so it goes on. Lodge's last campus novel *Thinks...* is a bit serious in tone. This is also a witty novel where the director of the institute, Ralph who is attracted towards the visiting novelist, Helen. There's mutual attraction. But the devastating turn of events prove what Ralph always used to say, 'we can never know for certain what another person is thinking.'

No one can miss J.M. Coetzee's *Disgrace* while discussing campus novel. It's a must read for every professor. It really shakes your conscience. David Lurie is a divorced college professor. He's out and out chauvinistic. He forces his student to have sex with him. Once the scandal breaks out, he's thrown out of the college. He is remorseless. He feels no sympathy for the students. He rather thinks that he has a right to do what he did. His world-view is extremely ego-centric. He goes on to live with his daughter.

In India, the most famous campus novel is undoubtedly Chetan Bhagat's *Five Point Someone*. It describes the heavy, rigorous schedule of IIT students. It also brings out the unchanging, archaic attitudes of the faculty. In India, even great institutions have this problem of not saying good things about others. Students are hardly encouraged to do new things. Mugging is encouraged. In between we have hilarious moments when the protagonist has an affair with the daughter of the professor. Life and psychology of students, their pranks, adventures are wonderfully described. Bhagat seems to be a natural story-teller. He communicates effortlessly. He gets across smoothly. The very fact that this book, loved by so many students, proves that Bhagat has touched the aching spot somewhere.

If we look at recent history, *The Long, Long Days*, by P. M. Nityanandan shows how values of students have changed over the decades. Although all buoyancy of students' days is well depicted, nevertheless, regard for teachers and name of the institutions concern students. We can see that those were the days of 'dos' and 'don'ts'. Another novel, *The Truth (Almost) about Bharat* is about an accident or we may say misadventure of a medical student named Bharat. During a strike, when little remains in individual hands and mob fury takes over, this student Bharat throws a stone and it hits a watchman Shaffaruddin and injures him critically. Bharat runs away and roams around India. The novel is about those experiences.

'*The Awakening*' by Rita Joshi is written in verse. A Cambridge returned Lecturer finds herself in midst of Indian corruption, chauvinism and she decides to

deal with it. The novel is positive in approach. *Corridors of Knowledge* is a chronology of the educational journey of Madhav Rao. It also throws light on corruption in institutions of learning. *The Farewell Party* by M.V. Rama Sarma describes the pain of an honest teacher. Superseding is always a matter of grave tension to faculty in India. The protagonist goes to a rural university, finds peace there and goes on to spiritual ways. 'Campus' by K.L. Kamal is about an ambitious Vice-Chancellor, Chandrakant who wants to raise the standard of his university. He faces tough opposition by local politicians who do not let the VC do anything outstanding. He faces strikes and subterfuge. He somehow manages things and makes people see his point of view.

Atom and the Serpent by Prema Nandakumar is a tribute to Machiavellian Vice-Chancellors. The Vc D.K. Adhyaksha knows every secret of the varsity. He uses them carefully. He finally goes to where he belongs- politics. *Miracles Happen* by D.R. Sharma is a story of a weak Vice-Chancellor who turns even a good university into a sick one. These novels are an attempt to highlight the malfunctioning of the campuses. *The Drunken Tantra* by Ranga Rao shows how cheats rise in the academic profession in our country and how good people are surpassed. Many Indian campus novels like *The Higher Education of Geetika Mehendiratta*, *The Narrator*, and *Goodbye to Elsa* describe the journey of the protagonist from a student to a teacher. The circle comes full. A student becomes a professor.

2.1.3 Check Your Progress:

Answer the following questions in a word/phrase/sentence each:

1. What is a campus?
2. Where does the action of a campus novel take place?
3. Who are characters in it?
4. What is the nature of campus novel?
5. Who does consider campus novel as a social document?
6. Who did write the novel *Changing Places*?
7. Mention the popular campus novel written by Chetan Bhagat.
8. Where from the word campus is derived?

9. Mention two names of Indian Campus Novelists.
10. Which of Rita Joshi's novel is written in verse?

2.1.4 Answers to Check Your Progress:

1. Land on which college or university is build
2. In the campus of college or university
3. Academicians, teachers
4. Comic and satirical
5. Janice Rossen
6. David Lodge
7. Five Point Some One
8. Latin
9. Kavery Nambisan, Ranga Rao,
10. *The Awakening*

2.1.5 Reference Books:

1. Kenneth Womack: *Academic Satire: The Campus Novel in Context in A Companion to the British and Irish Novel 1945-2000*
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3. Turner, Paul V. *Joseph Ramée: International Architect of the Revolutionary Era*. Cambridge: Cambridge University Press.1996.
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2.2 Transfiction:

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- 2.2.0 Objectives
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2.2.0 Objectives:

- To define the term ‘translation’.
- To understand concept, meaning and features of translation.
- To know the historical perspectives of translation
- To know the role and qualities of translator
- To understand the problems and challenges before Translation

2.2.1 Introduction:

The word, ‘Transfiction’, here, refers to ‘the translated fiction’ or ‘fiction in translation’. This unit throws light on basics of translation e.g. definition, features, types, and the role of the translator and its qualities, the problems and challenges while translating etc. Translation of literary works (novels, short stories, plays poems

etc.) is considered a literary pursuit in its own right. It is a tool to introduce literature of an alien language into one's own.

2.2.2 Translation and its Meanings:

Etymologically, 'translation' is 'carrying across' or 'bringing across'. The word translation is derived from a Latin word *translatio*. Additionally, the Greek term 'metapharsis' ('a speaking across'), has supplied English with 'metaphrase' (a 'literal translation,' or 'word-for-word' translation) as contrasted with 'paraphrase'. The generic term 'translation' has several implied meanings such as conversion, alternation, change, paraphrasing, interpretation, rendering, rewording, transcription, decoding, recreation, reinvention, transformation and transliteration. Greek philosopher Aristotle in his significant work *treatise on Poetry* stated that poetry is not mere copying or imitation but a recreation. It is also true about the act of translation. Translation, according to Dante, is reinvention, verse making, or a project of recreation. For J. H. Miller, translation is the wandering existence of a text in a perpetual exile. An American writer Octavio Paz says, translation is the '*principal means of understanding this world*'. To him, "each text is unique yet it is translation of another text. No text can be completely original because language itself in its very essence is already a translation – first from nonverbal world, and then, another phase, because each sign and each phrase is a translation of another sign". For Medinokova, translation is a way of commenting.

Translation is an art, a science, a craft, a creation. It is a linguistic and cultural activity. It is interlingual. It is concerned with the business of meaning. Translation can be defined as the process of delivering text message from one language into another. It is an expression of senses of words, sentences and passages etc. from one language into another. The Oxford English Dictionary defines translation as "*an act of turning from one language to another*". New Standard Encyclopedia says "*Translation is rendering of meaning, especially in writing from one language into another*". Translation has been defined as a linguistic process involving the transfer of a message from a S[OURCE] L[ANGUAGE] to a T[ARGET] L[ANGUAGE] or R[ECEPTOR] L[ANGUAGE]. In translation, there are two languages which come into focus. One, the language from which a text is translated into another language, this language is known as Source Language (SL). Such a text translated is called Source Text (ST). Likewise, the language in which the source language text is

translated is called Target Language (TL). Such text rendered into other language is called Target Text (TT). The difference between the source text and target text is a 'shift of expression'. This shift of expression makes the translation 'new writing' or 'creative writing'. The basic aim of translation is to express properly the meaning of the original text into another language. Translation should not require only a correct rendering of the words of the original text, but it should be a fair representation of ideas of the original. In translation, the spirit of the original text should remain as it is. Translation is a skill, and it has its own techniques. Therefore, for the good translation and to enter into the field of translation, translator requires training, constant practice and hard work.

2.2.3 A Historical Perspective:

The history of translation practice is quite old both in the West and the East. Cicero and Horace have been regarded as the first theorists. Cicero was sensitive to alter anything in the order of wording if compelled by necessity and Horace too was aware of the dilemma and advised not to be a slave to the original text (Bassnanett, 1991). The Bible translations in the early period were used as a weapon against the dogmatic beliefs prevalent in the Church. John Wycliffe, who was first to translate Bible into English (1380-84), compared the previous versions to establish the original text. George Chapman states in the preface to his translation of *Iliad* that a translator must reach the 'spirit' of the original and avoid 'word for word' translation.

Rationalism rules of aesthetic production and notions of 'imitation' and 'decorum' gained ground around the mid-seventeenth century. John Dryden outlined a rough theory of translation in his preface to *Ovid's 'Epistles'* (1680). He distinguished between metaphrase, imitation and paraphrase. It was a prescriptive programme. 'Metaphrase' referred to a word by word and line by line translation of a text whereas 'imitation' referred to free translation. Cowley's *Renderings of Pindar* (1656) was a sort of imitation in terms of Dryden who viewed it as transgression. Alexander Pope too favoured Dryden's views on translation and wanted the spirit of the original text to be captured with emphasis on stylistic details of the text. Dr. Johnson also held the view in his *Life of Pope* (1779-80) that a translator has the right to read in his own terms. Large-scale translations came out in

the eighteenth century and they have played a pivotal role in shaping the contemporary taste and language of the period.

The first study of its kind on translation, Alexander Fraser Tytler's *The Principles of Translation* (1791) mentions three basic principles (a) the translation must retain the complete idea of the original (b) the style and manner of writing should be the same type as the original (c) the translation should have the ease of the source language text. Dryden's concept of paraphrase was not favoured by Tytler; he conceived it as loose translation. He, however, favoured 'omission' and 'additions' in the translation to clarify ambiguities.

New concepts on the art of translation during the early nineteenth century were given by the Romantics; rejecting rationalism of the 18th century, they dumped these as junk theories and emphasized the crucial role of 'fancy' and 'imagination' (S. T. Coleridge), the latter leading to powers of creativity. The Romantics, thus, viewed translation in terms of imagination, i.e. as a higher creative activity. T. Webb (1976) shows Shelley's writings that Shelley appreciated translations for their ideas and other literary features.

The expression of the remoteness of time and place of the original text in translation was the main concern of the Victorian translators which added a new dimension to literary translation. In a series of lectures that Mathew Arnold delivered *On Translating Homer* (1862), he appears to be closer to the neo-classical perspectives; he held the view that a translator must serve the original text, and the target text reader be brought to the source language text through the translation. As translation is a global literary phenomenon, it is widely seen in Indian literary world too. In fact, the translation practices have long tradition in India: Omar Khayyam's *Rubaiyat* is also translated in Hindi. Hariwanshrai Bachchan's *Madhushala* is also translated into English as *The House of Wine*.

2.2.4 Review of Translated Fiction:

For a long time, the scholars were busy debating the issues that surround the translation of poetry. Comparatively, far less attention was given to the specific problems of translating fiction. Of course, poetry has a much longer tradition than fiction. The ancient Latin poets were influenced by Greek poetry and made attempts to translate it into Latin to enrich their language. Both Cicero and Horace, Roman translators, were against clinging closely to the SL word order in the TL. Horace

opposes the slavish adherence to each word in its SL sequence. The ancient translators, therefore, defended the practice of rendering a SL text more freely into the TL. Later, Jerome, a chief preparer of the Vulgate version of the Bible, found the freer Roman approach narrow and introduced the three-term taxonomy: word-for-word, sense-for-sense, and free. For him, sense-for-sense translation became a faithful middle ground between the faithful translation Cicero and Horace censured and the free imitations they defended. Renaissance translators favoured this mode which proceeds sententially, taking whole sentences rather than individual words. They made numerous sense-for-sense translations of classical texts.

Translators go on producing 'new' versions of a given text, not so much to reach an ideal 'perfect translation' but because each previous version, being context bound, represents a reading accessible to the time in which it is produced, and moreover, is individualistic. The ST is *fixed* in time and place, the TT is *variable*. There is only one *King Lear* but there are innumerable readings and in theory innumerable translations. All the translations reflect the individual translators' readings, interpretations and selection of criteria determined by the concept of the *function* both of the translation and of the original text. There is no single *right* way of translating a literary work just as there is no single right way of writing one either.

The modern novel began under the influence of verse epics such as Homer's *Iliad* and *Odyssey* (9th or 8th century BC), Virgil's *Aeneid* (29–19 BC) and The Bible. It was also influenced by such Spanish novels as *Lazarillo de Tormes* (1554) and Cervantes' *Don Quixote* (1606/1615). Johann Wolfgang von Goethe's *The Sorrows of Young Werther* (1774) presented the difficulty of the titular hero to integrate into the new conformist society. The German novels taught the novelists the concept of character development. The German Bildungsroman offered quasi-biographical explorations and autobiographical self examinations of the individual and its personal development. Some novels started focusing on the creation of an artist. This influence produced novels exploring how modern times form the modern individual.

Translations of French novels introduced the trend of Naturalism in English literature. Émile Zola's novels depicted the world of which Marx and Engels wrote in a non-fictional mode. Translated Russian novels changed the ideas about war and crime. War changed with Leo Tolstoy's *War and Peace* (1868/69) from historical fact to a world of personal fate. Crime became a personal reality with Fyodor

Dostoyevsky's *Crime and Punishment* (1866). Gustave Flaubert's *Madame Bovary* (1856) and Leo Tolstoy's *Anna Karenina* (1873–77) brought female protagonists into the role of outstanding observers. Fyodor Dostoyevsky's *Crime and Punishment* (1866) added a drop-out student who became a murderer to the spectrum of special observers whose views would promise reinterpretations of modern life. Latin American self awareness in the wake of the (failing) left revolutions of the 1960s and 1970s resulted in a "Latin American Boom", connected today with the names of Julio Cortázar, Mario Vargas Llosa and Gabriel García Márquez. The translations of these Spanish novels have led to the introduction of a special brand of postmodern magic realism in English and other languages.

A large number of Marathi works of fiction has been translated into English. Ian Raeside, Lecturer in Marathi at the University of London, has translated a collection of modern Marathi short stories written by Gangadhar Gadgil, Arvind Gokhale, P. B. Bhave, Vyankatech Madgulkar, D. B. Mokashi, D. M. Mirasdar, Malatibai Bedekar and others as *The Rough and the Smooth*. He has also translated *Garambicha Babu* by S. N. Pendse as the *Wild Babu of Garambi*. Shuba Slee's translation *Seven Sixes are Forty-three* of Kiran Nagarkar's novel *Saat Sakkam Trechalis* enjoyed the rare fortune of getting published in Australia by University of Queensland Press, St. Lucia, Queensland in 1980. Jim Marselos, History Department, University of Sydney, has written a very insightful foreword to this Australian edition on the place and significance of this novel in the history of the Marathi novel. Kumud Mehta has translated P. S. Rege's *Avalokita*. Vilas Sarang's short stories, published in American, Canadian and English as well as Indian journals, have been published under the title *The Fair Tree of Void*. Such English language periodicals as *Bombay Literary Review*, *The New Quest*, *Indian Literature*, *The Little Magazine* from New Delhi and a host of others have rendered Marathi fiction, especially short stories, into English. Recently, Sudhakar Marathe has translated Bhalchandra Nemade's epoch-making novel *Kosla* as *Cacoon* for MacMillan India Limited. Showing his awareness of the formidable challenges in translating this novel, Marathe asserts: "The following translation must be read for what it is. And it cannot be read without either some knowledge or some sense of the novel." Marathe has supplied chapter-wise footnotes at the end of the book to explain certain Maharashtrian dishes such as 'bhakri', 'bhajis', 'amti', 'shrikhand', 'shira', 'bhel', 'batatawada', 'basundi', 'laddu', 'shev-chivda', 'khichdi', etc.; relations such as 'Maushi', 'Aaee', 'Dada', 'bhai', etc.; musical

instruments such as 'tabla', 'sanai'; religious practices and figures such as 'namaskars', 'shloka', 'samadhi', 'varkaris', 'kirtanas', 'aarti', 'bhagat', 'shraddha', 'shaligram', etc.; articles such as 'pat', 'lungi', 'rangoli', 'gula', 'kumkum', etc.; festivals such as 'pola', 'yatra'; institutions such as 'math', 'balutedars', 'tamasha', etc.

Besides, many Marathi Dalit autobiographies have been translated into English. Laxman Mane's *Upara* has been translated into English as *An Outsider*. Laxman Gaikwad's *Uchalya* has been translated in English as *The Branded*. Kishore Shantabai Kale's *Kolhatyaache Por* is entitled *Against All Odds* in the English translation. Dr. Sharankumar Limbale's *Akkarmashi* is translated as *The Outcaste* and Dr. Narendra Jadhav's *Aamacha Baap ani Amhi* is well known as *Outcaste: A Memoir*. Vasant Moon's *Vasti* has been translated as *Growing up Untouchable in India*. Urmila Pawar's *Aaydan* has been translated into English as *The Weave of My Life – A Dalit Woman's Memoir*. Though they are autobiographies, they are written almost like novels. You are going to study Dr. Vilas Salunkhe's translation of Sadanand Deshmukh's Marathi novel *Baromaas* published by Popular Prakashan, Mumbai in 2013.

2.2.5 Types of Translation:

There are many types of translations. Machine or manual translation is rather artificial. More familiar translations include literal (metaphrasing) translation, free translation and transcreation. Adaptation is another one.

1. Literal translation has word for word rendering. Here exactness is important.
2. Free translation involves the liberty of translator. This is meant for information and exuberance. Here fidelity to the original is less important. The aim of translator is less to make an accurate rendering than to make the substance of foreign work thoroughly intelligible to the spirit to Target Language. That is to say 'the character of the translation precedes as much from the mind of the original writer'. Free translation was done in medieval times. King Alfred and poet Chaucer translated Latin works into English freely. Malory's *Morte d'Arthur* is partly a free translation. Here is a tendency to make a foreign work express essentially Target Language spirit.
3. Transcreation is another mode where a translator makes use of the original for creating something of his own. He adds his own and deletes certain thing which

is not necessary, or relevant. He takes liberty with the work. For example, Tagore made use of transcreation when he translated his *Geetanjali* into English. This is more a creative activity.

4. Adaptation is an adjustment of a text according to one's tastes. It is called bowdlerization. This is done when the original text is cumbersome. For example, Romesh Chunder Dutt bowdlerized the *Ramayana* from 48,000 lines to 4000 and the *Mahabharata* from 2, 00,000 lines to 8000 lines. Dryden's *All for Love* is an adaptation of Shakespeare's *Antony and Cleopatra*.

Besides, Roman Jakobson has distinguished three types of translation:

1. Intralingual translation, or rewording (translating in the same language, e.g. modern Marathi translation of *Dnyaneshwari*)
2. Interlingual translation or translation proper (translating across languages, e.g. *King Lear*'s translation as *Raja Lear*)
3. Intersemiotic translation or transmutation (translating across sign systems, e.g. the movie *Garambicha Bapu* based on the novel)

2.2.6 Translator and its Qualities:

Translation has served as a writing school for many prominent writers. Every translation activity has one or more specific purposes but the main aim of translation is to serve as a cross-cultural bilingual communication vehicle among people. In the past few decades, this activity has developed because of rising international trade, increased migration, globalization, the recognition of linguistic minorities and the expansion of mass media and technology. For this reason, the translator plays an important role as a bilingual or multilingual cross-culture transmitter of culture and truths by attempting to interpret concepts and speech in a variety of texts as faithfully and accurately as possible. Today, a translator has been acting as bridges for conveying knowledge and ideas between cultures and civilizations. The job of the translator is not just to provide a rendering of the original into another language but also to reflect the cultural excellence of the source text by mirroring it into another language. For a translator, it is necessary to have a good knowledge of two languages: Source Language (SL) and Target Language (TL). The quality of translation will depend on the quality of the translator i.e. on her or his knowledge, skills, training, cultural background and even mood. One who translates should have

a greater command of the language into which the text is to be translated. He should be well versed with diction, idioms, terms and synonyms of the both languages. One requirement of translation is to have knowledge of the subject. The translator should be aware of the details and the background of the text which he has to render into another language. He should be able to grasp the spirit of the original and then he should be able to give it a new garb. Newmark (1995) has given some essential characteristics that any good translator should have:

- Reading comprehension ability in a foreign language.
- Knowledge of the subject.
- Sensitivity to language.
- An excellent command of the language into which the translation is being carried out.
- Competence to write the target language dexterously, clearly, economically, and resourcefully.

The ancient translator held the view that Translation should be done either ‘word-for word’ or ‘sense for sense’. Cicero (46BC) said that a translator must care for the meaning of the text. A French writer Etienne Dole devised some principles for the translator for his healthy translation:

- The translator should clearly know the author and his work while translating.
- He should have known his language and the language of the work to be translated by him.
- He must conform to the meaning of a sentence instead of the series of words in the translation.
- His aim should be translating in a simple language, and
- He should achieve a rhythm that smoothes the ear and heart of his reader.
- He should avoid word-for-word rendering.
- He should use forms of speech in common use.
- He should choose and order words appropriately to produce the correct tone.

For Lawrence Humphrey, a translator must combine the elements of simplicity, scholarship, beauty, dedication, sensitivity and boldness. Hillarie Belloc says that the translator must render unit to unit, idiom by idiom and intention by intention. He says “the essence of translating is resurrections of an alien thing in a native body”. He gives moral responsibility to the translator but at the same time the liberty to change the text to suit the needs of the TL text is curtailed.

2.2.7 Problems and Challenges of translation:

Translation is not an easy art because the translator is consciously or unconsciously always within the confines of the original. The whole process of translating from Source language to Target language is an unusually complex one. He faces many difficulties and problems when he tries to translate the original text. The act of translation has several problems. First, language problem, then cultural problems and the difficulty in understanding the text and its meta meanings. The problem of maintaining fidelity, avoiding repetitions, using stylistic devices etc worries anybody or creates confusion. Basically, the problem of translation can be categorized under two titles: *Supra textual* and *Intra textual*. The *Supra textual* problems deal with the problems arising outside the text, and *Intra textual*, the problems within the text. Generally, *Supra textual* is concerned with the choice of the text and non-availability of the translations of the same text. The problems of translation start with the choice of the text. If the work has already undergone translations then the translator has to first act as a translation-critic, and if the translator finds the translation unsatisfactory, then he decides to retranslate the text avoiding the mistakes of the earlier translators.

Intra textual problems, problems within the text, concerned with linguistic and non-linguistic problems. There are two kinds of linguistic problems. They are problems of meaning and problems of style. The problem of meaning involves the problems of suggestive, emotive meanings, and the problems of socio-cultural meanings. The problem of style in translation is a complicated one. It deals with the style of language and the style of the author. The style of language means the peculiar stylistic structure of each language, and the style of the author means the selection of individual from the general stylistic structure of a language. Style, in the context of translation, can be defined as a structure of phonology, morphology and syntax of Source language (SL), which is contrastive to those of Target Language

(TL). Stylistic problems in translation occur mainly because of the difference in the stylistic structure of source and target languages. It means that stylistic problems in translation should be studied with the help of contrastive stylistic analysis of source and target language. For Nida, the stylistic problems of translation are concerned with four factors, phonological, lexical, morphological and syntactical. Non-linguistic problems of translation involve the tone and technique. It is very difficult job for translator to capture the tone of the original text. For example, for a translator proverbs, idiomatic expressions and figures of speech rendering is very difficult because these are repositories of the cumulative inherited wisdom of the speech community, they cannot be translated easily. The most frequent difficulties are of a semantic and cultural nature. A translator has to face many problems and challenges while rendering Hindi, Marathi or any Indian language text into English. Translation is beset with not only linguistic problems but also cultural ones. Translation involves two different languages and two different cultures, so it is translation of language as well as of culture. The cultural problems are difficult to handle. The Hindi expressions like *nach na jane aangan tedha, kis khet ki muli hai, Sau Sunarki ki ek lohar ki, sone pe suhaga, Bandar kya jane adrak ka swad* etc. Its literal translation would only produce ridiculous results. In Marathi, culture expression 'dohale lagne' cannot be translated in English as it is not in English culture. Besides, the words like *dharma* and *karma* which is not so easy for the translator to translate with exact equivalent words in English. They can be understood by the Indians only. It is because all the words mean different meaning in different context. For example, *dharma* in ordinary discourse is used in the sense of 'duty'. But this duty is different from person to person, according to his profession and context to context and place to place. The same word in spiritual field gives a different meaning with reference to soul. There are different kinds of *dharma* like individual *dharma*, human *dharma*, *atma dharma*, *prana dharma* and so on and so forth. The word *karma* means action or work. But the Indian shades of meaning of these words cannot be understood so easily by the readers of English language. According to the Indian cultural shades of meanings, *karma* does not mean just the physical activity but also the mental activity like thinking. In Indian culture, the mental activity of thinking is given as much and equal importance as the physical activity. So, if these words are translated in a casual way, they lead to misunderstanding of the text. Means, translator faces a serious problem in finding equivalents for Marathi and Hindi or English words, idioms and expression which cannot be translated easily in target language.

Translation is a challenging activity. Translations are different according to the need, and according to the target reader which the translator has in mind. For example, translations may be intended to be used for learning a language and cultivating literary appreciation in the target language. This demands extensive notes not only in lexical, semantic, and syntactic items but also in expressive literary devices. If the translator does not know for certain the perspective use of his work, he would not be able to give what the reader may deem essential. Pedagogic translations ought to be different from translations for the general reader.

If we are concerned with literary translation, it should be our aim to take the beauty and significance of the source text into the target text. One of the main challenges in translating one text into another is its cultural linguistic layering. How can one transfer one linguistic code into another? Can the dynamics present in the original text be carried into another? As the idea of a translation, by and large, is to present the original work to a reader from another language known to him, it is obvious that every item of beauty in the text of the original language is to be incorporated in the target language. These questions bring us to the question of fidelity to, or betrayal of, the original? In fact, fidelity can be obtained when some affinity of historical situations, underlines the translator's ability to confront the theme which his author confronted and wrote, as if for the first time. A great deal depends on what the translator regards as the main strand of the original, and what he is willing to modify or abandon.

However, what may be problems and challenges before the translator, translation has a second place after creation in society. When we observe all the above problems faced by a translator, his effort is more than the creator's. It is because the creator, when gets mood, creates easily, whereas the translator has to get mood as well as industrious nature to give keen attention to minute and negligible things of the original text. So, a translator has to be understood with a right perspective. Translator must undergo permanent training like all 'professionals'. His productive capacity should not always be measured in terms of pages, words or hours done, but rather taking into account the quality of the finished work. In order to solve translation problems, human translator must use of his or her cleverness, creativity, curiosity, intuition and reflection etc.

2.2.8 Why Translation?

Translation is a global literary phenomenon. As the world is changing with highest speed, the transmission of knowledge also speeded up. Knowledge is being shared all over the world and translation is the vehicle of the process. Translation has become a universal force with an aim to bring out a complete interaction between languages of various ethnic families of global level. Translation is used as a transferring agent to seek national integration. It brings different kinds of people of different societies, religions and languages nearer. It played a crucial role in developing literature. No poem, drama, novel, short story or essay would ever be read, without translation, in countries whose language is different from authors. Translation became inspiration for many writers to think differently, and to present new perspectives. It is knowledge promoting power. It gives light to ignorance, voice to silence in its evolutionary move. Translation tries to generate ideas and alternatives which may be useful in solving problems, communicating with others, and entertaining ourselves and others. Literary work is like a mirror which reflects the cultural, political, religious and social background of a society and only literary work can provide a wide scope of information. Therefore, translation should be done as it helps to understand new ideas and culture of others. In spite of the facts about translation, it is necessary to accept that translation is the creation of different territory, new awareness, wider readership, creation of appreciation and creating accessibility.

2.2.9 Check Your Progress:

1. Tagore made use of transcreation when he translated ----- into English.
2. Free translation involves the -----.
3. *Raja Lear* is an example of ----- translation.
4. Cicero and Horace are ----- translators.
5. The Romantics viewed translation in terms of-----.
6. ----- have been regarded as the first theorists.
7. A text rendered into other language is called -----.

2.2.10 Answers to Check Your Progress:

1. Geetanjali
2. liberty of translator
3. interlingual
4. Roman
5. imagination
6. Cicero and Horace
7. Target Text.

2.2.11 Exercises:

(A) Answer the following questions in 250 words.

1. What is meant by translation? What are the types of translation?
2. Write a detailed note on the translation and its meaning.
3. What are the qualities of a translator?
4. Write a note on a historical perspective of translation.
5. What are the problems and challenges before translation and a translator?

2.2.12 References for Further Reading

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Unit-3

Journey to Ithaca

Anita Desai

(Part-I)

Contents

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Anita Desai: Life, Works and Influences
- 3.3 Plot Construction of *Journey to Ithaca*
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- 3.5 Use of Symbolism and Imagery in *Journey to Ithaca*
- 3.6 Check Your Progress
- 3.7 Keys to check Your Progress
- 3.8 Exercises
- 3.9 Further Readings

3.0 Objectives:

After reading this unit you will be able to:

- Know about Anita Desai, her life and works and the influences that shaped her career as a novelist.
- Know the plot of the novel.
- Explain important thematic issues in the novel critically.
- Learn about the Use of Symbolism and Imagery in the novel.
- Have an overview of both the cultural and religious codes of our land.
- Know that the meaning of God and the purpose of life rest ultimately in the mission of universal love.

3.1 Introduction:

In this unit initially the life and works of Anita Desai, and the influences that shaped her literary career are discussed. The plot of the novel *Journey to Ithaca* is discussed in the earlier part of the unit. Then the thematic concerns of the novel are briefly attempted. Further, the use of symbols and imagery convey us the vision of life of Anita Desai. In *Journey to Ithaca*, Anita Desai, a philosophically inclined novelist, attempts to explore the meaning and nature of reality and also of illusion as two contrasted worlds of ideas and beliefs. Through the spiritual journey of Matteo and Laila (the Mother) a whole range of the philosophy and thought of the East is subtly explored as a way of life, as a breath of existence. In the novel Matteo and Laila are presented as intellectual pilgrims in the quest for reality, the quest for truth, the search for the eternal verities implicit in India's great spiritual heritage. They, thus, dramatically and symbolically re-enact the spiritual adventures of the ancients in their quests for truth.

3.2 Anita Desai: Life, Works and Influences:

Anita Desai was born on June 24, 1937 in India to a German mother and an Indian father. She grew up during World War II and could see the anxiety her German mother was experiencing about the situation and her family in Germany. After the war her mother never returned to Germany, nor she had any desire to return. Anita herself did not visit until she was an adult. She has taught at Mt. Holyoke and Smiths College. Presently, she is a member of the Advisory Board for English in New Delhi. She is married and has four children, including Kiran Desai. M. K. Naik says "Anita Desai, youngest of the major Indian women novelists, is more interested in the interior landscape of the mind than in political and social realities". Her *Journey to Ithaca* is the best example of it.

Anita Desai's chief concern is the individual's quest for meaning and value, freedom and truth that provide spiritual nourishment to the estranged self in a seemingly chaotic and meaningless world. Desai adds a new dimension to the genre of Indian fiction in English by probing the unquestionable existentialist concerns of her protagonists. Hence A. K. Bachchan says, "Anita Desai occupies a distinct and distinctive place in the realm of contemporary Indian English fiction". She tries to focus on the predicament of women in the society. Each novel of her is a search of the self for a heightened female awareness. The major themes in *Cry, the Peacock*

(1980) are marital disharmony, loss of identity, escapism and a sense of the meaninglessness of life. It was what Anita Desai had attempted in her novels as she once said “Writing is to me the process of discovering the truth – the truth that is, nine-tenth of the iceberg that lies submerged beneath the one-tenth visible portion we call Reality. Writing is my way of plunging to the depths and exploring this underlying truth. All my writing is an effort to discover, to underline and convey the true significance of things”.

Anita Desai’s *Bye-Bye Blackbird* (1971) depicts the love-hate relationship of the expatriates with England. It also depicts circular journey of a soul searching for a perfect life. In *Cry, the Peacock*, Desai explores the turbulent emotional world of the neurotic protagonist, Maya. In *Where Shall We Go This Summer?* (1975), Anita Desai presents an intense identity crisis of the central character Sita, a sensitive woman in her early forties. Her next novel *Fire on the Mountain* (1977) is exclusively devoted to the study of old age and the trauma that accompanies physical disorders and sickness. *Clear Light of Day* (1980) breaks new ground in the sense that it dwells on an existentialist theme of time in relation to eternity. In *Village By the Sea* (1983) Desai captures the existential predicament of the ruralities undergoing the pangs of a society in transition, through the life of a young village boy, Hari. In *In Custody* (1984) Desai’s concentration is on the internal consciousness of the individual. The novel depicts a world beyond the individual. This novel has a male protagonist who comes from a lower middle-class family and who seeks to reach out into a wider world in the hope of self-fulfillment. Her *Voices in the City* was published in 1985. *Baumgartner’s Bombay* (1988) belongs to the genre of the novel of the ‘absurd’. Baumgartner is a wandering Jew in quest of roots. The novel focuses on the absurdity of his existence both in Germany and India. Desai’s *Journey to Ithaca* (1996) is a compassionate portrait of people struggling to find a spiritual home. Anita Desai’s latest novel *Fasting, Feasting* (1999) makes a return to her earlier subject ‘the family’. Apart from these novels Anita Desai has written a collection of short stories: *Games at Twilight* (1978).

“Anita Desai is undoubtedly one of the most powerful Indian novelists in English” says Pathak. The exploration of human psyche, the problem of human relationships, the protagonists quest for identity, the racial problems, the question of feminism are her main concerns as evident in all her novels from *Cry, the Peacock* to *Fasting, Feasting*.

3.3 Plot Construction of *Journey to Ithaca*:

Journey to Ithaca is a saga of multiple journeys undertaken by three different characters, at different planes of existence. Anita Desai transports us from India to Italy, Egypt and America accompanying three foreigners – Matteo, Sophie and the Mother. While the journey of Matteo and the Mother culminates in India that of Sophie commences from India. Desai has interlinked each of these journeys to the other.

The movements of the major characters in the novel indicate significant interactions between the East and the West. The East is represented by India and the West is represented by U.S.A., Italy and Egypt and France.

Now let us see the elements of the plot:

Matteo, born in a luxuriant European family, grows up with his parents in Italy. Right from his childhood he is a peculiar child for he defies the decency and decorum of his home. Reticent and withdrawn, he finds his house with its velvet hangings and tapestries suffocating. His entire present at home and school seems to be made up of silence. At school he remains incommunicative and incompatible. He refuses to eat meat, gravy and pastries. It makes his mother to take him away from the school and engage an English tutor. Matteo's introduction to Hermann Hesse's books by his private tutor transforms him completely. It instills in him a desire for the mystical East. The dismissal of Fabian as tutor further alienates him from his family and he starts running, escaping from the family. After his marriage with Sophie, a journalist, Matteo undertakes the great journey to the East with Sophie. In Matteo's pocket was the copy of Hesse's *The Journey to the East*.

The newly married couple from Italy moves towards India "as did so many of their generation in Europe" (31). At Bombay from hotel Monaco begins their designed journey. Matteo makes his journey "to find India, to understand India, and the mystery that is at the heart of India" (57), and also in search of a Sage, a guide who will probably reveal him the mystery. In his pursuit of a 'guru', Matteo encounters many fake sages like – a babaji sitting in the lotus posture, on the water, a woman who wore a string of wooden beads and lectured to a reverential crowd, a meditating yogi completely nonchalant of prowling tigers, a woman meditating day and night in a cave sitting amid snakes and scorpions to rouse her psychic powers. In his pursuit, Matteo gives up wearing Western dress and wears wide pyjamas and a

cotton vest. He joins a group on a pilgrimage to a shrine outside the city. They could not find any sign of transcendental power during the trip. Sophie finds foolishness in all this and asks if he needs her and he promises to take her to Goa after the rains are over. At Goa Sophie joins the drug tribe on the beach. She prefers the comfort of ignorance and she starts enjoying the smoke of marijuana and the drinks. But, this life, too, upsets her dreadfully. At Goa Matteo is on his search for Truth. He feels that if he could not have a vision of spiritual truth then he could not continue to live. He wanders away to be alone and to be further away from everyone. From Goa Matteo, along with Sophie, starts another journey to another ashram in Bihar in search of a Guru.

The ashram at Bihar resembles nothing but a dungeon. There Matteo is asked to go to the guru with an offering. At ashram he takes a class in Sanskrit with a Swami. There Sophie finds that the Swamis discriminate between castes and religions. They believe that Sophie's touch can spoil the purity of water. Matteo and Sophie face religious pretence and fake face of truth in such ashrams. Meanwhile Sophie discovers her pregnancy and faces enormous hostility, overhearing women disciples condemning her sexuality. Her pregnancy reflects also on guru's liking Matteo, as he is pushed down from a respectable place he had created for himself in the ashram. Further, he is horrified with some revelations. Thus, they encounter the fake mask of the truth, and decide to quit the place.

Then, they proceed to an ashram in the hill run by a woman addressed as the Mother. The families were allowed to stay there. Sophie becomes violently ill on the long journey across the country from Bihar to the north and is taken to the hospital. She pleads Matteo again and again to send her home. Leaving her in the hospital in doctor's care, Matteo reaches an ashram in the foothills of the Himalayas, run by the Mother. The Mother has an overwhelming influence on Matteo because she follows no religion in particular but only preaches love. Now he learns that the mystery he has long been searching for is neither in bookish knowledge nor even blind faith, but is essentially 'an experience of bliss'. Matteo finds solace to his deeply disturbed soul in the Mother. Sophie, unwillingly submitting to her husband's whims, follows Matteo to the ashram for fulfilling his dream of spiritual quest. At the ashram, Matteo is deeply immersed in his role first as the letter writer for the Mother, then as washer man in the kitchen sink, and finally in charge of the new publication unit set by Mother for the printing and publishing Master Prem-

Krishnaji's messages. In the ashram Sophie is left to amuse herself and her uneasiness grows and she decides to break the spell of the Mother.

Sophie considers the Mother only a woman and regards her "a monster spider that had spun this web to catch these silly flies" (127). It makes her enquire all about the past of the Mother and ultimately Sophie gathers information that the Mother was a Muslim, an Egyptian and was a dancer. Meanwhile the distance between Matteo and Sophie widens and she becomes rebellious against Matteo and leaves him and returns back to Italy with her children. Strangely enough, out of the ashram she feels alienated her from the mundane world outside. She finds herself misfit with the so-called normal people whom she had longed for. The thought of Matteo living in the ashram in India torments her, and so when a telegram comes to her informing that Matteo has been taken to the hospital, she at once returns to India by leaving the two children with Matteo's parents. Though physically away, her mind had been with Matteo all the time during her stay at Italy.

After some time Sophie decides to destroy Matteo's spiritual obsession by exploring the Mother's past. In order to get the full and realistic information about the Mother she undertakes the journey from India to New York and again returns back to India. She journeys through Mediterranean, Alexandria, Cairo, Paris, Venice and New York to India. Her search reveals another peculiar journey of a young and determined girl Laila, the daughter of Hamid and Alma. Like Matteo, Laila is a misfit, odd, headstrong, independent child – causing headache to her parents and teachers. She, too, considers home an inadequate shelter; it is like a prison trapping her freedom. Longing for something different she cannot conform to the conventions of her society. So she is sent to Paris to her French aunt, Françoise. At Paris, from college she does not return home but roams around the city. Her desire for some sublime experience leads her astray, even to a revolutionary camp. She refuses to go to church. She joins the oriental dance troupe for spiritual enlightenment. She joins a dance troupe, because for Laila dance is a divine experience. Her encounter with the hadgah propels her disturbed soul to a new direction. Later, it is a poster announcing "Krishna Lila" transfigures her life. It is significant to note that the characters of Matteo and Laila are strikingly identical in many respects. Both are restless at home in Italy and in Egypt respectively. Both have a strong desire to go to the East i.e. to India.

The dance troupe moves from place to place particularly for money. She finds that this dance troupe has nothing to do with religious belief or spiritual exercise. She leaves the dance troupe at New York and travels far into the East. For Laila, the truth lies in India, and it is in India, through the means of dance, would she arrive at her enlightenment. On her journey to the Himalayas, with a desire to free of this world, to escape into a better and brighter one, she happens to see a holy man, although, no different from a beggar in appearance: “It was clear he saw neither the station, nor the train nor the passengers; he cared not for the commerce and the hubbub of the world, he dwelt in another realm” (296). She stands gazing at the holy man’s serene visage. She narrates that experience in the following way:

I believed I cried out to him, in appeal for his help, and before my eyes the great banyan tree burst into light, and I saw light traveling, pouring through the veins in its leaves, its twigs and branches and the very trunk itself so that it was transformed into an earthly sun and fire revolved through it as blood revolved – once more! – through my body. I was on fire, the tree was on fire light blazed and the whole sky was illuminated (296).

Thus, for the first time in her life Laila experiences a scene, a vision that brings out a significant transformation in her outlook. It is this kind of experience for which she has been craving since her childhood. At this juncture she has been travelling by train; she goes ahead by the train leaving behind the sight of the holy man. After a couple of days or so, she continues her journey to the mountain peak. In her diary she describes her experience at the mountain peak in the following way:

“I had reached the mountain peak at that magic hour between day and night [- - -] and I asked myself: What will I meet here? Will Day come to meet my Night? [- - -] all the while my heart beat so I knew it was the hour of my fate.”

The wind blew about me, and there was music in it as it played upon the harps and lyres of the trees around me. Other than that, there was silence. Out of that silence, a cry, A long, piercing cry that went through my breast like a sword [- - -].

At that moment the evening star appeared in the heavens and shone out from the deep blue of infinity. Was that not a promise? An augury? I knew it was, and rising to my feet, I began to dance in ecstasy, the ecstasy of knowing my time had come” (298).

At this crucial time of the most significant experience in her life, she sees the Master appearing before her on the dark hill-top. He says:

“Thou art Shakti, he pronounced,
Supreme Power.
Thou art Durga,
Mother of us all.
Thou art Kali,
The Divine Force,
And Parvati,
Sweet Goddess of the Mountain” (299).

That night she returns back to her crowded room. Next morning she comes back to the temple by the river. She then takes a bath in the river. She describes it in the following ways:

“I too bathe today in the waters of divine love! The river flows and carries my past away and leaves me pure and joyous as the new-born; fit to meet with the divine” (300).

Then she continues on her way and sees the Great Sage seated upon a carpet. “He was speaking [- - -] and his voice was sweeter than the ringing of bells, sweeter than the song of birds; it had the power and the force of the river itself. He spoke of Divine Love and love filled my every limb with its nectar and I was Radha who beheld, at last, the true Krishna” (300).

The mountain peak continues to beckon her and she increasingly longs to go to that mountain peak which she thinks a true home for her. At the mountain peak her Master appears before her in the form of the holy Sage having a lantern in his hand in the darkness of the night. Seeing Him, she cries: “O, you have come to save me!” (302). She further narrates the culmination of her spiritual experience:

He said no word but placed his arm about my shoulders and, drawing me to him, led me out. The lantern waved in the storm, the waters rose to engulf us, but as we stepped into the deluge the rains ceased, the clouds parted, the moon appeared and the storm was stilled. Peace reigned, complete and utter peace. He spoke “you will

come and live with me within my ashram”, and by the light of the washed and silver moon, we crossed the courtyard and entered his Abode.

Here I dwell now where I was always meant to dwell and where I resolve to live, never leaving His Side, His true Devotee and Lover (302).

This is a crucial point of the plot of the novel. It demonstrates how her spiritual quest is fulfilled.

The last part of the novel is called ‘epilogue’. Sophie finally comes back from her journey to the Mother’s ashram to see Matteo, to tell and reveal him the Mother’s past. At the ashram she learns about the Mother’s death and also that Matteo has left in search of peace to the mountain where the Mother ‘received enlightenment’. Now Sophie also realizes the meaning of pilgrimage and she, too, decides to go on the same pilgrimage – to the mountain hill.

At the end of the novel, Giacomo (The son of Matteo and Sophie) comes home (in Italy) quite frightened and tells his grandfather “I saw my father, [- - -] he was wearing just a white cloth [- - -]. He smiled at me. He said Giacomo, Giacomo [- - -]. Then he said – but I don’t know what he said [- - -]. He talks – like a foreigner. [- - -]. He looked like the painting of Jesus in church” (P.P. 306-307, 309). Everybody disagrees and the child is made quite.

3.4 Thematic analysis of *Journey to Ithaca*

Journey to Ithaca deals with the theme of spiritual quest. In the novel Desai evokes spiritual India in all its endless complexity, and examines the nature of pilgrimage to India through the journeys of three foreigners. Several of Desai’s novels explore tensions between family members and the alienation of middle-class women; however, *Journey to Ithaca* dramatizes the dilemma of the characters who strive to find a higher meaning in a strange world. Desai has depicted in the novel the duality of spirit and nature and the individual’s spiritual search that transcends the restrictions of the society.

The inclusion of C.P. Cavafy’s *Ithaca* and a line from *Immortality* by Milan Kundera indicate the novels thematic thrust, while the title *Journey to Ithaca* encapsulates the gist of the novel. These things determine the spiritual character of the novel. In the novel Desai is obsessively occupied with the three character’s spiritual quest. In this sense Swain opines, “Desai’s *Journey to Ithaca* is a

compassionate portrait of people struggling to find a spiritual home. It delineates Matteo's alienation and the concomitant quest for spirituality".

A comprehensive study of the novel brings forth two themes – the theme of journey and the theme of spiritual quest. However, the theme of journey is complementary to the theme of spiritual quest as "Journey has been used right from the days of Homer to symbolize man's spiritual quest". Obviously enough, the theme of the spiritual quest is always superior to and more significant than the theme of journey. It is the theme of spiritual quest that provides the novel its essential significance and the spiritual height.

The indication of the spiritual quest is inherent in the term 'Ithaca'. Thus, the title of the novel *Journey to Ithaca* reveals the relationship between the two themes – the theme of journey and the theme of spiritual quest.

The journey undertaken by all the three major characters in the novel ultimately aims at the spiritual enlightenment. The Mother achieves it (302), Matteo imitates it (304) and Sophie follows it (305). At the end of their lives all the three major characters in the novel travel the path from the ashram to the mountain peak of Himalaya. Their journey to India has meaning only in the context of spiritual quest.

According to the chronology of the events in the novel and according to the seniority of the characters also it is Laila (i.e. Mother) who undertakes the first journey with the spirit of the spiritual quest right from the beginning till she achieves "the enlightenment" (304). It is significant to note that Laila is interested in dancing that is combined with music. Anita Desai being an Indian knows the significance of dance and music as the medium through which one can achieve the enlightenment – which according to ancient Indian Philosophy is called *Nadbrahma*. Dancing and music create a rhythm that is used to establish communion with the sound of the universal spirit. It is represented by *Omkar*. Laila has a strong faith and belief in the spiritual journey she undertakes right from the beginning to the end of the novel. She never budes. She starts her journey from Italy to France and after joining the dancing group she travels from France to America and from America to Bombay. During this journey, Laila realizes the commercial motives of Master Krishna, the dance master. As she is not interested in such mundane things, she undertakes another significant journey from Bombay to the ashram and the spiritual significance of this journey is clearly revealed by the two names – Master Krishna (dance master)

and Prem Krishna. The difference between the two Krishna's is the difference between the mundane world and the spiritual world. The last journey undertaken by the Mother is completely full of spiritual elements. Her experiences in the journey are essentially elemental – storm, rain, lightening, river and the mountain peak. The culmination of her spiritual journey takes place when she becomes one with the elemental forces i.e. Prem Krishna. Significantly enough, the Prem Krishna who was formerly in the ashram has traveled the same path earlier and has become one with the universal spirit. A special attention should be paid to the description of her experience on the mountain peak. Here Anita Desai writes: “I had reached the mountain peak at that magic hour between day and night [- - -] and I asked myself: What will I meet here? Will Day come to meet my Night? [- - -]. At that moment the evening star appeared in the heavens and shone out from the deep blue of infinity” (298). The typical moment described here is the moment between ‘Day’ and ‘Night’ – life and death. At this typical and significant moment the wind blows about her and there is music in the wind as it plays upon the harps and lyres of the trees around her. It is this elemental music that is the real ‘Ithaca’ for the Mother. Again it is significant to note that the Mother is basically a dancer and the present moment of culmination of her spiritual experience is also full of elemental music. The blowing of the wind, the dancing of the wind, the dancing of the trees and the elemental music constitutes the oriental concept (ancient Indian) of *Nadbrahma*. The last part of the description is also very significant. The phrases ‘deep blew infinity’ and the ‘evening star’ have been the objects of Mother’s spiritual journey. The fulfillment of these objects is expressed by Anita Desai in the following way :

By the light of the evening star,

At the sight of the rising moon,

My Master appeared,

On the dark hilltop

[- - -]

And when my dance was done

[- - -]

My Master’s voice rang out:

[- - -]

*Thou art Shakti, he pronounced,
Supreme Power
Thou art Durga,
Mother of us all.
Thou art Kali.
The Divine Force,
And Parvati,
Sweet Goddess of the Mountain.
And all at once
The Heavens burst into light and music of joyous celebration
The master stepped forth and
[- - -] said He,
Come follow me,
And henceforth my home
Thy Haven shall be (299).*

Thus the spiritual significance of the title of the novel is fully realized in the description of Mother's spiritual experience at the peak of the mountain. That is the place where she "always meant to dwell" (302).

It would not be out of place to raise a question about the remaining part of the plot. Prem Krishna calls her 'Shakti, Durga, Goddess of mountain'. That is the real culmination of Laila's (Mother's) spiritual experience. One may feel that the novel should end here. However, it does not. Again the Mother comes back to her room, and then goes to the temple, at the bank of the river. From the temple she again climbs the hill and comes to the mountain peak and meets Prem Krishna at the second time. This additional part from her coming down from the mountain peak to the river and temple, after having the complete union with the elements and again going back to the mountain peak, baffles the readers. This additional exercise, it seems, of coming down to the river and going back to the mountain peak does not

add anything significant either to the plot or to the thematic significance of the novel. Perhaps this might be another area of inquiry for the critics and scholars to pursue.

The plot demands some significant treatment to the characters of Matteo and Sophie and this demand is essentially in the light of spiritual quest. In order to fulfill it, Matteo also undertakes the same journey from the ashram to the mountain peak. Matteo's spiritual enlightenment is explained in the epilogue. His son Giacomo in Italy sees Matteo in the garden of his house in the form of Christ. Thus, the fulfillment of Matteo's spiritual quest is achieved by the novelist with the help of epilogue. Thus, the short epilogue essentially becomes an integral part of the theme of the spiritual quest of the novel.

The third significant character in the novel, Sophie, has acquired a lot of experience of human life including her stay at Goa, when she returns to the ashram with the details of the life accounts of the Mother, when she finds that Matteo has also gone by the same way followed by the Mother. She experiences a crucial moment in her life. Now there are only two alternatives before her – one, to go back to her motherland Italy and to lead the same common life in which she has lost her interest, and second, to follow the path of the Mother and of Matteo. She chooses the second. This is the indication that all her experience of life has made her 'disinterested' in the mundane life and this has made her qualified to have the transcendental experience of spiritual enlightenment. Thus thematically her choice of following the path of the Mother and Matteo strengthens the theme of the spiritual quest.

The theme of spiritual quest has thus, dominated the lives of the four major characters of the novel – Prem Krishna, the Mother, Matteo and Sophie. All other things in the novel fulfill the necessary subordinate roles in order to fulfill the theme of the spiritual quest through the four major characters of the novel.

Human life is always compared to a journey and to a 'Day'. Allegorically, the morning represents the birth and the darkness of the night represents the death. Human beings travel in between. The journey of the Mother, Matteo and Sophie constitutes their lives, but at the end the Mother's life ends with the elemental music and she becomes one with the evening star of the "deep blew infinity". As in human life the journey of the 'Day' is full of difficulties, hardships and sufferings, all the

characters experience the inherent suffering in their life. However, ultimately they come to their 'Ithaca'.

Thus, the theme of journey ultimately dissolves itself in the theme of spiritual quest.

3.5 Use of Symbolism and Imagery in *Journey to Ithaca*:

In *Journey to Ithaca* Anita Desai, a philosophically inclined novelist, attempts to explore the meaning and nature of reality and also of illusion as two contrasted worlds of ideas and beliefs. Through the spiritual journey of Matteo and Laila (the Mother) a whole range of the philosophy and thought of the East is subtly explored as a way of life, as a breath of existence. In the novel, Matteo and Laila are presented as intellectual pilgrims in the quest for reality, the quest for truth, the search for the eternal verities implicit in India's great spiritual heritage. They, thus, dramatically and symbolically re-enact the spiritual adventures of the ancients in their quests for truth.

The symbolic title suggests this search for the fundamental truth of life, the Reality embedded in the complex fabric of existence. In the context of 'Journey' Gangeshwar Rai's observation is significant. He observes, "Journey has been used right from the days of Homer to symbolize man's spiritual quest". The major characters in the novel try to seek something, and therefore they are in search of the spirit. It is their quest that matters much. The title of the novel itself is indicative of this quest. Further, 'Ithaca', too, is defined in the same sense. Rai defines 'Ithaca' as "Ithaca is back home or the celestial city". The present welfare system cannot give spiritual peace to man, so Anita Desai, like Greene and Conrad pleads for a return to the bareness simplicity (back home/Ithaca), instinctive friendliness, feeling rather than thought and start again. In this context A.K. Bachchan observes, "Journey to Ithaca is a journey where Ithaca ceases to be a specific place. Ithaca is the symbol of that unfailing beacon which eternally calls man to wander to be in quest of spiritual truth, heart's truth, a quest for reaching one's home land, his inner self".

Thus, the major characters in the novel – Matteo, Laila and Sophie – are on pilgrimage to Ithaca i.e. to the celestial city, to the lighthouse, to a beacon, which eternally calls man to wander to be in quest of spiritual truth. In the novel, India emerges to be 'Ithaca' or a religious 'space', capable of offering some positive messages in spite of all its ambiguities. It has been an old tradition in Europe to

regard India as a trope around which the motif of journey comes to operate. The present novel is the best example of this belief.

Desai has used the image of journey to present the higher vision of human life. Ithaca has emerged through time as an archetypal image of homecoming, and has been widely used (from Tennyson's *Ulysses*) by European writers as such. In the present novel, too, Ithaca emerges as a image of homecoming as the journey undertaken by the Mother and Matteo culminates in their returning to the spiritual home, that is their spiritual fulfillment.

The journey undertaken by three different characters at different planes of existence with an intention in search of the root of spirituality is highly symbolic. It is symbolic because while depicting the conflict-ridden existence of these characters, Anita Desai is dealing with the predicament of the modern man caught in the contrived dialectical opposition between 'what is' and 'what ought to be'. The disintegrated and fragmented beings, Matteo as well as Laila's endeavour all through has been to attain integration of being and wholeness of personality. Thus, in the novel Desai symbolically occupies with the individual's pursuit for freedom and Truth that provide spiritual sustenance to the split self.

After *Baumgartner's Bombay* (1988) Desai offers *Journey to Ithaca* as another intriguing novel of India in all its endless complexity, and examines the nature of pilgrimage to India, where she symbolically and brilliantly evokes spiritual India in all its endless complexity, and examines the nature of pilgrimage to India through the adventures of three characters – Matteo and Sophie, young Europeans, and the Mother, a charismatic and mysterious woman. The novel synthesizes Eastern and Western spiritual traditions.

The seeds for 'higher values of life' had already been sown by Desai in her *Baumgartner's Bombay*, but they sprout to full swing in *Journey to Ithaca*. The incomplete journey of Hugo (in *Baumgartner's Bombay*) for his spiritual enlightenment comes to its completion in *Journey to Ithaca* transforming the novel symbolically into a meaningful 'Journey to the East' once again.

Journey to Ithaca begins with two quotations – a poem *Ithaca* by C.P. Cavafy and a line by Milan Kundera – both of which are indicative of its thematic trust, while the title encapsulates the gist of the novel. These two quotations determine the character of the novel. Let us begin with Milan Kundera's line "- - - things exist in

their essence even before they are materially realized and named” (Desai, 1995: IX). This is true with Matteo and the Mother, as the novel dramatizes the dilemma of these two characters who strive to find a higher meaning in a strange world.

What Milan Kundera says is absolutely true with Matteo, for Matteo, the only child of well – to – do Italian parents, exhibits signs of worldly failure from the beginning. Even as a boy he fails to conform to the domestic or social norms of the world around. The life at the school baffles him like, the geometry and algebra. He refuses to eat meat, gravy and pastries, his mother try to force on him. After reading Hermann Hesse’s *Journey to the East* and *Siddhartha*, all Matteo wants is to place a distance between his parents and himself. Further, he no longer sleeps in his bed but stretches himself on a worn rug on the floor, “Just like a tomcat who wants to escape from the house and go on the tiles” (28). His behaviour at school and home symbolically exhibits that the seeds for higher values of life had already been there in their essence “even before they were materially realized and named.”

Like Hermann Hesse’s *Siddhartha* (1922), in *Journey to Ithaca* Desai gives poetic expression to Indian philosophy and therein lies the symbolic significance of the novel.

Matteo’s fateful encounter with his tutor, Fabian, and his reading of Hesse instills in him a curiosity towards the Enlightenment of the East and towards the philosophy of Vedanta and he leaves his Italian home in search of spiritual enlightenment and ultimate truth in the ashrams of India. Here, the role of Fabian is highly symbolic for Fabian pushes Matteo towards the “things” which had already been there “in their essence” in Matteo’s mind.

Matteo, a spiritual pilgrim, passes through many temptations and trials on his way for the attainment of enlightenment. In India, he encounters many ‘fake sages’ in his pursuit of ultimate truth. Obsessed with Truth and spiritual quest, Matteo passes through a series of failures. He pursues his goal single-mindedly, facing trials and tribulations, hardships of an extreme kind, until he reaches it surely. The series of failures, trials and tribulations and hardships of an extreme kind suggest the spiritual state of the pain and agony through which the soul must pass for its purification before it attains illumination, which is followed by a spiritual bliss. Matteo passes through the pain and agony and at last the illuminated Matteo realizes that the ‘mystery’ he has long been searching for is neither in bookish knowledge nor

even in blind faith, but it is essentially “an experience of bliss” (105). Truth comes to him in the form of an experience of bliss. Matteo finds in the Mother his ‘Guru’ who shows him “the way into His Divine Presence” (105). Matteo, who had once read in the *Katha Upanishad* about ‘the path of joy and the path of pleasure’, now determines to follow the path of joy as against the path of pleasure. All this symbolically reflects his quest for spirituality.

Matteo first works as a letter-writer for the Mother then as a washer-man at sink and lastly as an in-charge of a new publication unit at the Mother’s ‘Abode of bliss’. Even he is asked to fetch a tumbler of warm milk from the kitchen for the Mother before she retires. All this is highly symbolic from the spiritual point of view. What Anita Desai suggests is that every step on the spiritual path has to be taken with utmost care and concentration and for that the soul has to cultivate a state of self-surrender and then only it can seek a highest joy or *Parmandanda*. His work for the Mother is nothing but his initiation into spiritual world. The spiritually transformed Matteo now rejects the Westernized view of his wife. For Sophie, “Work is work and should bear fruit” (125), but Matteo believes in, “a higher way of life [---] work without desiring the fruit from that work” (125). It is a spiritual gospel of *Gita*. Thus, it is the fateful encounter with the Mother that brings Matteo at last to self-understanding and spiritual enlightenment.

In the novel, the Mother symbolically emerges as an image of ‘Guru’, as it is she who brings about Matteo’s redemption. Through the story of the Mother and Matteo’s redemption Desai has just symbolically represented the Oriental philosophy, for the dynamic and inspiring teachings of *Upanishadic Vedanta*, *Bhagvat Gita* and Buddhism are of the view that faith in or surrender to an incarnation or a prophet will bring about one’s redemption.

At the early stage of his life in India, the absence of a proper ‘Guru’ leads Matteo astray. After running from one ashram to another in search of a ‘Guru’, Matteo reaches an ashram on the mountain in the North and at last experiences *Paramananda* (bliss) at the feet of the Mother, the head of the ashram. Thus, his journey ends in total surrender to the Mother with the conviction that she is the “one who can reveal the unknown” (141) to him. Matteo is so obsessed with his pursuit that he simply does not care for or even remember his responsibility towards wife or children. This a very common attitude found among many Indian monks. In his pursuit of *jnana* (enlightenment), Matteo works for the Mother without desiring the

fruit from that work. Thus, in Matteo one finds the three well-known ways of approach to Reality – *Karma*, *Bhakti* and *Jnana*. These ways of approach to reality are the essence of the *Gita*, which is characteristically a theistic Hindu scripture.

Thus, Matteo symbolically re-enacts the spiritual adventure of ancients in his quest for truth.

Further, we have the symbol of ‘a lotus’. The symbol of ‘lotus’ is always found in the sacred Hindu, Buddhist and Christian literatures. The symbol of lotus suggests purity and perfection, for though it blooms in the mud, remains perfectly ‘defiled’. Like the ‘lotus’ the spiritually awakened being remains detached with the filthy materialistic world. That’s why the Mother advises Matteo “to be like a lotus flower, which is not wetted by water or stained by mud” (138). Thus, the Mother indicates to Matteo through her spiritual gospel of love, irrespective of any religion, caste and creed, the spiritual experience to which he is subjected.

The belief in the possibility of man’s attainment of ‘highest bliss’ or ‘enlightenment’ through a humble return to nature is very common in Indian literature and Anita Desai, too, believes in this possibility. So she employs the symbol of ‘mountain’ in her novel. The mountain symbolizes moral and spiritual superiority. The Mother attains the absolute peace and the ‘miraculous spiritual power’ at the mountain peak. Like Matteo, it is her strong conviction that there must be a Master somewhere to show her the Eternal Truth.

In this sense Laila, too, symbolically re-enacts the spiritual adventure of ancients in her quest for truth.

In the final pages of the novel, the symbols such as fire, rain, river and mountain are employed by Desai. On her journey to the Himalayas, with the desire to be free of this world, to escape into a better and brighter one, Laila visualizes an ‘Eternal light’ setting her on fire. The ‘fire’ signifies the pain and penance the mortal must undergo to achieve ‘deification’. The symbol of ‘fire’ has a purgative value. The ‘fire’ purges the mind of the aspirant of unwanted emotions that alone makes him or her worthy recipient of the intimations of immortality. At the mountain, the evening star appears in the heavens and shines out from the deep blue of infinity. Seeing it Laila begins to dance in ecstasy and her dance in prayer and joy brings the Master to her pronouncing her “Shakti”, “Durga – Mother of us all”, “The Divine Force”, and “Sweet Goddess of the Mountain” (299).

Laila's dance becomes a medium to express her joy over perfect communion of soul into the supreme soul. Obviously, her lyrical utterance conveys the state of spiritual ecstasy Laila must have experienced at the glimpse of the eternal. Here, ends the most turbulent phase of her search providing her bliss, wisdom, enlightenment and her great transformation from Laila to the Mother.

Thus, transformed, Laila could see the world itself, including all living and non-living things, radiant with beauty. She realizes the oneness of Man and God, of Mind and Nature. It is this transformation that makes her to smile at every old man, at dogs in the dust, and, "even the crows that morning seemed to sing and scream" (300).

Desai has presented symbolically the physical ailments of Laila and Matteo. Laila and Matteo almost die when they fall seriously ill. Desai seems to suggest that through physical ailment comes liberty from bodily consciousness and confinement. In Bombay at the dance master's dingy flat, Laila falls terribly ill and is admitted in a hospital for treatment and cure of hepatitis. Matteo too was infected by the same disease. Matteo also becomes the holy man after recovery. It is from the hospital that Laila finds her way to her enlightenment. All this is of course very symbolic.

The image of 'crow' is of crucial significance in the novel. It appears for several times in the novel. Sophie finds Hotel Manaco a threatening menace – "all the crows in Bombay seemed to have gathered to huddle [- - -] letting out caws of complaint at the season and their fate" (44). During the monsoon season, the crows maddened her with their cries "giving extra loud caws of indignation and outrage" (45). Earlier, when Laila comes over to India and is trapped in the cage-like flat in Bombay, under the threat of extinction and the spell of the fake Krishna, she too finds the cawing harsh and it maddens her:

"Outside black crows are fighting and screaming. [- - -] They swoop upon it (a bucket of refuse) [- - -] They frighten me so" (285).

The above incident exhibits that the image of crow is used by Desai to indicate the turmoil and restlessness within the minds of Laila and Sophie.

It is interesting to note here that these frightening crows are silenced once their 'journey' is complete. Thus, the image of 'crow', in the novel, signifies the discordant cawing within man. Once the enlightenment is attained, the crows can be silenced or even they appear 'radiant with beauty'. The enlightened Laila, at last,

smiles at every old man, at dogs in the dust, and, “even the crows that morning seemed to sing and scream” (300). Thus, the image of crow dominates the pages of *Journey to Ithaca* and contributes to the development of the theme of spiritual quest in the novel.

Thus, the theme of the spiritual quest is depicted in the novel with the symbols of the crow, the peacock, the fake guru’s, the fake Krishna, the disease – hepatitis, the ashrams, the holy sage, journey, the river, temple, the mountain peak, the evening star, the lantern, the storm and rain, engulfing waters, bathing in the river and the dance of ecstasy and lastly the master Krishna.

Further, Desai refers to river and rain as symbols those provide purity to mind. Before entering the ‘Abode of bliss’ i.e. the temple on mountain Laila takes bath in the river and cries out in joy as she feels that she has taken the bathe in the waters of divine love. The river flows and carries her past away and leaves her pure and joyous as the new-born, fit to meet the divine. In such spirits she finds the Master, the incarnation of the God of love and the mountain peak becomes her “true home” (300).

Laila receives her spiritual enlightenment at Prem-Krishna’s (the Master) feet on a night tossed by torrential rains and storms. This is highly symbolic. Unless the storms of life are conquered, sorrows flooded away, and purity gained, the entry into the serene enlightenment cannot occur. Desai significantly suggests this by the use of symbols of ‘storm’ and ‘rain’. Laila enters the ‘Abode’ to become one with Prem-Krishna after conquering the tempests of life and gaining the purity of mind.

In *Journey to Ithaca*, Desai presents a very profound Vedantic philosophy of the unfathomable knowledge of Nature. For her, God is present in every particle of Nature. While the Mother attains her spiritual enlightenment at the mountain, after the Mother’s death, Matteo also selects a departure in the nature (mountain) for the absolute peace and attains identify in illumination and miraculous spiritual power. This is evident in the symbolic meeting between Matteo and his son Giacomo. To Giacomo, his father looks like “the painting of Jesus in Church” (309). This is nothing but Matteo’s salvation here in this world.

Matteo attains this ‘miraculous spiritual power’ after the death of his guru, the Mother. The Mother is but the ‘spiritual leader’ who guides her disciple towards truth and God. This is also symbolic. According to Hinduism, the ‘Guru’ is the one,

who shows the path of liberation (*Moksha*) to the disciple but *Moksha* is to be achieved by oneself by trial and error. Once the 'Guru' puts his disciple on the proper path, his work is over. This is what exactly happens in the case of Matteo and the Mother. After the death of the Mother, it is the Nature that provides Matteo the spiritual enlightenment and he attains the *Moksha* here in this world. Thus, as Desai turns to *Vedanta* and *Upanishads Journey to Ithaca* encapsulates the wisdom of Oriental philosophy.

The use of symbols and images in *Journey to Ithaca* is essentially a matter of Desai's technique. Desai has used certain symbols and images to convey her vision of spirituality. Significantly enough, through the spiritual journey of the three Europeans a whole range of the Philosophy and thought of the East is subtly explored as a way of life, as a breath of existence by Desai. Through these journeys, Desai makes us to have an overview of both the cultural and religious codes of our land.

Anita Desai may be justifiably described as a philosophical novelist deeply involved in the knowledge and wisdom of the East and the West. She is also a novelist of sharp sensitivity and perception of the fundamentals of living, of a philosophical mode and a social and moral order. In *Journey to Ithaca* she is deeply involved in 'spirituality' as a way of life, as a recorded world of values.

Desai's perception of oriental philosophy, her preoccupations with religious India, her perceptions of the gospel of *Gita*, *Vedanta* and *Upanishads* are presented in *Journey to Ithaca* symbolically. She has followed a definite method and definite discipline by which she has developed her characters in the novel. The development of the characters itself presents her perception of spiritual quest.

Journey to Ithaca, in a sense, is a novel of pilgrimage, of people's quest for some sustained power or peace in nature which stretches back to pre-history. This pilgrimage involves an alienation from mundane society, since the purpose of the journey is to attain a new relationship with nature as the springhead of energy that takes the human being to the realization of spiritual enlightenment. The conscious act of getting cut off from society helps the Mother and Matteo to get related to the cosmic power of nature and get regenerated through it with reinforced life.

Desai seems to convey here that 'bliss' can be achieved by those who discard the physical attainments of the world, and enter into the cosmic world of the natural elements.

The novel is an artistic embodiment of the affirmative vision of life. In the novel, she expresses, a positive philosophy of life that guides and controls the thematic and technical aspects. The central philosophy of the novel is an affirmation of transcendental principles like Truth, Beauty and Goodness through a delineation of pursuit and practice of higher values like love, compassion and the concurrent negation of lower material values. Thus, the acceptance of higher values and the concurrent negation or rejection of lower values naturally pave the way for the attainment of the highest 'joy' or 'bliss'.

The Mother experiences a 'bliss' when she is reunited with the cosmic elements. In *Journey to Ithaca*, there is an experience of ultimate joy of life (bliss) preached by all the saints; prophets, philosophers and mystics of the world. Here, Desai suggests that the meaning of God and the purpose of life rest ultimately in the mission of universal love.

The spiritually enlightened Laila (the Mother) smiles at every old man, at dogs in the dust, and at even the crows because she realizes that love is the most important thing to have in the world. She realizes the oneness of Man and God, Mind and Nature.

But even here the basic spiritual perception of Desai is the process of losing the self or ego in order to qualify oneself and then experience the 'spiritual bliss' by merging the ego with the spirit. Desai indicates that the blissful spiritual experience is to be acquired by the individual concern with special efforts and for that the individual has to qualify himself or herself for that spiritual fulfillment.

The end of the novel is symbolic in this sense. The child Giacomo has a long way to go for that experience like his father. That is the reason why he does not understand Matteo's language.

Man cannot reach his "Ithaca" unless his self is 'awakened'. At the end of the novel Sophie's 'inner self' is awakened and so she follows that path of her husband in search of higher way of life. Sophie sets out to experience the eternal knowledge, truth, beauty, joy and bliss realizing that "life itself is a pilgrimage".

In the process of self-discovery, the 'journey' is more important than the destination. This is the message of Cavafy's poem that is quoted at the beginning of the novel. The passage from Rig-Veda of persistent journey, (Therefore wander!) the novel deals with, is the concept of *anantayatra*. It is indeed an apotheosis of the real oriental vision of life. This is the essence of Indian spirituality that the Mother upholds and Matteo and Sophie realize, and the novel ends with this apotheosis of the Indian vision of life.

Through the novel (*Journey to Ithaca*) Anita Desai tries to convey the ancient Indian doctrine of surrendering one's own ego to the elements of nature and becoming one with the cosmic elements i.e. the spirit of the god.

3.6 Check your progress

A. Choose the correct alternative.

- Sophie was by profession.
a) journalist b) a teacher c) a writer d) a novelist
- alienates Matteo from his family
a) The dismissal of Fabian c) His father's scolding
b) His mother's death d) His wife's divorce
- The newly married couple moves fromtowards India.
a) Hotel Monaco c) Italy
b) Germany d) America
- At Goa Sophie joins On the beach.
a) A guru c) a group on a pilgrimage
b) fake sages d) the drug tribe
- From Goa Matteo starts another journey to
- was the original name of the Mother
a) Leela c) Alma

- b) Laila
d) Lila
7. At the ashram at Bihar Matteo takes a class in
- a) yoga
c) religious rituals
b) Sanskrit
d) pooja
8. The Mother was by birth.
- a) Indian
c) Egyptian
b) Italian
d) American
9. calls the Mother 'shakti, durga, Goddess of Mountain'.
- a) Matteo
c) Prem Krishna
b) Sophie
d) Laila
10. is the son of Matteo and Sophie.
- a) John
c) Prem
b) Giacomo
d) Krishna

B. Answer the following questions in one word/ phrase/ sentence.

1. What does instill in Matteo a desire for the mystical East?
2. Who introduces Matteo to the books of Hesse?
3. What makes Matteo's mother take him away from the school?
4. With whom does Matteo undertake journey to the East?
5. What was there in Matteo's pocket during his journey to the East?
6. Why does Matteo feel influenced by The Mother?
7. Why does Sophie face enormous hostility at Bihar ashram?
8. Why does Laila join a dance troupe?
9. Which ancient Indian doctrine does Desai try to convey through the novel?
10. What does 'Ithaca' stand for in the novel?

3.7 Keys to check your progress

A. Choose the correct alternative.

1. a) a journalist
2. a) The dismissal of Fabian
3. c) Italy
4. d) the drug tribe
5. c) Bihar
6. b) Laila
7. b) Sanskrit
8. c) Egyptian
9. c) Prem Krishna
10. b) Giacomo

B. Answer in one word/ phrase/ sentence:

1. Hermann Hesse's books
2. Fabian, his private tutor
3. His refusal to eat meat, gravy and pastries
4. With Sophie, his wife
5. Hesse's novel The Journey to the East
6. Because she follows no religion in particular but only preaches love.
7. Due to her pregnancy
8. Because for Laila dance is a divine experience
9. Surrendering one's own ego to the elements of nature and becoming one with the cosmic elements
10. An image of Homecoming

3.8 Exercises

1. Discuss the plot of *Journey to Ithaca*.
2. *Journey to Ithaca* is a novel of pilgrimage. Discuss and illustrate.
3. Write a detailed note on the symbolism and imagery employed by Anita Desai in *Journey to Ithaca*.
4. Comment on the title of the novel, *Journey to Ithaca*.
5. Attempt an appreciation and critique of Anita Desai's *Journey to Ithaca*.

Write short notes on :

1. Theme of the novel, *Journey to Ithaca*.
2. Symbolism and imagery in *Journey to Ithaca*.
3. Journey as an archetypal motif in *Journey to Ithaca*.

3.9 Further reading

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Unit-4

Journey to Ithaca

Anita Desai

(Part-II)

Contents

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Major characters in *Journey to Ithaca*
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- 4.6 Minor characters in *Journey to Ithaca*
- 4.7 Check your progress
- 4.8 Keys to check your progress
- 4.9 Exercises

4.0 Objectives:

After reading this unit, you will be able to:

- know the major characters in the novel.
- know the minor characters in the novel.
- answer the questions asked on the unit.

4.1 Introduction:

In the previous unit, we have discussed the life and works of Anita Desai and the plot of the novel *Journey to Ithaca* along with the thematic concerns of the novel. This unit discusses the major characters such as Matteo, The Mother and Sophie. In

addition to this, the present unit also helps to know about the minor characters in the novel. Both the major and minor characters contribute to the development of the plot of the novel.

4.2 Major Characters:

4.2.1 Matteo:

Matteo is the protagonist of the novel. He is born in a luxuriant European family and grows up with his parents in Italy. In his childhood days, he challenges the decency and decorum of his home. His entire present at home and school seems to be made up of silence. At school he remains incommunicative and incompatible. He refuses to eat meat, and gravy and pastries. It makes his mother to take him away from the school and engage an English tutor. Matteo's introduction to Hermann Hesse's books by his private tutor transforms him completely. It instills in him a desire for the mystical East. The dismissal of Fabian as tutor further alienates him from his family and he starts running, escaping from the family. After his marriage with Sophie, a journalist, Matteo undertakes the great journey to the East with Sophie. Matteo carries in his pocket the copy of Hesse's *The Journey to the East*.

Along with his wife, Matteo moves from Italy towards India. He gets inspired to find and understand the mystery of India. He starts his journey in search of a Sage, a guide who will reveal him the mystery. In his pursuit of 'a guru', Matteo encounters many fake sages like – a babaji sitting in the lotus posture, on the water, a woman who wore a string of wooden beads and lectured to a reverential crowd, a meditating yogi completely nonchalant of prowling tigers, a woman meditating day and night in a cave sitting amid snakes and scorpions to rouse her psychic powers. In his pursuit, Matteo gives up wearing Western dress and wears wide pyjamas and a cotton vest. He joins a group on a pilgrimage to a shrine outside the city. At Goa, Matteo is on his search for Truth. He feels that if he could not have a vision of spiritual truth then he could not continue to live. He wanders away to be alone and to be further away from everyone. From Goa Matteo, along with Sophie, starts another journey to another ashram in Bihar in search of a Guru.

In an ashram like a dungeon at Bihar, Matteo is asked to go to the guru with an offering. At ashram he takes a class in Sanskrit with a Swami. Matteo and Sophie face religious pretence and fake face of truth in such ashrams and decide to quit the place.

Then, along with his wife, Matteo proceeds to an ashram in the hill run by a woman addressed as the Mother. In the ashram, he is allowed to stay with his wife. He was very much fascinated by the Mother's ashram. When Sophie becomes violently ill, leaving his wife in the hospital in doctor's care, he reaches an ashram in the foothills of the Himalayas, run by the Mother. The Mother has an overwhelming influence on Matteo because she follows no religion in particular but only preaches love. Now he learns that the mystery he has long been searching for is neither in bookish knowledge nor even blind faith, but is essentially 'an experience of bliss'. Matteo finds solace to his deeply disturbed soul in the Mother. Sophie, unwillingly submitting to her husband's whims, follows Matteo to the ashram for fulfilling his dream of spiritual quest. At the ashram, Matteo is deeply immersed in his role first as the letter writer for the Mother, then as washer man in the kitchen sink, and finally in charge of the new publication unit set by Mother for the printing and publishing Master Prem-Krishnaji's messages.

Meanwhile, the distance between Matteo and Sophie widens and she becomes rebellious against Matteo and leaves him and returns back to Italy with her children. The thought of Matteo living in the ashram in India torments her, and so when a telegram comes to her informing that Matteo has been taken to the hospital, she at once returns to India by leaving the two children with Matteo's parents. In order to get the full and realistic information about the Mother she undertakes the journey from India to New York and again returns back to India. Matteo also undertakes the same journey from the ashram to the mountain peak.

Matteo's spiritual enlightenment is explained in the epilogue. His son Giacomo in Italy sees Matteo in the garden of his house in the form of Christ. Thus the fulfillment of Matteo's spiritual quest is achieved by the novelist with the help of epilogue.

4.2.2 Sophie:

Sophie is another significant character of *Journey to Ithaca*. She is self-reliant, a journalist by profession, frank and believes in logical explanation of things. She is a big, strong woman with square-shouldered having hair cut short. She is Matteo's wife and mother of Giacomo and Isabel, her son and daughter. After her marriage with Matteo, she provides a companionship to her husband in his great journey to the East. At Bombay from hotel Monaco begins their designed journey. In the pursuit of

‘a guru’, her husband encounters many fake sages like – a babaji, and a woman meditating day and night in a cave to rouse her spiritual powers. Her husband, in his pursuit, gives up wearing Western dress and wears wide pyjamas and a cotton vest. He joins a group on a pilgrimage to a shrine outside the city. They could not find any sign of transcendental power during the trip. Sophie finds foolishness in all this and asks if he needs her and he promises to take her to Goa after the rains are over. At Goa Sophie joins the drug tribe on the beach. She prefers the comfort of ignorance and she starts enjoying the smoke of marijuana and the drinks. But, this life, too, upsets her dreadfully. When her husband remains unsuccessful in his pursuit, they start another journey to another ashram in Bihar in search of a Guru.

In the ashram at Bihar, Sophie finds that the Swamis discriminate between castes and religions. They believe that Sophie’s touch can spoil the purity of water. Both Sophie and Matteo face religious pretence and fake face of truth in such ashrams. Meanwhile Sophie discovers her pregnancy and faces enormous hostility, overhearing women disciples condemning her sexuality. Thus, they encounter the fake mask of the truth, and decide to quit the place. Then, they proceed to an ashram in the hill run by a woman addressed as the Mother. The families were allowed to stay there. Sophie becomes violently ill on the long journey across the country from Bihar to the north and is taken to the hospital. She pleads Matteo again and again to send her home. But her husband keeps her in the hospital in doctor’s care, and moves to an ashram in the foothills of the Himalayas, run by the Mother. Sophie, unwillingly submitting to her husband’s whims, follows Matteo to the ashram for fulfilling his dream of spiritual quest. In the ashram, Sophie is left to amuse herself and her uneasiness grows and she decides to break the spell of the Mother. Sophie considers the Mother only a woman and regards her “a monster spider that had spun this web to catch these silly flies” (127). It makes her enquire all about the past of the Mother and ultimately Sophie gathers information that the Mother was a Muslian, an Egyptian and was a dancer. Meanwhile the distance between Matteo and Sophie widens and she becomes rebellious against Matteo and leaves him and returns back to Italy with her children. The thought of Matteo living in the ashram in India torments her, and so when a telegram comes to her informing that Matteo has been taken to the hospital, she at once returns to India by leaving the two children with Matteo’s parents. Though physically away, her mind had been with Matteo all the time during her stay at Italy. In order to get the full and realistic information about

the Mother, she undertakes the journey from India to New York and again returns back to India. She journeys through Mediterranean, Alexandria, Cairo, Paris, Venice and New York to India. Her search reveals another peculiar journey of a young and determined girl Laila, the daughter of Hamid and Alma.

Sophie finally comes back from her journey to the Mother's ashram to see Matteo, to tell and reveal him the Mother's past. At the ashram she learns about the Mother's death and also that Matteo has left in search of peace to the mountain where the Mother 'received enlightenment'. Now Sophie also realizes the meaning of pilgrimage and she, too, decides to go on the same pilgrimage – to the mountain hill. She experiences a crucial moment in her life. Now there are only two alternatives before her – one, to go back to her motherland Italy and to lead the same common life in which she has lost her interest, and second, to follow the path of the Mother and of Matteo. She chooses the second. This is the indication that all her experience of life has made her 'disinterested' in the mundane life and this has made her qualified to have the transcendental experience of spiritual enlightenment. Thus thematically her choice of following the path of the Mother and Matteo strengthens the theme of the spiritual quest.

4.2.3 The Mother alias Laila:

Very early in life, Laila (the Mother) is a young and determined girl and the daughter of Hamid and Alma. Like Matteo, Laila is a misfit, odd, headstrong, independent child – causing headache to her parents and teachers. She, too, considers home an inadequate shelter; it is like a prison trapping her freedom. Longing for something different she cannot conform to the conventions of her society. So she is sent to Paris to her French aunt, Françoise. At Paris, from college she does not return home but roams around the city. Her desire for some sublime experience leads her astray, even to a revolutionary camp. She refuses to go to church. She joins the oriental dance troupe for spiritual enlightenment. She joins a dance troupe, because for Laila dance is a divine experience. Her encounter with the hadgah propels her disturbed soul to a new direction. Later, it is a poster announcing "Krishna Lila" transfigures her life. It is significant to note that the characters of Matteo and Laila are strikingly identical in many respects. Both are restless at home in Italy and in Egypt respectively. Both have a strong desire to go to the East i.e. to India.

The dance troupe moves from place to place particularly for money. She finds that this dance troupe has nothing to do with religious belief or spiritual exercise. She leaves the dance troupe at New York and travels far into the East. For Laila, the truth lies in India, and it is in India, through the means of dance, would she arrive at her enlightenment. On her journey to the Himalayas, with a desire to free of this world, to escape into a better and brighter one, she happens to see a holy man, although, no different from a beggar in appearance. She stands gazing at the holy man's serene visage. She also happens to see the great banyan tree that burst into light.

Thus, for the first time in her life Laila experiences a scene, a vision that brings out a significant transformation in her outlook. It is the experience for which she has been craving since her childhood. At this juncture she has been travelling by train; she goes ahead by the train leaving behind the sight of the holy man. After a couple of days or so, she continues her journey to the mountain peak. At this crucial time of the most significant experience in her life, she sees the Master appearing before her on the dark hill-top. That night she returns back to her crowded room. Next morning she comes back to the temple by the river. She then takes a bath in the river. Then she continues on her way and sees the Great Sage seated upon a carpet. "He was speaking [- - -] and his voice was sweeter than the ringing of bells, sweeter than the song of birds; it had the power and the force of the river itself. He spoke of Divine Love and love filled my every limb with its nectar and I was Radha who beheld, at last, the true Krishna" (300).

The mountain peak continues to beacon her and she increasingly longs to go to that mountain peak which she thinks a true home for her. At the mountain peak, her Master appears before her in the form of the holy Sage having a lantern in his hand in the darkness of the night. Here is a crucial point of the plot of the novel. It demonstrates how her spiritual quest is fulfilled. Thus, Laila becomes the Mother of devotees. She finds sanctuary in India, a land of mystery and mysticism, of cultural, religious and ethnic ambiguities as well as possibilities. In such a contested space, she establishes her ashram, a microcosm within the plural world. The Mother realizes that the foreigners who found emptiness in material pleasures migrated to India where they sought in India the meaning of their existence. In her ashram, the Indian devotees are mostly aged and the foreigners are young, and many have their families living with them. So, they were given back-breaking work to keep them from further

distractions. In her evening discourse addressed to her disciples, the Mother claims that the purpose of their lives is the attainment of Bliss and Joy in the presence of the Master. She establishes that hard work is the *sadhna* of a devotee; in other words, it is beneficial to their own lives. Apart from work, she incorporates into her philosophy the ideals of self reliance, cleanliness and personal hygiene. She teaches by example as she also toils along with her disciples. The evening discourses of the Mother have such hypnotic effect on her devotees that the Mother could easily be identified as one possessing ‘charismatic authority’

The Mother has an overwhelming influence on Matteo because she follows no religion in particular but only preaches love. Now he learns that the mystery he has long been searching for is neither in bookish knowledge nor even blind faith, but is essentially ‘an experience of bliss’. Matteo finds solace to his deeply disturbed soul in the Mother. Such a leadership like the Mother is based on her personality that after her death everything is likely to fall to pieces, if a new charismatic leader does not appear in her place. The same happens in the Mother’s ashram also. When Sophie returns to the ashram, she learns about the Mother’s death and also that Matteo has left in search of peace to the mountain where the Mother ‘received enlightenment’. Now Sophie realizes the meaning of pilgrimage and she, too, decides to go on the same pilgrimage – to the mountain hill. Thus the spiritual significance of the title of the novel is fully realized in the description of Mother’s spiritual journey.

4.3 Check your progress

A. Choose the correct alternative.

1. The native place of Matteo is
a) India b) Egypt c) Italy d) France
2. The author of *The Journey to the East* is
a) Sophie c) Hermann Hesse
b) Anita Desai d) Kiran Desai
3. Fabian is a name of Matteo’s
a) friend b) private tutor c) sister d) aunt
4. in Italy sees Matteo in the garden of his house in the form of Christ.

6. What does Laila find about dance troupe?
7. What type of devotees are in the Mother's ashram?
8. Where does Sophie learn about the Mother's death?
9. What kind of tree does Laila see during her journey to the Himalayas?
10. What does Sophie decide after realizing the meaning of a pilgrimage?

4.4 Keys to check your progress

A. Choose the correct alternative.

1. c) Italy
2. c) Hermann Hesse
3. b) private tutor
4. d) Gaicomo
5. c) Monaco
6. b) the ashram
7. a) Laila's
8. b) aged
9. a) Matteo
10. b) the mountain hill

B. Answer in one word/ phrase/ sentence:

1. Western dress
2. India
3. The Mother, because she follows no religion
4. In order to get the full and realistic information about the Mother
5. to the ashram
6. the dance troupe has nothing to do with religious belief or spiritual exercise
7. the Indians mostly aged and the young foreigners having their families with them.

8. At the ashram
9. the banyan tree
10. decides to go to the mountain hill

4.5 Exercises

A) Write short notes:

1. Matteo
2. Sophie
3. The Mother

4.6 Minor Characters:

4.6.1 Giacomo:

Giacomo is a son of Matteo and Sophie. He lives with his grandfather and grandmother in Italy along with his younger sister Isabel. Giacomo's mother, Sophie by leaving both Giacomo and his sister Isabel with Matteo's parents returns India to look after her husband. Matteo, Giacomo's father lives in India in search of spiritual truth. Giacomo is very much alienated from his parents. It is grandmother who tells Isabel about Giacomo that he is not rebellious like her father and he is different one. Away from his parents, Giacomo is again sent to his aunt's home in Milan. His sister Isabel becomes lonely when he was sent to Milan. At the end of the novel, it is Giacomo who tells his grandfather, 'I saw my father'. 'He said Giacomo, Giacomo' [- - -]. 'Then he said – but I don't know what he said [- - -]. He talks – like a foreigner. [- - -]. He looked like the painting of Jesus in church' (P.P. 306-307, 309). Everybody disagrees and Giacomo is made quite. But Giacomo remains fortunate to see his father, Matteo in the form of Christ.

4.6.2 Master Krishna:

Master Krishna is the dance master of the dancing troupe performing the Indian spiritual dance in Western countries. Laila, fascinated by her spiritual quest, meets master Krishna to learn the Indian dance. But Laila realizes the commercial motives of Master Krishna. His dancing troupe performs the dance programmes in different European cities and even visits New York for further programmes. His dance troupe moves from place to place particularly for money. Krishna himself and his dance

troupe have nothing to do with religious belief or spiritual exercise. However, it is Master Krishna with whose help Laila reaches India from America. Master Krishna is not able to help Laila in her search for Eternal Knowledge and the Supreme Light. In India also master Krishna expects Laila to perform dance to earn money.

4.6.3 Francoise:

Francoise is Laila's maternal aunt at Paris. She lives there with her husband and four daughters. When Laila's parents send her to the house of Francoise, it becomes another imprisonment to Laila. The atmosphere of the home is sickening. Everything is covered with silken covers and windows are always shut. Curtains are always drawn. Francoise tries to keep restrictions to Laila. Francoise doesn't like an unresponsive behavior of Laila.

4.6.4 Madame Lacan:

Madame Lacan is the owner of bookshop where she usually keeps books of Oriental countries. It is the bookshop that opens vistas of knowledge to Laila. Madame Lacan's shop includes the books of travel, art, philosophy and religion such as *Rig Veda*, *Samhita*, *Rathavali*, *La Kama Sutra*, *Brhadanayaka Upnishad*, *La Bhagwad Gita*, *The sacred book of the East*. Laila becomes the regular visitor to Madame Lacan's shop where she borrowed books, read them voraciously. The books from Madame Lacan's shop decide Laila's destination more clearly. It is Madame Lacan's shop where Laila saw the poster of Krishna Lila. Madame Lacan gives Laila the tickets to the dance show known as *Krishna Lila*. Thus, though Madame Lacan is minor character in the novel, she introduces the Indian religious books and dance troupe to Laila.

4.7 Check your progress

A. Choose the correct alternative.

1. Isabel is Giacomo's

a) cousin	b) teacher	c) sister	d) mother
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2. tells Isabel that Giacomo is not rebellious like her father.

a) Grandmother	c) Grandfather
b) Sophie	d) Laila

3. is the dance master of the dancing troupe performing the Indian spiritual dance in Western countries.
 - a) Madame Lacan
 - b) Master Krishna
 - c) Giacomo
 - d) Laila
4. Laila realizes the commercial motives of
 - a) Madame Lacan
 - b) Francoise
 - c) Matteo
 - d) Master Krishna
5. Laila reaches India from America with the help of
 - a) Sophie
 - b) Master Krishna
 - c) Matteo
 - d) Madame Lacan
6. is Laila's maternal aunt at Paris.
 - a) Madame Lacan
 - b) Sophie
 - c) Francoise
 - d) The Mother
7. Francoise had daughters.
 - a) two
 - b) four
 - c) three
 - d) five
8. The house of becomes another imprisonment to Laila.
 - a) Madame Lacan
 - b) Master Krishna
 - c) Sophie
 - d) Francoise
9. Madame Lacan is the owner of
 - a) hotel
 - b) theatre
 - c) bookshop
 - d) dance troupe
10. Madame Lacan gives Laila the to the dance show.
 - a) entry pass
 - b) tickets
 - c) invitation
 - d) permission

B. Answer the following questions in one word/ phrase/ sentence.

1. Why does Giacomo's father live in India?
2. What does Giacomo tell his grandfather?
3. Whom does Laila meet to learn the Indian dance?
4. Who is Laila's maternal aunt?
5. What type of books does Madame Lacan's shop include?
6. Where did Laila see the poster of Krishna Lila?
7. With whom does Sophie leave her children? Where does she return?
8. Whose commercial motives does Laila realize?
9. Who is Isabel in the novel?
10. For whom does Giacomo refer the phrase 'the painting of Jesus in church'?

4.8 Keys to check your progress

A. Choose the correct alternative.

1. c) sister
2. a) Grandmother
3. b) Master Krishna
4. d) Master Krishna
5. b) Master Krishna
6. c) Françoise
7. b) four
8. d) Françoise
9. c) bookshop
10. b) tickets

B. Answer in one word/ phrase/ sentence:

1. in search of spiritual truth

2. that he saw his father
3. master Krishna
4. Francoise
5. of travel, art, philosophy and religion
6. at Madame Lacan's shop
7. with Matteo's parents, returns India to look after her husband.
8. Master Krishna
9. daughter of Sophie and Matteo and sister of Giacomo
10. Matteo

4.9 Exercises

Write short notes on :

1. Giacomo
2. Master Krishna
3. Madame Lacan



Unit-5

Disgrace

J. M. Coetzee

(Part-I)

Contents:

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Life and Works of J. M. Coetzee
- 5.3 Plot Summary of the Novel
- 5.4 Check Your Progress
- 5.5 Glossary and Notes
- 5.6 Answer to Check Your Progress

5.0 Objectives:

After completing the study of this unit, you will:

- know historical and political perspectives of South Africa
- learn about the life and works of J. M. Coetzee
- know about the plot summary of the novel
- be able to answer the questions on the novel

5.1 Introduction:

This unit discusses the life and works of South Africa's the most lauded twice Booker and a Nobel Prize Winning novelist, J. M. Coetzee. The violent history and politics of his native country provided a way for his works. Being a white writer, he writes about apartheid. His novels involve the values and conduct resulting from South Africa's apartheid system, which could arise anywhere. This unit also discusses the outline of the famous novel *Disgrace*. The novel is a strong statement on the political climate in post-apartheid South Africa.

5.2 J. M. Coetzee and His Life:

The acclaimed South African Novelist and academician John Maxwell Coetzee was born in Cape Town in South Africa on 9th Feb., 1940, in an English speaking family background. His father was a lawyer and mother, a school teacher. During his early studies he was done in Cape Town where he graduated with honours in English and Mathematics. He spent a few years in England, working as a computer programmer while pursuing his research on Ford Maddox Ford. He received Ph.D. in 1969 in English from the University of Texas at Austin, writing his dissertation on Samuel Beckett, whose work Coetzee has cited as an influence on his own writing. He was an assistant professor of English at the State University of New York and from 1972 until 2000. From 2002 Coetzee was lived in Australia with his partner, Professor Dorothy Driver. In Australia, he was attached to the University of Adelaide where for six years he was a member of the committee on social thought. Coetzee emigrated Australia in 2002 where he lives today.

Internationally, he has won many literary prizes and awards including three CNA literary Awards (1977, 1980, 1984), Geoffrey Faber Memorial Prize (1981), Prix Femina Etranger (1984), twice Booker Prizes (1984, 1999), Femina Prize (1985), D. Litt: University of Stratchlyde, Glasgow (1985), Jerusalem prize (1987), Fellow, Royal Society of Literature, 1988, Honorary Fellow, Modern Language Association (USA) (1989), Sunday Express Book of the Year (1990), Mondello Prize (Italy-1994), Irish Times International Fiction Prize (1995), Lannan Literary Award (1998), twice Commonwealth Writers Prizes (2000, 2006) and higher prestigious Nobel Prize for Literature in 2003.

Today, J.M. Coetzee is probably the most complex and intellectually engaging writer to emerge from South Africa. Along with novels, he has written three books of literary criticism, two autobiographical memoirs, a collection of essays and literary reviews, and a collection which traverses the territory between criticism, fiction and philosophy, Coetzee's oeuvre presents a reading of his world which is both perceptive and searing. Coetzee's novels traverse the difficult ground of sketching the possibilities facing the reflexive consciousness in a world structured by inequality and dehumanization. He has been an important voice in the debates around politics and representation in Apartheid South Africa. The violent history and politics of his native country has provided Coetzee much raw material for his work.

As a writer, Coetzee is strongly influenced by his own personal background of being born in and growing up in South Africa. Although a white writer living in South Africa during apartheid, Coetzee grew to believe in and write with strong anti-imperialist feelings.

J.M.Coetzee embarked on his rich literary career with the publication of *Dusklands* in 1974. It comprises two novellas that evoke apparently discrete historical events, one colonial and the other post-colonial. The first of two novellas, “The Vietnam Project” is a devastating comment on Vietnam as it affected not a soldier but a researcher, safe in California, who has the project of proposing a new analysis of psychological propaganda. “The Narrative of Jacobus Coetzee”, the second novella, is the story of an elephant hunter and adventurer in conflict with the indigenous Khoisan of Western Cape in South Africa. It deals with stories of the exploration and conquest of Southern Africa in the 1760s by a man named Jacobus Coetzee.

The second novel *In the Heart of the Country* (1977) is the portrayal of psychosis. It is impassioned diary of a young woman living on a remote farm in South Africa. It is an extraordinary tale of obsessive fantasies and bloody revenge. The portrait of loneliness, festering anger and inevitable madness is conveyed with power and certainty. The central character of this novel is Magda. She is the intelligent, better, unattractive. The novel is set at an unspecified time; the present tense heightens this sense of timelessness.

The novel *Waiting for the Barbarians* (1980) is a pivotal work in the development of Coetzee’s oeuvre. It brought Coetzee international acclaim. It offers a complex allegorical response to the ethical and moral dimensions of South African political dilemma. It is an exploration of the relationship between barbarity and civilization. Set in an unspecified frontier land, a desert landscape at indeterminate point in time, the novel is an allegorical exploration of the relationship between colonizers and colonized, oppressor and oppressed, hunter and hunted.

Life and Times of Michael K (1983) is brilliant Booker Prize winning novel. The novel represents a struggle in which the protagonist named Michael K journeys through a life of a torment and ignorance. Michael K attempts, in this highly political novel, to live outside politics and history. Throughout the entire novel,

Coetzee has an underlying theme of peace and liberation. Michael just wants to escape, to be content with the simple things in life.

Coetzee's critically acclaimed novel *Foe* (1986) signals a temporary departure from South African landscape. It is a short but powerful book which reinvents the story of Defoe's Robinson Crusoe from within the city of London. In this novel, Coetzee departed altogether from the South African geographical context. The novel has two sections. The first section of the novel is set on a deserted island and constitutes a retelling of Daniel Defoe's Robinson Crusoe (1719) by Susan Barton, the castaway narrator of *Foe*. In the second section, the island is replaced by Defoe's house in England and focus falls on Susan Barton's relationship with Friday. *Foe* is also an inquiry into white liberal humanism and into the problem of white representations of the black majority; of the difficulty for South African blacks of finding a 'voice' a way of speaking within the political and textual constraints that render them, like Friday, Mute.

The novel, *Age of Iron* (1990), set in apartheid-era South Africa, shares a number of themes to previous novels. In this novel, Coetzee gives an oblique and uncompromising examination of his country in the voice of Elizabeth Curren, an ageing white South African woman dying of cancer in Cape Town during the worst excesses of the apartheid state's emergency during the 1980s. Mrs Curren is a narrator and protagonist of this novel. She is isolated and lonely white woman surrounded by a hostile colonial culture with which she is unable to empathize. She is a professor of classics in Cape Town. Coetzee, in this novel, gives the grim account of both a human being facing imminent death and a country-South Africa – still immersed in the tragedy of the apartheid regime.

The Master of Petersburg (1994), Coetzee's first post-apartheid novel, shows his desire to transcend local South African specificities and engage with the rich tradition of European literature and philosophy with his entire oeuvre. In this novel, he chooses the 19th century Russian realist novelist Fyoder Dostoevsky as his interlocutor. This novel is a paraphrase of Dostoevsky's life and fictional world. In this novel, the writer's struggle with problem of evil is tinged with demonology.

Disgrace (1999) is the second Booker Prize winning novel of Coetzee which is set in South Africa in the late 1990s. It is A strong statement on the political climate in post-apartheid South Africa. It is a brilliant novel written after the demise of the

apartheid regime that deals with the collective mood of present day South Africa's white population at the end of the dark 20th century. It is a novel on post-apartheid violence.

Elizabeth Costello (2003) is a novel of ideas, and is devoted to exploring how new ideas can be conveyed in a work of fiction. It is a poignant examination of the ageing novelist named Elizabeth Costello. The imaginary Elizabeth Costello, public speaker, is herself an ageing Australian novelist who is born in 1928, travels all over the world to give and listen to presentations on a variety of subjects ranging from the role of African writing in the society to the killing of animals in slaughterhouses. The novel is written in chapter episodes with postscript, though these chapters are called 'Lessons'. These are stories-scenes from the life of a writer, but almost all revolve around one or several lectures or speeches.

Slow Man (2005) begins with a bicycle accident to Paul Rayment losing his leg. It is a serious accident and requires considerable after-care. Paul is sixty plus years divorce, retired photographer in Adelaide. He is not a man without needs for love and sexual fulfillment. Paul is unwilling to have the lost leg replaced by an artificial one. The novel clearly indicates that psychological effect of any severe injury on a person when their life is truncated or becomes meaningless due to physical deformity.

Coetzee's latest novel *Diary of a Bad Year* (2007) is a meditation on the current state of the world from one of our greatest writers and deepest thinkers. It addresses the profound unease of countless people in democracies across the world. It is also a poignant story of a dying man yearning, ultimately for love.

J. M. Coetzee himself left South Africa for Australia in 2002 where he became a citizen and continues to live and write. His major works of fiction since then, *Elizabeth Costello*, *Slow Man*, and *Diary of a Bad Year*, have taken place in Australia. To read Coetzee's fiction is to learn a great deal about his own background and ambivalent attitudes towards the country where he spent his youth. As the last work of fiction that Coetzee published prior to leaving South Africa, *Disgrace* not only gives us insight into what life was a difficult time in his native country, but it also tears into our sympathies and fears on a universal, human level.

Coetzee is widely regarded as one of the greatest living writers of the novels in English. He is the first to win the Booker Prize twice, with *Life and Times of Michael K* in 1983 and *Disgrace* in 1999. It has confirmed his reputation as a novelist of

international stature. His novels are characterized by a bleak vision of his racially divided homeland. They tell us something we all suspect and fear- that political change can do nothing to eliminate human misery. His work chronicles the inner history of his country's transformation from racial dictatorship to a post-apartheid society.

Coetzee's novels are characterized by their well-crafted composition, pregnant dialogue and analytical brilliance. The dilemmas of his novels are based on South African reality, but often presented in a timeless, metafictional form and carrying a plurality of meanings. The plot of Coetzee's novels represents a universal time and space. There is no specific moment in history and there is not a specific place in which his plots develop. Samuel Durrant describes this trait of Coetzee's writing by observing, "Rather than providing a direct historical relation of the conditions of apartheid, they instead provide a way of relating to such a history. They teach us that the true work of the novel consists not in the factual recovery of history, nor yet in the psychological recovery from history, but rather in the insistence on remaining inconsolable before history". This universal historicity makes it possible to relate to many different societies in many different places.

5.3 Plot of the Novel: *Disgrace*

5.3.1 Introduction:

Life in South Africa is intolerable for a man of colour. South Africa is a country of great physical beauty but its soul is dead. The most notorious political fact of South African history is the Apartheid policy. It stands for the political system of racial segregation in South Africa, where the white minority discriminated against and politically disenfranchised the black majority for decades. Although the system of apartheid has vanished in 1994, it has left deep scars in South African society that will take many years to heal. *Disgrace* takes place in South Africa, a country that for many years was ruled under a system of racial segregation called Apartheid. Apartheid, which in Afrikaans means "separateness," was a system held in place from 1948 until 1994.

5.3.2 Plot of the Novel:

Disgrace (1999), second Booker Prize winning novel of Coetzee which is set in South Africa in the late 1990, is a strong statement on the political climate in post-

apartheid South Africa. It is a brilliant novel written after the demise of the apartheid regime that deals with the collective mood of present day South Africa's white population at the end of the dark 20th century. It is a novel on post-apartheid violence, continues this theme and also reveals the early obsession of Coetzee to study human beings from the perspectives of female characters. It is a story about a man's largely unchecked sexual addiction and how it has completely destroyed his life. Everything which he does is centred on sexual intercourse and how to get it more frequently. This story, along with its main character, is atrocious. The novel opens with a consideration of the fate of an aging scholar, a specialist in the Romantic poets who is reduced to teaching introductory courses in 'communication' which he despises, as the university has changed its emphasis from liberal arts to that of 'technical education'. The protagonist named David Lurie is a fifty-two-year-old English professor at University of Cape Town. He is twice married and twice divorced scholar of Romantic poetry. He is the man of lust that is sex. At the beginning, we learn that he gets his jollies out by visiting a prostitute named Soraya once a week. He sees himself as an aging, but still handsome, Lothario. He begins a stalk affair with Melanie, a student in his Romantic course. He invites her home, makes dinner for her and also gets her liquored up. She is oddly passive and ambivalent about the relationship. A young man Ryan, a Melanie's boyfriend, confronts David about his relationship with Melanie and filed a complaint against him. When the affair comes to the attention of the University, the charge has been lodged against David under the University's code of conduct. The charge deals with victimization or harassment of students by teachers. When he is hauled before an academic tribunal after a misbegotten affair with a student, he refuses to defend himself against charges of sexual harassment. But when he blurts out an apology, the members of the tribunal are not satisfied with his confession. The committee recommended that professor Lurie be dismissed with immediate effect and forfeit all benefits and privileges.

David Lurie became a victim of 'the great rationalization'. His university has been remade into technical college, and he teaches courses in 'Communication Skills' that he finds nonsensical. Leaving the university in disgrace, Lurie goes to visit his lesbian daughter, Lucy, who lives alone in the rural town of Salem on a smallholding in the Eastern Cape. Lucy welcomes David into her home and helps him get familiar with his surroundings. When David tells her about why he is here,

Lucy lets him know she already got the scoop from Rosalind. Lucy is eking out a meager existence managing dog kennels and raising flowers and vegetables for the market in cooperation with her black neighbour, Petrus. For a time Lurie finds a sort of peace on the farm as helps Lucy, though the two have had an uneasy relationship since he and Lucy's mother divorced some years earlier. Lurie stays with her daughter and then shares her house and life also by forgetting he is a professor. When Lucy takes David to the market, he meets Bev and Bill Shaw. He starts to help Bev at the animal clinic. He tells her his state of disgrace. He spends all afternoons in the surgery, helping as far as he is able. Finally, Lurie becomes a caretaker for dying animals. He helps with the dogs in the kennels, takes produce to market, and assists with treating injured animals at a nearby refuge. He also spends time on his new academic project, an opera based on the love affair between the British poet Lord Byron and his mistress, Teresa Guiccioli. With this work he lives in peace. But as the balance of power in the country is shifting, the fragile peace is shattered.

When David and Lucy are out and about taking a couple of the dogs for a walk, the farm, where he works with his daughter, is invaded by three men (two men and a boy) who at first pretend to need help. The boy tells Lucy that they need to use the phone because the sister of one of the men is having an accident. When the tall man indoors to use the phone, the second man runs into the house behind them and locks David out. He gets the car keys from David and then locks him back in. Meanwhile, the tall man with a rifle starts shooting the dogs one by one, splattering brains and guts all over the place. Besides, the second man and a boy come back in the bathroom; douse David with alcohol, set him on fire, sexually assault Lucy and leave with David's car. During this whole nightmare, Petrus, the African farmer who is nearest neighbour of David and Lucy, is nowhere to be found. He became increasingly too troubled and ambiguous. He promises Lurie about protection from further attacks to Lucy only if she marries him. Lurie tries to raise the subject of the rape, but he gets no any political and legal protection there. After this incident, Lucy falls apart both physically and emotionally. But, she does not want to pursue the crime as a rape --- she is only willing to report it as a robbery and assault on David; not on herself. The relationship between David and Lucy grows increasingly strained. When David finds the boy in the party given by Petrus, he confronts the boy. Petrus gets in the middle of their fight. David wants to give information to the

police but Lucy gets upset. She does not want David to ruin everything for Petrus. This experience brings repressed emotions to the surface, driving Lucy and David's relationship to a breaking point. David realizes that he has to leave the place. David comes back in Cape Town and finds that his home has been robbed. He gets a phone call from Bev about Lucy and he gets shocked. When he comes back to the Eastern Cape, Lucy reveals to him that she is pregnant and she can't deal with having an abortion. She is considering marry Petrus as a business deal and a way of protecting herself. Her decision to keep the baby, and marry with Petrus throws David to loop. At the end of the novel, David Lurie once again is back in the clinic with Bev and takes care of dying animals.

Thus, the last part of the novel concerns Lurie and his daughter's attempts to come to terms with what has happened to them. The three attackers were black, and Lucy comes to see the rape as a sort of retribution for historical racial injustice. She is pregnant as a result of the rape and is determined to keep the child. Lurie is horrified by her response, but he also sees the assault in terms of historical inevitability, as the result of a sort of inherited guilt. The book reflects the uncertainty of post-apartheid South Africa. In this novel, Coetzee summarizes his themes: race and gender, ownership and violence. Coetzee involves us in the struggle of a discredited university teacher to defend his won and his daughter's honour in the new circumstances that have arisen in South Africa after the collapse of white supremacy.

5.4 Check Your Progress:

Choose the correct alternatives:

1. J. M. Coetzee was born in -----.
a) 1940 b) 1930 c) 1935 d) 1945
2. Coetzee's father was -----.
a) a tailor b) a teacher c) a lawyer d) a doctor
3. Coetzee was graduated in -----.
a) Chemistry & Physics b) Biology & Botany
c) Psychology & Computer Science c) English & Mathematics

4. Coetzee received Ph.D in -----.
 a) 1958 b) 1966 c) 1962 d) 1969
5. Whose influence was on Coetzee?
 a) Shakespeare b) Mahatma Gandhi
 c) Samuel Beckett d) Pandit Nehru
6. When did Coetzee receive Booker Prizes?
 a) 1984 & 1999 b) 1991&1995 c) 1988 & 1990 d) 2002 & 2005
7. Coetzee received a prestigious Nobel Prize for Literature in -----.
 a) 2002 b) 2003 c) 2004 d) 2005
8. Coetzee embarked on his rich literary career with the publication of -----.
 a) Disgrace b) Waiting for the Barbarians
 c) In the Heart of the Country d) Dusklands
9. The first Booker Prize winning novel of Coetzee is -----.
 a) Disgrace b) Life and Times of Michael K
 c) Age of Iron d) The Master of Petersburg
10. Which is the first post-apartheid novel of Coetzee?
 a) Slow Man b) Elizabeth Costello
 c) The Master of Petersburg d) Disgrace
11. The central character of the novel *In the Heart of the Country* is -----.
 a) Magda b) Master c) Servant d) Servant's wife
12. Fyoder Dostoevsky was ----- novelist.
 a) American b) Russian c) Africa d) Indian
13. The character, Elizabeth Costello is -----.
 a) an actress b) a public speaker
 c) a reformer d) a doctor

- **Bantustan:** a partially self-governing area set aside during the period of apartheid for a particular indigenous African people: a so called homeland.
- **segregation:** the enforced separation of different racial groups in a country or community.
- **oppression:** prolonged cruel or unjust treatment of authority.
- **retribution:** punishment inflicted on some as vengeance for a wrong criminal act.
- **pursue:** persistently seek to form a sexual relationship with someone.
- **splatter:** splash (a liquid) over a surface or object.
- **privilege:** special right granted or available only to particular person or group.
- **blurts:** suddenly and without careful consideration.
- **misbegotten:** badly conceived or planned.
- **lothario:** a man who behaves selfishly and irresponsibly in his sexual relationships with women.
- **atrocious:** horrifyingly wicked.
- **demise:** death.
- **disenfranchise:** deprive of a right or privilege.
- **discrimination:** the unjust treatment of different categories of people, especially on grounds of race, age, or sex.
- **metafiction:** fiction in which the author self-consciously alludes to artificially or literariness of a work by parodying from novelistic conventions and traditional narrative techniques.
- **ambivalent:** having mixed feelings or contradictory ideas about something or someone.
- **poignant:** evoking a keen sense of sadness or regret.
- **immerse:** involve oneself deeply in a particular activity.
- **empathize:** understand and share the feeling of another.
- **Khoisan:** a collective term for the Khoikhoi and San people of southern Africa.
- **constraints:** limitation of restriction.

- **castaway:** a person who has been ship-wrecked and stranded in an isolated place.
- **psychosis:** several mental disorders in which thought and emotions are so impaired that contact is lost with external reality.
- **searing:** extremely intense.
- **memoirs:** a person's written account of his/her own life and experiences.

5.4 Answer to Check Your Progress:

1. 1940
2. a lawyer
3. English & Mathematics
4. 1969
5. Samuel Beckett
6. 1984 & 1999
7. 2003
8. Dusklands
9. Life and Times of Michael K
10. The Master of Petersburg
11. Magda
12. Russian
13. a public speaker
14. a bicycle accident
15. South Africa
16. David Lurie
17. 52
18. sexual harassment of student
19. black
20. Salem



Unit-6
Disgrace

J. M. Coetzee

(Part-II)

Contents:

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Major and Minor Characters in the Novel
- 6.3 Thematic Concerns in the Novel
- 6.4 Other Aspects of the Novel
- 6.5 Check Your Progress
- 6.6 Glossary and Notes
- 6.7 Answer to Check Your Progress
- 6.8 Exercises
- 6.9 References for the further reading

6.0 Objectives:

After studying this unit you will be able to:

- learn the major and minor characters in *Disgrace*.
- learn the various themes in *Disgrace*.
- understand the vision of the writer about new South Africa.
- answer the questions on *Disgrace*.

6.1 Introduction:

This unit begins with the discussion of the major and minor characters and their development in *Disgrace*. It also focuses on the various themes in *Disgrace* like: race and gender, sex, hate, suffering, family, justice and judgement, but the problem of white identity, violence, humanism and silence and isolation are dominant themes in

it. With these themes, you will be able to understand the views, attitudes and vision of the J. M. Coetzee about South Africa and its new changing situation.

6.2 Major and Minor Characters:

David Lurie:

He is the protagonist of the novel. He is a twice-divorced 52-year-old professor at the Technical University of Cape Town at the beginning of the novel. The changed emphasis of the university from liberal arts to technical education finds the aging scholar, whose specialization was Romantic poets, teaching introductory 'Communications' courses, which Lurie despises. When university authorities learn of his affair with Melanie, one of his students, Lurie pleads guilty to the charge of sexual harassment but refuses to apologize, and must leave the university in disgrace. Lurie goes to stay with his daughter Lucy on her small landholding in the Eastern Cape, although their relationship has been strained since Lurie and Lucy's mother divorced some years earlier.

Lucy:

David Lurie's daughter—'sole issue of his first marriage'—in her mid-twenties, ekes out a meager living on a small farm in the Eastern Cape, by managing dog kennels and selling flowers and vegetables at the local market, with the help of Petrus, her black neighbour. Lucy is voluntarily celibate and works hard along side her black neighbours when her father seeks refuge with her following his 'disgrace' in the Cape Town. David has always felt for her 'the most spontaneous, most unstinting love', and wonders at Lucy's independence.

Melanie Isaacs:

A twenty years old, a cute and fashionable girl who is a student in Prof. Lurie's Romantics Course at Technical University of Cape Town who passively engages in an affair with her professor. She is also a drama student who spends her time out of class rehearsing for a comedy called *Sunset at the Globe Salon*. David approaches her while walking across the campus. He invites her for drink and dinner at his home and she also accepts. David and she talk about the romantic poet, William Black and Melanie's favourite author, Alice Walker. She drinks and sleeps with him. The guy, Ryan, her boyfriend, confronts David about his affair with Melanie. She files a

complaint against David Lurie regarding sexual harassment, and due to this complaint, David becomes disgraced.

Petrus:

He is a black neighbour who lives in the stables and helps Lucy on her small farm in the Eastern Cape. He is forty years old man. He looks shrewd. He describes himself as the ‘a gardener and the dogman’. He tries to help David and Lucy. He calls Lucy benefactor. David has doubt about Petrus as he helps the boy who rapes Lucy and impregnates her. He is well-established with the help of Lucy. By Eastern Cape standards, he is a man of substance. He received a land Affairs grant which enabled him to buy a hectare. He shares a dam with Lucy; he has a cow about to calve, ‘two wives, or a wife and girlfriend’. He says that he may soon able to ‘get a second grant to put up a house’ and then he can move out of the stable. Petrus becomes an example of changing opportunities for blacks in South Africa. His actions push the dynamics of power in favour of the intruders and against Lucy and David. He is blend of loyalty and betrayal.

Pollux:

Pollux is an important character in the novel. He approaches Lucy and David with the Tall Man and the Second Man. He spies on Lucy through the bathroom window. He is present when David gets set on fire. He rapes and impregnates Lucy. When David confronts Pollux (the boy), Petrus helps him. Actually, Pollux is Petrus’ wife’s younger brother. Petrus tells David that Pollux will marry Lucy later on. Pollux is referred as ‘the boy’ throughout the novel not only because he is visibly youthful, but also in many ways his actions characterizes him as a child – albeit a disturbing, violent one. He only appears in the attack.

The Tall Man:

He is one of the three intruders who attack Lucy and David. He is the first one to get into the house under the pretense of having to use the phone. He shoots dogs with the rifle. Unlike Pollux, the tall man only appears in the attack.

The Second Man:

He is the intruder during the attack on Lucy and David. He hits over David and locks him the bathroom. He sets David on fire. He steals Lucy’s rifle and David’s

car. Like the tall man, the second man is never seen after the attack scene, but he remains the most important and upsetting figure in the novel.

Bev Shaw:

She is Lucy's friend and lover of animal. She voluntarily runs a Grahams town Animal Clinic. To her, animal-welfare people are a bit like Christians of a certain kind. She takes care of animals which are injured or sick. She herself guides those who suffer a lot. She also plays the role of the guide for David Lurie too. He has sexual relationship with David. She tells David about Lucy and her doings. Both, Bev and David work together in the Clinic. She tells David to let Lucy live her own life as per her wish. She is described as 'a dumpy, bustling little woman with black freckles, close-cropped wiry hair, and no neck'.

Bill Shaw:

He is Bev Shaw's good husband. He is described as an equally squat with a beet-red face and silver hair and a sweater with a floppy collar.

Mr. and Mrs. Isaacs:

They are parents of Melanie. Mr. Isaacs is the principal of the local middle school in George. Though he confronts David about his relationship with Melanie, he later invites him for dinner to his home. Mrs. Isaacs is totally different from Mr. Isaacs. She doesn't think well about David and barely speaks with him.

Ryan:

He is a boyfriend of Melanie Isaacs. He is not good by nature. He dresses head-to-toe in black. He often wears a cocky grin on his face that leaves feelings unsettled. He helps Melanie to put charge of sexual harassment against David. We meet this character only at the beginning of the novel.

Ettinger:

He is Lucy's neighbour. We meet him after the attack on Lucy's home. He is an old man. He speaks English with a marked German accent. He lives alone. His wife is dead and his kids have moved back to Germany. He totes a gun and suggests that Lucy and David do the same.

Soraya:

She is a prostitute with whom David Lurie enjoys sex.

Evelina:

She is the first wife and a mother of Lucy. We do not meet her in the novel, but David talks to Bev Shaw about her.

Rosalind:

She is the second wife of David Lurie. She acts as a counselor to David.

6.3 Thematic Concerns:**6.3.1 Introduction:**

J. M. Coetzee's work also deals with historical situations in South Africa during his period and many current flights of South Africa. He has constantly shown his awareness of the colonial consciousness through his works. His novels suggest an extremely curious understanding of the meaning of colonization and driving force behind it. He has handled various themes in *Disgrace* like: race and gender, sex, hate, suffering, family, justice and judgement, but the problem of white identity, violence, humanism and silence and isolation are dominant themes in it.

6.3.2 The Problem of White Identity:

The problem of white identity is a dominant theme J.M. Coetzee's *Disgrace*. The identity is formed through the 'self' and 'Other'. The problem of white identity and reversal role of identity are projected throughout the novel *Disgrace*. David Lurie, a white ageing professor of Romantic literature, finds himself at odds with the new dispensation where old certainties are gone. In this new age he is deprived of the privileges of the race and anchorages. While he is morbidly aware of his ageing body; he is also a victim of the dehumanizing effect of the 'great rationalization' of global capitalism. Once a professor of Modern Languages, he is now relegated to the role an adjunct professor of communications, with the re-christening of his institute from Cape Town University to Cape Technical University. David falls short of the standards of the 'puritanical times' he lives in, as he refuses to issue a public statement of confession and remorse though he is ready to plead guilty to the charges brought against him. The consequence of his unchecked impulse ultimately leads to his disgrace in the academy. David is slapped with a case of sexual harassment and

loses his position in University. Banished from the University and its ‘respectable’ white South African citizens, David steps out into the stark and harsh geographical, social, racial and political realities of post-apartheid South Africa—a life for which nothing in his cloistered and self-preoccupied life in the academia has prepared him to face. With two failed marriages behind him, David turns to Lucy, his only child and seeks temporary sanctuary on her homestead in the rural Eastern Cape. The idyllic reunion is short lived as Lucy’s homestead becomes the target of a vicious attack in which Lucy is raped and David assaulted by a trio of black men. Humiliated by the display of his helpless impotence as a father and protective male, David is frustrated further by Lucy’s incomprehensible decision not to press charges of rape and to stay on in the farm despite the impending signs of danger. Shaken by the turn of events, David plunges himself heading into a series of activities and be it volunteering at the Animal welfare. Coetzee’s protagonists become the exemplification of the absence of the univocal identity exposing the fact that what tradition has accustomed us to think of as identity. What happens in *Disgrace* where the depiction of new South Africa and the changes which have taken place in the balance of power between the whites and the blacks clearly leads Coetzee to develop his questioning of the very concept of identity?

The attack on Lucy’s smallholding and her rape is the manifestation of the economy of hate that operates in the structure of racial otherness. A white woman settler and small-scale farmer in the rural Eastern Cape, Lucy is the ‘Other’ of Petrus and the majority black population settled there. The violence and rape in the smallholding is a manoeuvre to subjugate and eliminate her white female alterity from the land of the majority of black male. In a situation where the white hegemony is slowly and inexorably replaced by black cruelty, David Lurie discovers that like the dogs in the Animal Welfare Clinic, all that is left at his disposal in his physical body, a shroud of flesh without transcendent meaning. Lucy enunciates the lack of transcendent meaning when she tells to David that “there is no higher life. This is only life, there is, which we share with animals” (74). Through the white characters, Coetzee explores the predicament of white complicit-marginalized self while struggling for an ethical reconstruction and integration in a country that renders all such efforts futile.

6.3.3 Violence:

South Africa's history is marked not only by rich cultural diversity, but also by conflict, injustice and violence. The most South African writers including J.M.Coetzee focus primarily on monstrous epitome of man's inhumanity to man—the apartheid system in South Africa. The white minority has tried to perpetuate its position of supremacy over black majority. Prison, police, rape, land, military harassment and racial humiliations are common things in South Africa and constant themes of African novels. Its base is violence which hangs thick in the air of South Africa. J.M.Coetzee has tried to present violence in human nature through his fiction. Along with physical and psychological violence Coetzee has used sexual violence among the disturbing themes of his novels. There are many factors of sexual violence as colonization, decolonization, racial conflicts also. It is found in Coetzee's novel, *Disgrace* dominantly.

Disgrace is a strong statement on the political climate in post-apartheid South Africa. It is a brilliant novel written after demise of the apartheid regime in which violence manifests itself in a variety of ways, as sexual, physical and post-apartheid violence. David Lurie, the protagonist, having respectful social position as a professor at a Cape Town University, is too passionate for sex which destroys his life and position. He is twice married and twice divorced. He does not consciously understand the implications of his action. He doesn't hesitate to fill the gap of sexual appetite by making oppressive sex with Melanie, his student in her twenties. In his sexual intercourse with Melanie he forgets the social status, his role and responsibility as teacher and shifted their student-teacher relationship to sex partners. David's identity as a professor Lurie, University professor involved in sex scandal. Mostly in his life, David found women as an object for sex and nothing else. When Melanie smells the fear of possible sex scandal, she throws herself shackles of sex of David. Her complaint about sexual harassment brings David's flaw. Lurie also is dismissed with immediate effect and forfeited all benefits and privileges. Means, sexual violence destroyed the academic life of both.

The second half of the novel also deals with issue of sexual violence and racial conflict from which Lucy, daughter of David Lurie, suffered. She was raped and her father was attacked by black rapists. Rapists had used sex as the weapon of exploitation as well as the means of enjoyment. They rape Lucy, kill the dogs

violently and exercise spirit to burn Lurie and leave them destroyed. The rapists practice sexual violence upon Lucy and physical violence upon Lurie and dogs. They violently kill the dogs which were the only guards to Lucy on the farm. Being suffered from the sexual violence-rape, she restricts her life within the room and abandons her daily routine. She feels 'hatred' towards the oppressive sex, rape which for her like killing and murdering. As suffered by the rape and forced by Lurie, Lucy reflects her anger about the sexual violence imposed by men upon women merely for enjoyment as: "Hatred-----when it comes to men and sex, David, nothing surprises me anymore. May be, for men, hating the woman makes sex more exciting.---- Pushing the knife in; exciting afterwards, leaving the body behind covered in blood-----doesn't it feel like murder, getting away with murder?" (D, 158). The account of rape given by Lucy presents her opinion about lust of sex that man preserves. Here, Lucy, the spokesman, is the representative of the entire womanhood which suffers from sexual violence. Both narrative settings of Disgrace, David Lurie and rapist, are acts of sexual violation. But rapists' activity is more vultureous compare to David Lurie that mirrors the post-apartheid violence also.

6.3.4 Silence and Isolation:

The themes of 'silence' and 'isolation' are explored in the Coetzee's novels. Silence and isolation are the signifiers for many ideas. They signify struggle for survival, weakness, defeat and resignation, and cry for freedom. As a writer, Coetzee is morally compelled to speak at the same time that he is aware of the suspect nature of representation, authorial voice and even language. He has used wider operations of voicing and silencing which constitute cultural and political practices. These operations related to colonizer and colonized also. e.g. 'voice' belongs to colonizer and 'silence' to colonized. Benita Parry says that various registers in which silence is scored in Coetzee's novels speak of things other than the structural relationship of oppressor/oppressed or the power of an unuttered alterity to undermine a dominant discourse. Coetzee's perception of silence is totally different to the perception which emerges from the work of most post-colonial writers. Actually, post-colonial discourse recognizes the relation of language to power and oppression and the crucial role that language plays in impeding the ability of the other to express self.

Disgrace has undeniable echoes of *Michael K* in which physical as well as psychological isolation is projected through the characters like David Lurie and his daughter with idea of frustration and survival. Lucy's isolation is essentially physical. She has initially abandoned the comforts of city life and lived to a farm in the South African veld where she spends a life close to nature selling the products she grows at the market and running a kennel. But her father, David, living in the midst of other human beings, is profoundly isolated from a psychological point of view. David Lurie is fifty-two years old man, having respectful social position as a professor at Cape Town University, infatuated with a young student- an infatuation which slowly turns into an obsession. The outcome of his brief love affair with Melanie, leads David to 'disgrace' and 'frustration', as the student's charge of sexual harassment causes him to resign and flee from Cape Town to his daughter's remote farm. Lucy's initial physical isolation turns into psychological, when she was raped at the hands of three black men. She accepts to keep the baby she conceived during the violence and marry Petrus in exchange of protection and the possibility to stay on 'her' land. Like Magda, she manages to survive. David Lurie's isolation invites frustration, while Lucy's indicates survival.

'Silence', in *Disgrace*, stands for as a form of self-protection, a way of survival, and defeat and weakness. The second half of the novel deals with the issue of sexual violence on Lucy done by black rapists and 'silence' kept by Lucy herself. Lucy, daughter of David Lurie, lives alone on a smallholding in the Eastern Cape. She is eking out a meager existence managing dog kennels and raising flowers and vegetables for market in cooperation with her black neighbour, Petrus. But when Lurie is attacked by the three black men, and sexually assault his daughter, Lucy, their life is shattered. After this wake of the outrages committed against him and his daughter, David demands for justice, but he does not get response from the overstretched police. Both felt insecure and thought on different levels how to face the situation. Lurie lost the trust in state officials especially regarding the protection and security from the violence created by racial conflicts. He wants Lucy to abandon the farm and move to safe place. The rape made Lucy frustrated, mum and silent, and as its result she throws herself into the gloom of solitary and silence. She becomes fearful that she may have venereal infection of HIV. She becomes so sensitive against brutality. The memories of the rape haunt her so terribly that she is unable to sleep in the room where the rape took place. She wants to avoid each moment and

everything but on the other hand she can't reveal herself and move out freely to face the rape prone society. This view indicates her weakness and defeat. So, in order to protect herself and her simple way of life, Lucy consents to become the third wife in her neighbour's polygamous family, even though he may have arranged the attack on her in order to gain control of her property. Here, her decision to marry with Petrus and to keep child points out her scarification for peace, and reflects the uncertainty of post-apartheid South Africa where 'all values are shifting'. It also indicates her efforts to survive in the majority of black.

Besides these themes, other themes are also seen in this novel. They are: sex, family, men and masculinity, women and femininity, suffering, hate, justice and judgement etc.

6.4 Other Aspects of the Novel:

6.4.1. Setting:

Like many of J.M. Coetzee's novels, *Disgrace* takes place in his native South Africa, a country that for many years was ruled under a system of racial segregation called Apartheid. Apartheid, which in Afrikaans means "separateness," was a system held in place from 1948 until 1994. It was official policy under which the rights of blacks were severely limited and under which whites, though the minority in terms of numbers, were in charge. Under Apartheid, blacks were not even considered to be legal citizens of South Africa, and they were forced to attend separate schools, go to separate hospitals, and receive separate public services. When blacks were deprived of their citizenship, they were divided into self-governing tribes called Bantustans. *Disgrace* takes place only several years after the end of Apartheid, and as a result, knowing a little bit about the geography and systems of Apartheid are really helpful in understanding the undertones of this book. The novel begins in the far Western reaches of South Africa in Cape Town, where David is a professor at the University. Cape Town was generally considered to be part of "white" South Africa during Apartheid. In *Disgrace*, we see it as being more developed and cosmopolitan. When David leaves to go to live with Lucy in Salem, he's headed to a completely different part of the country: the Eastern Cape, which was long considered to be part of "black" South Africa.

When David goes from Cape Town to the Eastern Cape, he's not just leaving the city and entering the country (though the contrast between these regions, just in

terms of lifestyle and setting, are also very important in the book); he's also traveling from a place that is secure for him, with fewer racial tensions, to a place where for decades systematized segregation has oppressed its inhabitants and informed their political views, their lifestyles, and perhaps most importantly, their opinions of others. While there are very few overt discussions of race in the novel, there is special attention paid to power dynamics – most especially between men and women rather than between whites and blacks – that echo the history of oppression and submission dictated by the setting.

6.4.2. Title of the Novel:

The title is the heart of any work of art. It lets the idea of the author to bloom. *Disgrace*, though the title is short, it is an apt and appropriate. It is loaded one. It doesn't sound too pleasant. The word 'disgrace' means – a loss of reputation or respect, but here the word 'disgrace' can be an action to bring shame on somebody else. It is applicable to a number of characters in the novel. e.g. David Lurie, Lucy and to even dogs on the farm. David experiences disgrace in many ways. He disgraces Melanie Isaacs by making her feel ashamed; he also disgraces himself in the front of the University community when he loses his job in a public and humiliating way. Lucy doesn't disgrace herself, but she lives in disgrace condition as she copes with the pain and mortification of being raped in a brutal and abusive way. Besides, even dogs on the farms in the novel live in pathetic lives.

6.4.3. Coetzee's writing Style:

There is great wealth of variety in Coetzee's writing. No two books ever follow the same recipe. His characters stand behind themselves motionless, incapable of taking part in their own actions. But passivity is not merely the dark haze that devours personality. His novels are characterized by their well-crafted composition, pregnant dialogue and analytical brilliance. The plot of his novels represents a universal time and space. There is no specific moment in history and there is not a specific place in which his plots develop. A fundamental theme in his novels involves the values and conduct resulting from South Africa's apartheid system, which in his view could arise anywhere. He speaks about the real time and place though looks ambiguous.

Coetzee's writing has two trademarks: First, like many of novels of Coetzee's *Disgrace* takes place in the present tense, which has the effect of puling us right into

the moment during every moment – regardless of whether David is delving inward, merely sitting around thinking his deep brooding thought or if he is experiencing the outside world in a moment of extreme panic, like realizing that his body is literally being lit on fire. No matter what, we are right there with David from start to finish. The other quality of Coetzee’s writing is that it has an extremely learnt flavor. As Coetzee is a well-educated man, his writing exemplifies the amazing amount of content which he has read, researched, and absorbed over the course of his career, both as a scholar and a writer. Coetzee’s style of writing is simple, clear and straight to the point. His words reveal some really complex ideas and emotions.

6.5 Check Your Progress:

Choose the correct alternatives:

1. What was the charge on David Lurie?
a) sexual harassment b) murder c) killing d) robbery
2. Petrus is a -----.
a) black b) white c) red d) none of these
3. Miss. Melanie Isaacs is ----- years old.
a) 18 b) 24 c) 20 d) 25
4. Petrus describes himself as -----.
a) a farmer b) a gentleman
c) a gardener and dogman d) a master
5. Pollux referred as ----- in the novel.
a) young b) the boy c) the black d) a farmer
6. Who is the first one to get into Lucy’s house under the pretense of phone?
a) Pollux b) The Tall Man
c) The Second Man d) Petrus
7. ----- steals Lucy’s rifle and David’s Car.
a) Pollux b) The Tall Man
c) The Second Man d) Petrus

- **manoeuvres:** a movement of series of moves requiring skill and care: a carefully planned or cunning scheme or action.
- **subjugate:** bring under domination or control, especially by conquest; to make someone or something subordinate to.
- **eliminate:** completely remove or get rid of.
- **inexorable:** impossible to stop or prevent; impossible to persuade.
- **transcendent:** beyond or above the range of normal or physical human experience; surpassing the ordinary.
- **predicament:** a difficult, unpleasant or embarrassing situation.
- **perpetuate:** make continue.

6.7 Answer to Check Your Progress:

1. sexual harassment
2. black
3. 20
4. a gardener and the dogman
5. the boy
6. The Tall Man
7. The Second Man
8. Evelina
9. Rosalind
10. a white woman

6.8 Exercises:

1. Bring out the outline of the novel *Disgrace*.
2. Explain, '*Disgrace* is the symbolic and allegorical novel.'
3. '*Disgrace* is the post-apartheid novel'. Discuss.
4. Sketch the character of the protagonist, David Lurie, in *Disgrace*.

5. Comment on the significance of the title *Disgrace*.
6. Illustrate the various themes in the novel *Disgrace*.
7. Write a note on the end of the novel.
8. '*Disgrace* is the blend of Sex and Violence'. Discuss
9. 'Lucy is the victim of the past South African history'. Discuss

6.9 References for Further Study:

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Unit-7

Baromaas

Sadanand Deshmukh

(Part-I)

Contents:

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Life and Works of Sadanand Deshmukh
- 7.3 Plot Summary of the Novel
- 7.4 Check Your Progress
- 7.5 Answer to Check Your Progress

7.0 Objectives:

After completing the study of this unit, you will:

- know the regional literature in India.
- know the problems of farmers and working class people in India.
- know the Marathi novel and its contribution in Indian regional literature
- know the socio-cultural features of rural life of Maharashtra and its issues.

7.1 Introduction:

This unit throws light on the rural aspects of Indian agricultural life. The aspects of rural life are presented in regional literature of India. Many writers from different regions of India have dealt with socio-cultural aspects of rural life specially agrarian aspects. Rural life in India is engaged in agrarian works. However, culture, traditions, customs, manners, and overall life style are related to agrarian aspects.

Maharashtra has different ages of writing from ancient time. Many writers have contributed to enrich Marathi literature. Sadanand Deshmukh is a writer of new generation after independence in Maharashtra. Before the independence, writers in Maharashtra were writing about the tyranny of British, freedom fight, social reforms,

and a few other themes. Some writers like Anna Bhau Sathe, Mahatma Phule and Dr. B. R. Ambedkar were writing about the social injustice in Maharashtra. Writers after the independence were writing about the social life and different sectors of society. Urban life is mostly presented aspect in Marathi literature as one of the features in a few decades. However, the spread of education in rural area ignited so many people from rural background to write about the rural life. They started to present the life of workers, peasants, dalits, minority groups, and small farmers.

Sadanand Deshmukh is the post independent writer and specially post globalization writer who presents the social conditions of agrarian society in Maharashtra. He was born in Marathwada, the region in Maharashtra, which faces natural and manmade problems. He through his novels, short fiction, and writing disclosed the conditions of farmers, peasants, and workers in farms and their problems pertaining to their education, economic development, and their socio-political representation.

The present novel *Baromaas* deals with problems of farmers. This focuses on economic crisis, generation gap, traditional and modern farming, money lending, political will to overcome the problems of farmers, superstition, unemployment, and rural and urban crisis, and a few other minor themes. Farmers' suicide is a most dangerous problem in India since 15 years and Maharashtra is mostly affected state of it.

7.2 Sadanand Deshmukh: Life and Career

Sadanand Deshmukh born in Chikhali District Buldhana of Maharashtra in a farming family. He belongs to farming family. His father was a small farmer in Marathwada. He is the post independent writer and specially post globalization writer who presents the social condition of agrarian and rural society in Maharashtra. He writes about the ethics and values of rural life Maharashtra pertaining to farming, soil, and village. He completed M.A. with first class in Marathi literature. Subsequently, he completed Ph. D. in Marathi literature. He works as a teacher of Marathi in a college.

As a writer, he has imprinted his identity as a writer of common people, farmers, peasants, and workers on the map of Marathi literature in Maharashtra and in India. He has written two novels, both are popular and have achieved state and national level awards. His first novel is *Tahan* (1998) means 'quest' that is about the

downtrodden people in Maharashtra. It is the story of young man whose quest is to become a successful man. He runs family by earning money. The influence of urban culture on the rural life is the theme of this novel. It depicts the 21st century picture of an average person. This novel has been transmitted serially on Aakshwani Jalgaon.

His second novel is *Baromaas* (2002) means 'twelve months'. The novel is translated into English by Vilas Salunkhe in 2013. Dr. Damodar Khadase has translated this novel into Hindi. Prof. Dhiraj Meshram directed a film on this novel as *Baromas*. This film was selected to be a part of 2012 South Asian International Film Festival in New York as well as it was the only film selected for the DC Independent Film Festival (DCIFF) in Washington, DC.

The novel is about the farming in Marathwada, the problems of farmers and their resistance. It is the real picture of farmers' suicide. This story presents the three generations of rural life of Maharashtra. Eknath's grandfather lived a life of farmer that was a prosperous and enough happy life of farmers in the region. Eknath's father is also related to farming. However, it was modern chemical farming that leads to chaotic conditions of traditional farming. Economic conditions of farmers are devastated due to certain reasons. Third generation is of Eknath and his brother that faces twice problems as farmers and educated unemployed people. The reasons of their crucial conditions as farmers are different and the reasons for their unemployment are different. He presents this problem with real atmosphere and reasons such as unemployment, superstitions, corruption, castes, and religious problems.

Sadanand Deshmukh is known for his agrarian stories. *Lachaand*, *Utha awan*, *Mahaloot*, *Ragada*, *Gabhoolgabha*, and *Khundalghaas* are his some popular short story books. *Gaavkala* is his collection of poems. The setting, language and characters etc. come from rural Maharashtra in his writing.

He has achieved 'Sahitya Akademi Award' for his well-known novel *Baromaas*. He also got 'Maharashtra State Government's Award' for his collection of short stories 'Mahaloot'. In addition to this, he received many institutions' awards like 'Majistic Publication's Jaywant Dalavi Smruti Kadambari Award', 'Federation of Indian Publisher's Award' for the collection of short stories 'Uthwan'. 'Vidarbh Sahitya Sangha's P. U. Deshpande Smruti Kadambari Award'.

A Note on the Translator:

Dr. Vilas Salunke contributed 38 years of his deserving career as a professor of English at several reputed places of education in Maharashtraat Pune, Kolhapur, Mumbai, and Nashik and devoted his capacities as a researcher at state, national, and international level at Cambridge and other places. He has to his credit of several research papers published in national and international journals and carved his name as translator of a few books of well-known Marathi literary books. He has the credit of translating select poems of Kusumagraj entitled *Blooms of the Earth*, short stories of G. A. Kulkarni *A Journey Forever: Iskilaar and Other Stories*, authoritative biography of *Steve Jobs* and a novel of Sadanand Deshmukh entitled *Baromaas: Twelve Enduring Months*.

7.3 Plot of the Novel:

Sadanand Deshmukh is the writer of social problems. He is not a writer about the stars, gardens, flowers and so called emotional themes. Agrarian economy, life, society, culture and politics are some of his stressed subjects in his works. He says, “I remained connected to village, agrarian system, rural lives, society and its fall and rise and tried to understand it.”

How the government’s policies, economical system of market, and other social problems are devastating farmers is the theme of *Baromaas*. Farmers in India have many problems like money lenders, bank policies, price production, corruption, production cost of farming productions, and infrastructure. *Baromaas* includes all these things as well as it focuses on middle class mentality of urban class towards rural class. Urban class in India is a post independent social sector that lives on the efforts and production of rural India but rejects to accept it. It believes that India’s development is due to them and rural India has not any share in this development. The novel deals with so many minor and major themes like this. However, the centre of this novel is a village. A village in India was a complete system in itself before the British. However, british rule and capitalistic economic policies after independence has devastated this self-relied village system and made it poor, undeveloped, and the policies that decided by urban people living in cities without the socio-cultural knowledge of rural sectors vanished the village. Globalization dried this living conditions of villages and made them artificial and market based components. According to Sadanand Deshmukh, “globalization and its urban structure have

spoiled the villages. So, the optimistic approach of rural life has been diminishing.”The novel depicts other social problems of Maharashtra such as caste system, gender discrimination, generation gap, unemployment, political setting, superstitions, money lending, and shortcomings of education.

7.3.2 Plot of the Novel:

Baromaas is the story of a young man Eknath. He is the hero of this novel. The whole novel turns around Eknath and his family. He was born at Sanjol and spent his childhood there and lived with his father Subhanrao, mother, brother Madhu, grandfather and wife Alka. His family occupation is farming in their forefather’s land. His grandfather and father both were farmers. His grandfather was a traditional person who believed in traditional farming and hated chemical and modern farming. When Eknath and his father thought of doing modern farming, his grandfather quarreled with them. He died for it. He refused to eat food that was produced by using chemical farming. Famine is a common feature in Marathwada. Farmers do hard work but because of Natural conditions they do not get their crop.

Eknath has completed his education up to M.A. B. Ed in Marathi literature as the special subject. His father, mother and grandfather took great efforts to teach him and his brother Madhu. He got good marks but didn’t get a job. He, his brother and all their friends didn’t get job because they had no money to fulfill the demand of donation. Madhu wants to sell land for donation. Sometime, Eknath also thinks on that. But their parents strongly refused to sell the land.

At last there was a chance to get a job of Gramsevak for Madhu. To meet the demand of donation by selling the land, he stopped eating and became unconscious. Parents became ready to sell the Kalyani’s Mala. Madhu sold it to Mahankal. Mahankal cheated them on the written paper of loan by adding extra rules which couldn’t be followed by Eknath’s family. Madhu gave that money to Suresh Sathe as bribe for his job. But Suresh Sathe died in an accident and the P.A. of M.L.A. ran away by taking money. Thus, he lost his chance of job and family lost the land.

Madhu and other unemployed friends established a golden gang. The goal of this gang is to dig out the secret wealth which is buried by forefathers. They always dig in the village at night. Dilip Pawar, who has completed D.Ed., is also a member of this gang. He also wants money to give as donation to an institution for the job of a teacher. But in an accident he becomes mad. This madness persists throughout the

novel. After digging throughout the village, this golden gang got nothing and decides to loot the cars at night on highway. All members became robbers at the end of novel.

Eknath also wants money for job but he believed that by doing new experiments in farms he will get the money to give donation. He thought that he didn't get the service because of reservation. He is from Maratha caste. There is reservation for S.T., S.C., O.B.C., N.T. etc. He always thought that his friends got service because of their caste and reservation but he didn't get job because of his open category though he has qualities. His friends like Sopan Bhagat and Dinkar Dabhade got the jobs because of reservation. Sopan Bhagat has no morals. Although he has a job, he runs private tuitions and earns big amount. Madhu's friend Suresh Sathe also has a job of clerk in Z.P. and his wife is a primary teacher.

Eknath's family life is also not successful. His mother and wife always quarrel on minor matters. His mother demanded Alka's jewels for various works on farms in season but she refused. She went to her father's home. Mai, Eknath's mother, thought that her daughter-in-law is not suitable for their house. She wanted Eknath's marriage with her brother's daughter, but this did not take place. Mukta is the daughter of Eknath's maternal uncle. Her husband lost everything because of addictions. Madhu and Alka always quarrel. Madhu also thought that his brother's wife is not a good person. He hated her. He once beats Eknath and Alka for not giving soap to bath. Then, Alka again went to her father's home with her determination not to return.

Alka didn't allow Eknath to touch her for not having a job. She demanded a job first. She didn't want to bear a child because she feared that the child also will live in these miserable conditions and will not get education, health, cloth etc.

Eknath went to bring her back at home but he is treated humiliatingly in the house of Alka's father. Alka's sister again and again says that rural people don't have any manners. They don't know how to behave. Alka came to Sanjole with Eknath after getting surety of her jewels and life.

Subhanrao, Eknath's father went to Tarubhadaji for prayers and rituals for rain. He always sees Panchang and performs various rituals for getting success. He believes that stars affect the human life on the earth. Once he tried to commit suicide. At last after losing land he commits suicide and ends his life because of failure in

farming and failure in family. Eknath's sister's husband commits suicide for not being able to pay off a money lender. He had a loan from Balusheth who charged illegal interest and made impossible to pay.

Khandya is a servant in family. He works in farms and house. Mugutrao, a worker in farms, always comes to Eknath's house to see T.V. He doesn't understand English but wants to see English songs on T.V. He strongly demands his wages. Without wages he refuses to work in farms.

Balimama, Eknath's maternal uncle, wants to renew his bank loans. He needs the papers of his farms and production which a village Talathi gives. He went to the office many a time but couldn't get his papers. Kamble, a Talathi in that office, always refused to give papers by telling unimportant rules. Balimama is angry with all this system. Government says that farm's paper will be given to farmers on their demand at their home. Tulshiram Pharate interferes in this matter by advising Balimama to give fifty rupees bribe to Kamble and then he will give the paper. It works as Pharate says. Balimama got the paper and went to the bank. Here also a clerk, named Gavali rejects his approval by showing waiting list of loan approvals and says his number will come after some days. The crop loan renovation is a difficult work for Balimama.

Eknath works in the farmer's movement. Narubhau, a farmer's movement activist, arranged a convention of farmers. The object of this convention is to introduce modern farming to farmers. Narubhau and his movement believe that farmers should try mix farming. They at a time should use modern farming and traditional farming. Some people guide farmers about this modern farming in this convention. Eknath arranged all the convention with his active participation. Lecturers advised farmers to do modern farming by using chemical and traditional fertilizers. They should try new crops and specially fruit farming. All these things will help them and the farming will be a prosperous occupation. Tejrao Khapake, another farmer's activist always does various works for farmers. He tells about the problems of farmers, loans, subsidy, debt, production value and market value etc. to farmers. He advocates the globalization and he says that government should not prohibit the export activities. Then, farmers can sell their production in Europe and they will earn good money. He believes that farmers have three enemies. Nature, Money lenders and government policies are the three enemies of farmers that destroy farmers.

Eknath, after losing Kalyani's farm, decides to work in farmer's movement. He leaves the house. The police arrested him for giving illegal speech. At last, he firmly decides to become an activist in farmers' movement.

7.4 Check Your Progress:

Choose the correct alternatives:

1. Baromaas was published in -----.
a) 1999 b) 1998 c) 2001 d) 2002
2. ----- translated Baromaas into English.
a) Sadanand Deshmukh b) Vilas Salunkhe
c) Damodar Khadase d) Dhiraj Meshram
3. Sadanand Deshmukh is conferred ----- award for his novel *Baromaas*.
a) Sahitya Akademi Award b) Maharashtra State Award
c) Shahu Award d) P. L. Deshpande Award
4. Sadanand Deshmukh completed his M. A. and Ph. D. in -----.
a) Hindi Literature b) Marathi Literature
c) Kannada Literature d) English Literature
5. The writer of the novel *Tahan* is -----
a) Sadanand Deshmukh b) Keshav Deshmukh
c) Bhalchandra Nemade d) Rangnath Pathare
6. Sadanand Deshmukh won Sahitya Akademi Award for his novel *Baromaasin*
a) 2001 b) 2002 c) 2003 d) 2004
7. The director of the Hindi movie Baromas is -----.
a) Sadanand Deshmukh b) Dhiraj Meshram
c) Chandrakant Kulkarni d) Mahesh Manjarekar
8. Eknath's brother is-----
a) Madhu b) Sanjay c) Khandya d) Dilip

9. Eknath's village is -----.
- a) Sanjol b) Chikhali d) Buldhana d) Shirala
10. The Farmers' movement activist is -----
- a) Narubhau b) Kamble c) DilipPawar d) Balimama
11. The central character of the novel *Baromaas is* -----
- a) Eknath b) Dilip c) Madhu d) Grandfather
12. The total number of chapter in the novel *Baromaas is* -----
- a) 21 b) 22 c) 23 d) 24
13. Nanu was against of -----
- a) Traditional farming b) Modern and Chemical farming
c) Apple farming d) Guava Farming
14. Grandpa used to eat only -----.
- a) chapaati b) bhakri c) roti d) rice
15. Balimama's daughter is -----.
- a) Shevanta b) Mukta c) Gumpa d) Alka
16. Nanu built his Samadhi in -----farm
- a) Sonkhashi b) Kalyani c) Sugar d) Mango
17. The home of Alka's father was in -----
- a) Radhakrishna Nagar b) Krishna Nagar
c) Mahadev Nagar d) Hanuman Nagar
18. -----bought the farm of Eknath.
- a) Balimama b) Mahakaal c) Tanpure d) Pawar
19. Narubhau won ----- prize for farming.
- a) Shetinisht Shetkari Puraskar b) Shetkari Puraskar
c) State Prize for Farming d) Krishi Puraskar
20. Eknathjoined ----- at the last of the novel.

- a) Farmers' movement b) A school
c) Workers' movement d) A bank

7.5 Answer to Check Your Progress:

1. 2002
2. Vilas Salunkhe
3. Sahitya Akademi Award
4. Marathi Literature
5. Sadanand Deshmukh
6. 2004
7. Dhiraj Meshram
8. Madhu
9. Sanjol
10. Narubhau
11. Eknath
12. 24
13. Modern and Chemical Farming
14. Bhakri
15. Mukta
16. Kalyani farm
17. Radhakrishna Nagar
18. Mahakaal
19. Shetinisht Shetkari Puraskar
20. Farmers' movement



Unit-8

Baromaas

Sadanand Deshmukh

(Part-II)

Contents:

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Major and Minor Characters in the Novel
- 8.3 Thematic Concerns in the Novel
- 8.4 Check Your Progress
- 8.5 Answer to Check Your Progress
- 8.6 Exercises
- 8.7 References for the further reading

8.0 Objectives:

After studying this unit you will be able to:

- learn the major and minor characters in *Baromaas*.
- learn the various themes in *Baromaas*.
- understand the social, economic, and cultural conditions of farmers in India.
- answer the questions on *Baromaas*.
- Understand the message of the writer.

8.1 Introduction

This unit deals with the characters in the novel and thematic concerns of it. The novel involves the characters from rural Maharashtra and their socio-cultural, economic, political, and religious conditions pertaining in rural area. The characters of the novel belong to all sectors of life; There are farmers, peasants, workers,

traders, religious people, educated people, urban people, and downtrodden people. The characters from all sectors of life make this novel comprehensive and studious.

The novel contains different themes and complexes of the rural life. The themes are related to current problems of farming and rural society of the Maharashtra. Which can be seen anywhere or in any village of Maharashtra. Different themes of the novel make this novel a great book of contemporary Marathi or Indian literature. The situations of farmers are becoming worse day by day and this novel includes all worse conditions of farming India or rural India. The government policies, social conditions, impact of globalization on inclusive rural life, and a few other themes in the novel show the worse conditions of rural society. The relations of rural people with each other, family relations, problems of educated youth, generation gap, and impact new consumerism culture on all these things are at the center of the novel.

8.2 Major and Minor Characters:

Ekmath:

Baromaas (Twelve Enduring Months) is one of the noteworthy Indian regional novels, depicts the picture of Indian agricultural society, their hopes and aspirations, difficulties and challenges, their dependence and struggle for survival and still their loyalty to agriculture as if their religion.

Ekmath Subhanrao Tanpure, highly educated but unemployed youth is the protagonist of the novel. In fact, he represents thousands of young unemployed strugglers fighting for fulfilling their dreams and survival, and finally lead their life in dejection and pessimism.

His father Subhanrao Tanpure and Mother Shevantamai have given education to their sons (Ekmath and Madhu) in utmost adverse financial conditions. They lived on *Chatani and Bhakar* and on minimum clothes to make education affordable for their sons. Ekmath did his post-graduation in Marathi and completed B.Ed course dreaming to become a Lecturer in the college, but he was unable to pay one lakh rupees as a donation; he could not become the Lecturer. The malpractice in education system deprived him from making his career as a college teacher. He had no other way than to join his ancestral occupation of agriculture. The usual problems of Indian agriculture make his life more adverse.

Meanwhile he marries *Alka*– belonged to well- to -do city family, one of the daughters of MSEB engineer. It was difficult for Eknath to give comfortable life to his wife. Alka and her father thought that Eknath is educated man and he may get good job, but it did not happen. Consequently, the married life of Alka and Eknath was full of compromises and tensions. Eknath realized his inability to impart good domestic life to his wife and parents and always cursed to himself. The domestic quarrels were usual matter in the home. Many times Alka left Eknath's house and went to her parents.

It is his life now to struggle to meet the ends. This year sowing season comes with some more problems. It is difficult for him to make the provision of seeds. As earlier crop loan of state bank is unpaid, bank is not ready to sanction more loans. Mahakaal – the money lender is the only source but his rate of interest is so high. Eknath and his family is trapped in dilemma. In the course of time, Tanpure family lose their most fertile land 'Kalyani farm' to repay the loan. It was quite shocking for them. Eknath's father could not bear the shock and he commits the suicide. Eknath as elder son of the family feels guilty that he could do nothing for himself nor for his family.

In the course of time, Eknath realizing the problems of farmers participated in the activities of ' *Sheti Vikas Mandal*' – the movement led by *Narubhau* . He was even charged and arrested for his indulgence in Chakkajam Activity.

Madhukar:

Madhukar is a younger brother of Eknath, he too has received enough education to aspire for good life. As Eknath is victim of unemployment, Madhukar is also suffering from the same. Eknath tried his luck to with agricultural activities, but Madhu was never interested into. He and his golden gang believed in superstitions and use to spend entire nights digging in search of hidden treasures. They were of the trust that someday they will find out the treasure and the pattern of their life will change.

Madhu always created fuss and unrest at home. He even dared to slap Alka. He used to sell the household objects to suffice his needs. Eknath and his family were helpless to tame him. He is a man of criminal mentality. He made his father to mortgage Kalyani farm to make provision of money for bribe for his job. Madhu could not get the job and incidentally the person who promised for the job and took

money from him was missing. People were doubtful that in the case of missing Madhu is involved. Subhanrao could not bear the shock of losing the Kalyani farm. Consequently the family loses Subhanrao forever.

Alka:

Alka is a wife of Eknath, a daughter of MSEB engineer at Mohadi. She belongs to well –to-do family. She completed her graduation in science. She married Eknath hoping all the prosperity and pleasure. But Eknath could not get job. It was quite difficult for Alka to live in the miseries of poverty. Eknath’s mother Shewantamai expects Alka should help family by giving her ornaments. Already she has lost her necklace and now when she is asked for bangles, she becomes furious and after a big quarrel leaves the home. It has become usual practice for her. Many times she speaks of leaving forever, but the matter of honour and pride of her father’s family. She cannot do so. It is her destiny now to live with Eknath with all the sufferings and adversities.

Subhanrao:

SubhanraoTanpure is the father of Eknath. He is a hardworking farmer having close attachment for his occupation. His wife Shewanta and he himself are having very good memories of their happy past and glorious days of agricultural life. ‘Kalyani Farm’ and ‘Sonkhashi’ are the names of their fields have made their living pleasant. But as family was expanding, and whims of the rain and climate was changing, their happy life is filled with adversities and challenges. Still knowing the importance of education, Subhanrao imparted good education to his sons. But both of his sons remained unemployed and his dream of good, prosperous life remained unfulfilled. Moreover, the corruption and malpractices compelled him to mortgage his fields which he lost in the course of time. The shock led him to make an end of his life.

Narubhau:

Narubhau is a leader of farmers’ organization and the activities undertaken. He loves to make experiments with agriculture. Through his experiments and counseling, he encourages the farmers of Sanjol to adapt the modern techniques and seeds in their farming. He is well aware of the fact that unless government frames pro-farmer policies, the life of farmers cannot be changed. Narubhau and his

organization arranged many activities like protest and chakka-jam. Eknath was one of the followers of Narubhau.

8.3 Thematic Concerns:

8.3.1 Introduction:

Any literary work is creation of some ideas. They are responsible for the creation of that particular work of art. Literature is especially related to the particular ideas which are inculcated by philosophers, reformers and critics. Writers use these ideas and create their works. They are connected with the common people and their lives. The following ideas shaped these two works of art.

Eighty percent people are dependent on farming in India. It gives works, food and shelter to common people. India is independent for its food in the last thirty years because of farming and farmers. It is the main occupation of not only some people in India but also it is India's main occupation. Any country since world has its first production from a particular area. India has it from farming.

Today, this farming sector in India is not in good condition. Farmers produce the food and give everything to India but they have nothing. Indian farming is in the state of depression. Industrial Revolution has changed the attitude of people and government towards farming. Both these responsible factors do not consider farming as a main and valuable business and give more importance to industrial produce.

Without farming and farmers this country will not survive. This country needs food first and then cars, TVs, mobiles and luxurious items. We stop the production of food by using land to create luxurious items. This policy attacks the sovereignty of India as a nation. If we stop to produce the food how can we survive? Hungry nation can't maintain sovereignty. Again, we have to depend on other nations of the world for the food.

8.3.2 Farmers' Movements:

Farmer's movements in Maharashtra try to give justice and to develop the lives of farmers. The leftist movement and rightist movement are the two main movements in Maharashtra and in India. Both these movements have some goals. They have main aim to give justice to the farmers' lives. They believe that nation's happiness comes from the happiness of farmers. Justice is impossible without power. They have next important goal to send farmers' representatives in parliament and

assembly. Farmers in India are mostly illiterate people. Farmers' movements try to educate farmers and to create awareness about health, house, insurance and other benefits. Education helps to reduce the mal practice in market against them. Farmers' movements have a main goal to protect farmers from money lenders and illegal rules of banks.

Some movements have achieved success in it. They have sent their representatives in parliament and in state assembly. But the goals, which were discussed above, are not achieved. All the representatives say that they are there in the parliament and assembly for the farmers' happiness but sixty years of their rule have culminated into farmers' suicide.

Leftist movements especially try to develop the attitude of farmers towards the government policies. They oppose the privatization, globalization and corporatization of farming. They oppose to give lands to capitalist people. They believe that the policies of central government and state governments are responsible for the problems of farmers. Leftist movements believe that ownership of land should be in the hands of farmers.

Mass movements refuse the idea of capitalism and imperialism. Their primary aim is to eradicate the exploitation of common people and especially exploitation of farmers. Exploitation, which is created by economic and social reasons, creates divisions in society. Farmers' movements' aim is to create a new system in which farmers will not be exploited and they will get their enough and basic things to survive.

Participation in movements is another problem because people and especially middle class people don't want to participate in movements. Their bourgeois mentality opposes them to do it. Common people's problems have become crucial now. They can't survive in the present conditions. But these common people do not want to participate in any movements because of their daily problems and they want to keep their life style intact.

Whereas the rightist movements believe in the capitalization of farming as well as they advocate the private farming or company farming and globalization and privatization of farming. They say that farmers of India should compete with the farmers of world. Competition will give more and more opportunities to farmers to develop. They also believe that capitalist people and corporate sectors should invest

in farming. There should be companies, which buy the lands and develop different private projects. But this experiment will not be beneficial because the capitalist economy has its drawbacks. These corporate sectors will buy the lands and change the farmers as workers and peasants on their own farms. This condition will destroy the Indian farmers.

Indian land is divided into two types of farming. First is the irrigated land and the second is the unirrigated land or there are ten percent farmers who have land more than ten acres and there are eighty percent farmers in India who have less than five acres land. Small farmers today face many problems, their land is not irrigated and if this land is given to corporate world they will become slaves of corporate sectors and the capitalist people will destroy them.

8.3.3 Unemployment:

Unemployment is a worse problem in India. After independence government started many public projects to increase the employment opportunities. Dam building, telephone service, road development and other sectors are developed by government. India accepted mixed economy and tried to develop the nation. Many sectors have achieved nine percent growth in India. But some sectors are far behind. Because of inconvenient economic structure and traditional economy people have failed to develop them.

In the last two decades unemployment in every sector is a crucial problem in India. Every citizen, urban or rural, has suffered because of unemployment. Government does not begin new public projects or sectors and wants to run the projects by private agencies which do not have any security for any job. After completing the particular project, they don't take any responsibility of workers.

Government gives more and more facilities to private sectors and refuses investment in farming. Government should start agro-industrial projects which will help farmers because farm produce is perishable. If it doesn't get market in time it becomes useless. Indian farming doesn't need Special Economic Zones it needs Special Farming Zones as conveyed by the novel.

The number of educated people without service or job is increasing in India. Education and market have become two different things. Jobs and works in market don't have any co-relation with the education in schools.

Cloth market, metal market, vehicle market, jewel market, building construction, transporting and farming are some sectors which face unemployment. Unemployment in every sector creates unstable situation. Peaceful social life is impossible under such circumstances.

8.3.4 Farmers' Suicide:

Farming is the main occupation in India. Farmer's suicide is an increasing problem in India and in Maharashtra. They face many natural and manmade as well as policy made problems though they do hard work. They are under depression of losing everything which leads them to commit suicide. National crime records bureau of home ministry of India has declared that 1,66,204 farmers have committed suicide from 1996 to 2005 and 40,000 thousands farmers in Maharashtra have committed suicide since 1997. A well-known economist Dr. Sengupta, who has given a report to central government, says that 'Maharashtra's land is a graveyard for farmers'.

Now India does not import any food from any nation of the world but it is able to export some times. This credit goes to farmers of India. They have achieved green revolution and made India an independent nation in the world for food. But the government's policies in some last years have become pro-capitalist and anti-agriculturalist. No central government and state governments are ready to give any special policies, to develop an infrastructure, which will help farmers and farming. Farmers don't have enough prices for their production and enough loans and infrastructures for their works in farms as well as enough market surety for their production. They have to complete the education of their children and expend money on medical, clothes, house building, marriage and other works in their families. They are not able to manage these all things from the production of farms. Seventy seven percent farmers that committed suicide were literate and educated. All types of farmers, from all regions, from all castes and religions commit suicide. Farmers and workers, related to farming, are divided as unorganized sectors. They can't pressurize government to make policies for farmers. There is not any security as well as banking facility for farming. Money lending is another reason for farmers' suicide. Private money lenders give loans to farmers without any restriction and on high interest rate. Indian farmers are mostly the illiterate people, who don't understand debt policies of government. So the money lenders take the compound interest as they want.

8.3.5 Other Social Problems:

Sometimes society faces many problems at a time. Or we can say that a society is a bundle of different problems. Writers and artists present these social problems through their works.

Superstition is the big problem of Indian society. People spend their valuable time and money through their superstitions. Some people in the name of God and miracles cheat common people. They take a lot of money and other valuable things from them to complete different rituals.

Dowry is a traditional and compulsory thing in Indian society. It is another social problem. Lakhs of women lose their lives for this tradition. Here, a bride is compelled to bring some jewels, ornaments, money or prestigious gifts from her father. To complete these illegal wishes, they quarrel with their daughter in law. This creates some dangerous social problems like violence against the daughter in law, violence against her father or to depress her in family etc.

Generation Gap is a permanent problem in Indian society. Two generations quarrel to hold the power in home and society. Education has inculcated some new ideas about life in the minds of young people. They see new life styles on T.V. or read about it in newspapers. But this new life style and new experiments in works create quarrels in family because the old people in house reject these new ideas of life. They want to follow their traditional way of life and they expect that the new generations should also follow them.

Rural Urban crisis is the most discussed problem in India. Rural society has some special features. New urban society thinks that the development of nation is because of their efforts and the rural people are uneducated and they don't understand the problems of nation. Urban people strongly believe that rural people don't have manners and they don't know how to behave and they are superstitious. The crisis between rural versus urban is at such a high level that it creates divisions in one family on the dimensions of urban and rural life.

8.4 Check Your Progress:

Choose the correct alternatives:

1. The subtitle of the novel Baromaas is -----

3. Shevanta
4. M. S. E. B. Engineer
5. Goldern Gang
6. Sheti Vikas Mandal
7. Khandya
8. Raosaheb
9. Mahakaal
10. MamtaWaare

8.6 Exercises:

1. Discuss the title of the Novel, 'Baromaas.'
2. Discuss the rural life in the novel.
3. Discuss husband wife relation in the novel.
4. Write a detail note on the character of Eknath.
5. Discuss various themes in the novel.
6. Write short note on Alka.
7. Discuss the problems of farmers in the novel.
8. How do you compare the different types of discriminations in the novel?
9. Discuss the protest of farmers in the novel.

Points for your project work and practical study:

1. Visit a few families of farmers and study their situations in your village
2. Compare the situations of farmers you have studied with the farmers in the novel
3. Interview a few farmers for your study.
4. Write an essay on the farmers you have watched around you.
5. Study the movements of farmers in your area
6. Meet a few leaders of farmers' movements and interview them.

7. Collect the information of farmers in your area and discuss it in your project
8. Suggest a few remedies for the problems of farmers in your area.
9. Compare the modern and chemical farming with traditional natural farming and write merits and demerits of the both.

8.7 References for Further Study:

1. Vilas Sanlunke. Trans. *Baromaas: Twelve Enduring Months*. Mumbai: Popular Prakashan; 2012. Print.
2. Deshmukh, Sadanand. *Baromaas*. Pune: Continental Prakashan; 2002. Print.
3. Deshmukh, Keshav. *Baromaas: Ek Anwayarth*. Pune: Popular Prakashan; 2012. Print.

