

Culture and Literature

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Edited by

Tawhida Akhter

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*This Book is dedicated to
Habba Khatoon (1554–1609)*



The Nightingale of Kashmir

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PREFACE

The editor takes great pleasure in presenting the readers with this enlarged and extensive book on cultural studies through the lens of literature. This book is a valuable asset to literature students and researchers who are keen to learn about cultural studies and how the world's different cultures are portrayed through a piece of fiction.

During the last few decades, there has been remarkable progress in research on various aspects of cross-cultural relationships. Different fields have been explored and there are still so many fields yet to be explored. We often talk about how one culture has affected another; in this piece of work, attempts have been made to draw parallels between different cultures.

This book explores how culture plays an important role in the development of a personality. It further explores how behavior has both a positive and a negative effect in personality development. It also explores how literature can portray the reality of a culture through its fictitious characters. The present book intends to fulfil the needs of students, teachers, researchers, and all stakeholders who are engaged in cultural studies. The book comprises eight chapters. These chapters provide valuable information about cultural studies and its relationship with literature.

In presenting this book, I wish to express my gratitude to Prof. Ajoy Batta, Department of English, Lovely Professional University, Punjab; without her help and encouragement, I would not have been able to explore the intertextuality in a piece of literature. I am thankful to the authors who contributed chapters for this book, which are the result of decades of research work. Many of the ideas in the book are the outcomes of teacher training programs, conferences, workshops, and seminars. I wish to express my gratefulness to all the teachers and researchers associated with these programs for their suggestions and advice, without holding them responsible for any shortcomings in the book.

I am also grateful to all of my students because I have learnt so much through teaching them in the classroom.

I am thankful to the Technical Editors and the board of Cambridge Scholars Publishing for their wholehearted cooperation and sympathetic assistance whenever I required it.

Finally, I wish to acknowledge a debt to my family, who I left waiting on several evenings, nights, and holidays while I was busy finalizing the manuscript or illustrations for this book. I would especially like to thank my husband, who has always been a motivating force behind me and who has always encouraged me in exploring my writing skills. I also thank him for the technical setting of the material and giving special input to make this project successful.

Shaqra, Kingdom of Saudi Arabia
Dr. Tawhida Akhter

FOREWORD

This book, edited by Dr Tawhida Akhter, is a welcome addition to the field of culture and literature. It is a masterpiece and will prove a beneficial account for this scholarly field. It comprises eight chapters by well-known researchers and experts in the field of culture and literature. This book explores how the culture of a particular place or region greatly influences its literature and has an effect on a character's mental setup in terms of their moral, intellectual, and psychological personality development. This research has taken different novels from different parts of the world, such as India, Africa, Europe, and the Arab world. Through its examination of certain novels, this book portrays how culture influences every aspect of life. This literary text will bring the social issues of our time to the attention of the whole world and the main motive behind all this is to bring about social change, equality, and brotherhood.

Chapter 1: "Literature and Culture: Interdependencies." This chapter shows how literature and culture are interconnected.

Chapter 2: "Literature and Society: The Impact of Literature on Society." This chapter deals with the influence of literature on society's intellectual growth. It shows how various corners of society have been correctly depicted in literature since the dawn of civilization. It also demonstrates how literature has been influenced by society and how it has tried to bring about social change.

Chapter 3: "A Comparative Study of European and Arabian Culture through Literature." This chapter has drawn parallels between two different cultures and it explores how every culture is related to its society. This chapter examines how writers have used narrators as their mouthpieces to point out the reality of a particular society. It also deals with Arabic literature and how writers have portrayed their culture, as well as how they have brought about change in their society through the literary text.

Chapter 4: "Lives in the Quagmire of Violation and Violence: The Portrayal of Sex-trafficking in *Karma* by Nancy Deville and *Rescuing Hope: A Story of American Teen* by Susan Norris." This chapter talks about

American culture and sex-trafficking, which are the worst menaces in every society. It also depicts its causes and consequences, as well as suggesting some remedial measures. It has explored this aspect with special reference to the novels by Susan Norris.

Chapter 5: “Conviction, Culture and Enslavement in *The Slave* by Isaac Singer.” This chapter talks about different menaces that are present in a society in the form of conviction, culture, and enslavement with special reference to the novel *The Slave* by Isaac Singer. It also depicts society’s conservative approach and its outcome in the form of cruelty.

Chapter 6: “African Literature and Culture with Special Reference to Doris Lessing’s Works.” This chapter shows how African literature has portrayed African culture to the rest of the world. It examines the different cultures that are prominent in Africa and their influence in the development of an individual’s personality. It also traces how a character’s unconscious mind battles with their conscious one in order to forge an identity of the self.

Chapter 7: “A Perspective of Indian Culture through Literature.” This chapter focuses on the different aspects of Indian culture that have been portrayed through its literature. The author has brought different social issues to light and has also shown their consequences through literature. It explains the causes of the breakdown of a personality. It shows the agony and the pain of its main characters throughout their lives. It also explains how an individual represents universal pain and suffering. It further explores how this literature has unified an individual’s personality.

Chapter 8: “The Potent Voices of Select African American Poems.” This chapter talks about how the search for identity in Black poetry was a dominant literary movement in the USA after 1900, particularly following the First World War. It was in this era of “seeking”, high living, and “bath tub gin” that Afro-Americans began to strive for personal identification through mass culture.

In short, a great emphasis has been placed on different topics related to the key principles influencing culture and literature, together with an elucidation of the nature of new approaches. I am sure that a new generation of researchers will greatly benefit from this book, as well as sharing their respect for the culture and literature we all live by and concern for the maintenance of cultural diversity. I applaud the editor, Dr.

Tawhida Akhter, as well as the contributors, for successfully creating this volume.

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CHAPTER 1

CULTURE AND LITERATURE: INTERDEPENDENCE

TAWHIDA AKHTER¹, MEENAKSHI LAMBA²

I. An Introduction to Culture

Culture is challenging to understand as the concept is often implicit but can be signified by different categories. It is the integration of human knowledge, faiths, and manners. Culture includes language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques and works of art, among other items. Culture comprises an association of values, beliefs, knowledge, skills, and practices that enhance the behavior of members of a social group at an individual definite moment. It is the aesthetics, affirmations, skills, indigenous knowledge, and resources of a social group. These can comprise craft and design, oral and written history and literature, music, drama, dance, visual arts, celebrations, and traditional knowledge concerning the features of plants and their remedial applications. Also, historic landmarks, traditional methods, standard curative approaches, traditional natural utilization of natural resources, and forms of interacting socially that promote the welfare of the group, the wider public and individuals are parts of culture. Usually, it is accepted that culture embodies the way humans live with and treat others and how they develop or react to changes in their environment.

Culture is like gravity, we do not know about it except when we jump two meters into the air. It jerks us away from our contentment when we are taken from our own milieu and established in another, either temporarily or permanently. It is so viscous that it sticks to us from the womb to the tomb. Even though we can merge ourselves into another culture to some

¹ PLEASE INSERT AUTHOR AFFILIATION

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extent, our own culture stays with us perpetually, it follows us like our own shadow, everywhere we go. Accordingly, each one of us is a delegate of our own culture. Our cultural identity can be glimpsed through our personal as well as interpersonal behavioural intricacies, both verbal and non-verbal.

Culture is a very intricate phenomenon. It requires truthful reflection and self-examination as human beings and it takes many years to grasp even a minor part of one's culture. The associations linking culture, language, and literature cannot be exaggerated. Culture demonstrates itself in the entirety of language, literature, performing arts, the verbal and non-verbal behaviour of people, etc. Our expressions, arts, language, and literature all depict and incorporate our relevant cultures. Culture may vary in codes, behaviour, cuisines and culinary delights, persuasions, customs, treaties, contraception, costumes or clothing, courtesies, conversation or communication, time, concepts, facilities, calendars, currencies, contracts, contacts, queues and gentleness, courting, questions, crossing, commercialism, cooperation and contention, synergy and crafts.

The world has been transformed into a worldwide village. Previously, when every nation was like an island, people in that earlier period did not need to communicate with people from other cultures like we do today. In the present day, individuals voyage from their own countries to other countries for their profession, commerce, tourism, etc. They are required to interact with people from different societies and so need to be conscious that cultures may be different in many aspects. What is well thought of, adequate, gracious, and relevant in one culture, may not be measured so in a different culture. The styles of performance imitate shifting concepts of the main beliefs of supremacy and cohesion. Literature comprises facets of its source culture. It should be applied as a means to expand the skills needed to adjust to and to converse suitably in unknown cultures.

Literature has always been useful for expressing humanistic and social values and the interaction of literature and culture is due to the involvement of culture in different areas like traditions, thoughts, and especially human perspectives, thus literature acts as a powerful instrument.

The relationship between literature and culture is mutual. The reason for this is that on the one hand, poets consider the elements of culture to be composed of traditions, beliefs, and values which create valuable literature materials, therefore it helps to develop a culture. On the other hand, cultures assume these materials as their accomplishments and enhance

materials generally, and we should consider that literature is self-governs the culture of a society. Whenever that culture is vibrant and in sympathy with the literature, the culture is enhanced and full of accomplishments. With an emphasis on the nation's history, it is clear that the fame of different cultures and great civilizations of the world rely on many aspects. One of the essential factors is that literature has a significant influence on the grace of people. There is a direct association between literature and culture and they both align with each other. The culture embraces the beliefs and values of society and the literature, on the contrary, conveys them in different literary shapes. Thus, literature, in the end, praises and influences culture.

That literature is a reflection of society is a truth that is broadly recognized. The literature explains a society, its good ethics and its troubles. In its restorative function, literature reflects the social ills of a society with a vision to make the society understand its faults and make recompense. It also initiatives the ethics or positive values in society for people to imitate. Literature, as a simulation of human action, frequently provides a portrait of what people are thinking and how they are acting in society. In literature, we find stories intended to depict human lives and actions through various characters who, by their words, actions and reactions, express assured messages for reasons of education, knowledge and recreation. It is inconceivable to find a work of literature that eliminates the stances, confidences and ideals of the society since no writer has grown completely hidden from the world around them.

Therefore, literature is not only a reflection of society but also acts as a curative mirror for members of society so they can look at themselves and seek the requirements for improvement. It is essential to pay attention to works of literature, for the sake of comprehending how literature reflects society.

A literary person is an effect of their society as their art is made by their own adjustments to life. Even the finest of artists is mindful sometimes of an unaware supporter of their "time-spirit." The spirit of the time is the total outcome, the typical accumulation of all the political, social, religious, and scientific changes from a certain age. Thus, literature always conveys the thoughts and sentiments of the human mind that are intimately associated with that time period and it means something is written for reviving and inspiring the mind. Literature also accounts for the thoughts and feelings of exalted minds.

It is an acknowledged certainty that if the work of a writer simply demonstrates the strength of their times, it cannot be great literature. It is a very valuable piece of precious material for the sociologist and the historian. It is completely lacking in the assets of stability and universality. The literature of the Greeks may not appeal to an Indian or a German intellect if it is a historical issue that has been taken into consideration. In the same way, Shakespeare may not be deemed a great dramatist if he merely and simply demonstrated the Elizabethan period.

The spirit of literature conceals, in the individual manner of the author, their identity that will govern over other influences. The competencies of the author are formed by the spirit of their age, but they also have the capabilities to shape their period. A great user of letters is the creator as well as the originator of the age in which they exist. Hence, we discuss the age of Shakespeare, the age of Dryden, the age of Pope, the age of Wordsworth, the age of Bernard Shaw and so on. For example, Milton's *Paradise Lost* was a great argument on the age of cynicism, low morals and satirical literature. This potent book does not expose the time-spirit of his age. Milton resisted raising the enthusiasm of his times. In the same way, regardless of the atmosphere of heroism, noble ideals, and love of song and drama, the Elizabethan age could not create another Shakespeare.

We know that literature is a mirror of society and what occurs in a society is directly or indirectly reflected in literary works of that era in one form or another. In the same way, society is also an association of people who share traditions, values, beliefs, and cultures.

The influence of literature on society may be felt directly or indirectly. The novels of Dickens had an implicit impact on creating in society a feeling for controlling and eliminating social afflictions and calling for essential reforms. It is clear that if we are involved in literature its impact is bound to affect us deeply. Literature is formed out of the knowledge of life. Undoubtedly the pragmatic artist promotes an emphasis on the rarities and cruder facets of life excessively. However, to know life fully, not only the bright side, but also the disreputable and dark side of life must be known. Thus, society raises literature. It is undoubtedly portrayed as the mirror of society.

Literature has a national as well as a personal character and importance. Literature can be pragmatic from age to age and in its different variations. As well as a description of works finished by several individual writers it is also the intention of a great body of literature that in its totality it is

considered the production of the genius of the people. Everything that, for good or evil, has been endorsed into the production of a nation's life has also entered into the structure of its literature. Ordinary English history is the English nation's biography and its literature is its autobiography, through the study of the history of English literature throughout its variations. It has moved directly into living contact with the driving forces of the inner life of each successive generation and is understood first-hand. Though, with study, we might be concerned about how it is related, what is thought about it, what were the effects with which it was most concerned and by which it was most prepared to be delighted, and by what desires. It has been most deeply stimulated by what ethics of performing and of what taste it was regulated, and what types of character it assumed most admirable of its esteem. Thus, literature is the exposure of the forward-thinking mind together with the spirit of the people.

II. The relation between Culture and Literature

Literature has always portrayed the feelings of its characters through their emotional reactions and by the inner state of these characters. Literature has always emphasised bringing out the inner self of characters. The association between culture and language has two main facets. The first feature of culture is comparable to that between majority and particularity or that between a super-ordinate literal item and a subordinate language. The second feature is that language and culture are as indivisible as dance and dancer. This coherence provides English language teachers opportunities to familiarize their students with various cultures, and lexical, idiomatic, grammatical, and pragmatic features of different aspects of the English language. There is a close relationship between culture and literature. Literature needs to be examined with its social, political and economic context in which it has been written or has been received. It explores the relationship between society and the artist.

For us, we can define literature using a different perspective but, keeping it in the same vein, literature simply means anything that is written: timetables, dialogues, textbooks, magazines, articles and so on. For instance, if you want to buy a car or a washing machine, you will probably want to see the literature about it, if you are a doctor and you are going to carry out a specific surgery on a person, you will certainly see the literature about that surgery. Even advertisements and marketing are literature because you will not buy a product without having an idea about it from its literature. It is literature that tells us about the real world. For

instance, a biography about a famous person like the Prophet Mohammed or Nelson Mandela has, as its main purpose, the aim to give an idea of the person and to offer knowledge to the reader. On the other hand, imaginative literature aims to arouse thoughts, imagination, and even feelings.

For centuries, people have understood the need to reveal their opinion on things and events related to the circumstances around them. The requirement to exhibit and create their position in the dimensional and chronological aspect as expected directs them to the process of documenting these happenings in various forms and by various media.

Moreover, literature is seen as an expression of culture and society, representing people's ideas and dreams set in a certain time and space outlined in the most inspired and imaginary way. It both depicts and inspires social changes and is usually perceived as a believable source of the depiction of culture.

Many authors, critics and linguists have puzzled over what literature is. One wider interpretation of literature is that literary texts are products that mirror different features of society. They are cultural documents that present an in-depth understanding of a country or countries. Other linguists like Eagleton disputed that there doesn't have to be an intrinsic quality to a literary text to make it a literary text; rather it is the understanding that the reader shows to the text. This takes us back to the above definition in the sense that literature is only literature if it is examined as an art.

Literature and culture are deeply interrelated, both have a strong relationship with the other because, throughout the years and from the oldest of times, literature has embodied culture. The first literary work in the English language that conveyed a cultural context about life was written in Old English and appeared in the early Middle Ages, and here we mean "Beowulf" from Anglo-Saxon literature, which is a heroic epic poem. Usually, many writers would like to write about heroic epic poems or stories in Old English, telling the story of how the heroes destroyed the evil and restored their glories. In the poem of Beowulf, the hero Beowulf himself has to face many battles against enemies including Grendel, Grendel's mother, sea serpents, and the dragon. Generally, this poem of Beowulf in Old English literature displays the actual history of the ancient Old English period in which the heroes went on campaigns, fighting against devils or bad things and finally they returned home with glories. In

the twelfth century, the new figure of English known as Middle English developed which started the Middle English literature. There were three main groups of Middle English literature: religious, courtly love, and Arthurian.

Literature has focused on social, political and economic aspects of society through art and literature and to represent the elements of class struggles more clearly. It will be through this literature that class struggles can be eradicated from society. The father of ancient philosophy, Plato, outlined a society which has also been called “aristocratic communism”, a society with the communal holding of social property. Philosophy and literature had worked like the faces of a coin and this combination had brought out the best elements within these disciplines. One of the most important cultural works was Sir Thomas More’s *Utopia* published in the sixteenth century, which introduced the concept of a perfect or a class-free society, what one could call a perfect society. In the eighteenth century, Jonathan Swift, an Anglo-Irish poet, satirist, essayist and political pamphleteer wrote an adventurous narrative which was a satire on society. It gives an idea of a utopian state, a model of an ideal community. So, we can say that it is a novel based on alienation, its characters continuous failures within their society. François-Marie Arouet, later as Voltaire, published *Candide* in 1759, which is considered to be his most famous work. It levelled its sharpest criticism at philosophy, the church, and nobility and its cruelty. It is a work for social and political justice. *Animal Farm* (1945) by George Orwell is a satire on the Russian Revolution. It is a fable that shows the rise of the dictatorship and the oppression of common people. The novella gives an example of a class structure that claims to stand for the equality of its creatures. The most important feature of the novella is that it impressively shows both dictators and oppressors and the writer succeeds in portraying the evils of his society through this piece of work. In *The Grapes of Wrath* John Steinbeck wonderfully pointed out the fact that the greatest cause behind human sufferings is not any misfortune or any natural calamity but fellow human beings, the people in higher ranks cause the social, economic and historical circumstances that separate people of high class and low class. Frantz Fanon in his book *The Wretched of the Earth* has shown the cruelty of colonialists who by force exploit people and use their materials for their own benefit. They also claim that their culture is ideal and that the people should abide by their rules and regulations. William Morris in his novel *News from Nowhere* has presented a Utopian state, free from any social menace, where priority should be given to humans and not to any materialistic things like money or property. All such things should be abolished from every society.

Alfred Jarry, in his work *The Supermale* in 1902, used psychological aspects to explore the sociological aspects of life. He questioned the phallogentrism of society. Franz Fanon in his most accomplished work *The Metamorphosis* (1915) has given us Gregor Samsa's physical and emotional torments of his own family which leads to his mental and psychological illness. In 1929, Ernest Hemingway in his *A Farewell to Arms* has given the soldier's details of self-destruction, he is completely trapped between love and the war which raises a massive conflict within him. *Invisible Man* by Ralph Ellison is a horrifying example of discrimination and racism. It has shown how one society discriminates against the other based on color and how their lives are shattered only based on skin color and their stability is threatened. Sylvia Plath in her *The Bell Jar* told a story of a young lady who had so much upset in her life that it hurt her mind and she wanted to kill herself. The protagonist of the novel, Esther, finds a gap between herself and the society in which she lives, and it is this gap that becomes the cause of her madness. She wants to have love and trust in relationships, but the relationships are filled with misunderstanding, brutality and distrust and she eventually begins to develop a negative attitude and then she attempts suicide because of this madness. *The Bluest Eye* by Toni Morrison is another example of a psychological novel. The novel is about the oppression of women and how it affects their lives. The novel is about man's oppression of women and then their phases of development into womanhood.

Language orchestrates the culturally dependent patterns of notion, stance and behavior of its community. It encrypts these models through retainable, significant, assumed, and provoked meanings. Viewed against the context of these difficult issues the learning of a second or foreign language imitates an echo. The vibrancy and disagreement of the echo will depend on the common features and disparities between the mother tongue of the learner and the other tongue s/he is learning. At the particular level, the learning of the objective language is similar to a duet in which the voice of the mother tongue and that of the other tongue regularly sing dissonantly and only occasionally sing synchronously.

A work of literature can only be fully grasped by relating it to the total dynamics of social and historical events because the medium of its realization is a part of cultural tradition. The interaction between language and other facets of culture is so close that no part of the culture of a particular group can correctly be studied in isolation from the linguistic symbols in use. Tawhida Akhter in a research article "Literature and Society: A Critical Analysis of Literary Text through Contemporary

Theory” shows how a piece of literature depicts the influence of society as:

Literature is a mirror to society and reflects the reality of the society. The true meaning of literature is the written works in different forms, such as, novels, poetry, stories, plays, fiction etc. It may also consist of texts based on information as well as imagination. The history of literature dates back to the dawn of human civilization. Society acts as a role model for its writers. Literature combines both abstract thoughts with the concrete forms presents subjects like alienation and assimilation in society but also reflects the issues such as social, political, social and historical facts (Akhter, 2228).

Since language is a vital part of a specific group, it is clear that linguistic modification must take place, at least partially, in reaction to cultural changes in general. Linguistic change is expressed if the culture of a society is dynamic. An apparent connection exists, of course, between semantic change and cultural change. New cultural features call for lexical expansions, either through debt or through current use or slang.

Language is cultural, complicated with a body of customs created and conveyed from generation to generation and from society to society in no distinct way from other cultural forms (Swadesh, 1964). The connection between the framework of language and the structure of culture is probably best demonstrated by the use of pronouns. The association between the social and cultural factors and transitive usage is by no means arbitrary. These elements find an open manifestation in oral communication because the social, cultural, and economic structures of a society motivate, complete and are realized in pronominal usage.

Further, social juxtaposition is considered in speech communication; pronominal alternatives used by the so-called “inferiors” in speaking to the apparently “superiors” are noticeably different from those used by friends for friends within a similar social stratum. Studies of pronominal usage (Palakornakul, 1975) have presented sizable evidence for this interlinking.

Literature is realized in a variety of ways. It is a body of written and oral works, like novels, poetry, or drama, that use words to excite the imagination of the reader and offer them an exceptional vision of life. The essential supposition here is that literature is a creative work, a global form of manifestation that addresses spiritual, emotional, and intellectual human issues. On the other hand, this idea is from the fourteenth century. In the eighteenth century, literature was observed as being “well-written books

of creative kind". Good literature is considered to show ability and to have the power to enhance questions and arguments, to offer a new perspective, and permit the reader to develop his knowledge to himself and the complete world and even revive his spirit.

Besides, literature is any realistic, imaginative, and creative work about people's lives and what they have done in their lives as a performance, what they have believed, and created or have thought to create. Further, literature is a multitude of works that are written in books, newspapers, or articles, or spoken, acted, filmed, sung, or drawn as cartoons on television. It should not depict one outlook on human life, for showing only the positive side of their life, literature should represent different and actual visions of human life, whether positive or negative because this implies a balanced and practical depiction of real-life situations and existence.

Also, literature can be lived through different varieties of media, audio, audiovisual, oral and so on. It is a demonstration of culture because it expresses human information, faiths, and performances.

In general, teaching culture through literature is considered as helpful to the students where its main aim is to provide them with aspects of the life of certain societies in a particular period. In the same vein, it is beneficial for building their literary skills and will make them eager to read more literary texts due to the motivation that it provides for them. In a nutshell, one can say that literature stands as a voice that expresses values and beliefs and shows how people live as an individual or as a group with this perspective and how their cultural life was and how their culture and traditions used to be; literature becomes the ideal tool to show the students the English speaking world and to lead them to discover English culture. It gives a great opportunity for the students to increase their world knowledge as they will have access to a variety of contexts that are undoubtedly related to the target culture.

III. Culture Value, Thoughts and Language

Stories did have, and still have, enormous and central significance to humans since the beginning, as much as we can tell. Undisputedly, cultures are built on stories, tales, histories, myths, legends, religious stories and so on. Before the students appreciate and contribute to the culture which they are in at the right place and to even take hold of it, they first are invited to read the stories that comprise many cultural aspects and include plenty of cultural contexts within them. However, it is not only

books that provide these kinds of “culture-providing” stories. Even religious books and stories do; let us take the Bible as an example, many biblical words and terms are transformed and have been immersed within literary works that have references and allusions to the Bible itself.

Everyone, particularly students, has a desire to go over the limit and to know what is going on in the whole world. Hence, the ultimate goal behind teaching and educating about literature is to depict and show ideas from other cultures, and to teach about histories and peoples of other times and places because literature is considered a positive way to do this. Mark Twain’s piece of literature *Huckleberry Finn*, for example, places the students into the mind of a boy (Huck) living in the south of Mississippi during the 1800s, giving students knowledge of his life events and an understanding of the ways of thinking that took place during that era. Through this experience, students gain knowledge of what it was like to live in that period, and how the people talked, thought, and acted. This will make them experience more events and live those events inside their own minds, thus they will acquire the ability and the desire to know more, and they will even find themselves eager to go beyond the limits and the boundaries to feed their appetite for knowledge.

Reading literature is not just learning about the literary works themselves, it is also about learning how the world works and runs. Through the exploration of literature, students will have the chance to put themselves in other people’s lives, giving them the chance to see how people are connected and to make them better understand the structural complexity of human relationships.

Students can find enjoyment in reading works of literature, that is why the teachers carefully select the literary works that will be taught in the classroom, to show how these works are enjoyable for the students reading them. Because students do not just need to read the words that fill the pages in books, they need to live events and experience facts through imagining and enjoying those works because that is the only way to make them motivated to understand and continue reading these literary writings.

In a word, through the discovery of literature, students can immerse themselves in more worlds than they have ever seen before, because literature provides a multiplicity of benefits for them, through conveying cultural contexts, building their grammatical rules, enhancing their critical thinking, blending them in the world and connecting them with societies.

That is why the teaching of literature in English as a Foreign Language (EFL) classes is considered a high priority and a vital necessity.

Nowadays, since literature deals with universal concerns rather than individual ones, there is a growing need to take hold of literature as the basis for developing students' abilities. Literature deals with worldwide notions such as love, hatred, death, nature, traditions, values, and other elements that are general to entire languages and cultures, where the differences, comparisons, and even the relationships between cultures and languages can expand our perception of life and enrich our vision of the whole world.

Cultural features in literary texts, also known as culture-specific elements or expressions, have been an area of interest for many researchers. Gillian Lazar (1993) defined cultural features as "objects or products that exist in one society but not in another" (Lazar, 63). That is, cultural features are specific to one culture and make it stand out from others. She also identified the following as the features of culture: can be found in literary texts, proverbs, idioms, etc., prescribed appearances that represent cultural values, political, historic, and economic backgrounds, institutions, so on. Its representativeness of a portion of culture or society makes a text present and show the status of the written language in diverse cultures (Lazar, 66). This suggests that many culture-specific elements in literary texts solve for foreign students the hidden facets of the target culture such as cultural values and connotative meanings. These cultural features, if well invested by teachers, can open a window to better insights into the target culture.

The study of cultural features in literary texts promotes intercultural understanding. Because classroom discussion about culture will be grounded in specific aspects portrayed in particular literary contexts, using literary texts helps avoid the cultural stereotyping that can occur when discussing cross-cultural differences (McKay, 193). Thinking critically about cross-cultural issues might increase students' intercultural awareness and open their perceptions to different worlds.

The particular importance of literary texts in promoting intercultural understanding lies in the possibilities of reflective analysis of the culturally informative classroom discussions. According to Alred, Byram and Fleming (2003), having an intercultural experience through a direct encounter with native speakers is not enough to develop cultural skills. Rather, there must be reflection, analysis, and action. Specified elements

for discussion involving literary texts are deemed more effective via the study of literature because culture-specific elements in literary texts are well organized. That way they can draw analogies and contrasts between different cultures. Hence, a narrow and superficial understanding of the target culture might be safely avoided via targeted discussions of cultural features inside EFL classrooms.

Furthermore, the study of cultural features in literary texts endorses the intercultural understanding of students. Analysis of cultural features, other than just opening a window to others' ways, makes students reflect on their own ways. Colby and Lyon (2004) argued that "reflections on literary texts help learners identify with their own culture" (Colby and Lyon, 24). It is getting students to think about different cultures that pushes them to think more critically about their own culture. Reflecting on cultural features in literary texts enhances students' critical thinking and acceptance of differences.

In general, teaching culture in literature is considered as helpful to the students where its main aim is to provide them with aspects of the life of certain societies in a particular period, in the same vein it is beneficial for building their literary skills and will make them eager to read more literary texts due to the motivation that it provides for them.

IV. Teaching Culture in Literature

Culture is roughly defined as a set of values, beliefs, traditions, and the lifestyle of any society in the world. Hence, its relation to literature is very important as has been mentioned before, where the teaching of literature would not be considered as complete without the cultural aspect.

So, culture needs to be taught in literature, and for this, both teachers and students are invited to follow certain techniques, methods and approaches to teach and learn fluently and effectively, each with their own style depending on the environmental structures that surround the teacher and students. For example, some will be based on specific materials, others will depend on their ability to make culture properly reached by students, and some others may be based on the motivations that the students find in the literary texts. These cultural aspects, if they are well transformed and invested by teachers, can pave the way to better insights into the target culture.

The investigation of cultural features in literary texts advances intercultural understanding. Since classroom examination about culture will be grounded in particular angles depicted specifically in literary texts, utilizing literature maintains a strategic distance from cultural stereotyping that can happen while talking about cross-cultural contrasts.

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CHAPTER 2

LITERATURE AND SOCIETY: IMPACT OF LITERATURE ON THE SOCIETY

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Globally, the sociological approach to the study of literature has a long and diverse history. “Literature is the mirror of society and a form of art.” Many critics and students from Plato all the way down to today have deliberated about the various theories of the sociological approach to literature. They are given to understand within the simple persuasion that literature could be a social product, and opinions and concerns built within the literature are constrained and figured by the cultural life constructed by society. The early critics failed to identify the mutual relationship between literature and society. Plato, who established the discussion about the link between literature and society, promoted some questions about the social intimations of literature. However, his consideration was mainly for social hygiene. He was concerned that poetry could make a man emotional and impair his cognition. But Aristotle’s answer to Plato’s arguments formed a sound ground for the sociological approach to literature. Literature evidences the real-life incidents from society and transforms these monotonous activities into fiction and offers them to society as a mirror through which people may consider their individual images and make amends wherever essential. But at the same time we must view Aristotle’s notion of literary imitation when he says:

“It is not the function of the poet to relate what has happened, but what may happen... The poet and the historian differ not by writing in verse or in prose.... The true difference is that one relates what has happened, the other what may happen... The world of poetry, it is said, presents not facts

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but fiction: such things have never happened; such things have never lived.... Not real but a higher reality, what ought to be not what is" (Aristotle, 167-168).

In order to understand properly how literature reflects society, it is important to take a view of the relationship between literature and society in order to grasp how literature reflects society, so it is essential to comply with the relationship between literature and society. During the eighteenth century, literature became more dependable and powerful with the appearance of the novel. Accepting de Boland's maxim that literature is 'an expression of society', the modern social critics and novelists examined the novel as a realistic picture of society. Matthew Arnold's *Culture and Anarchy* also extended the fact that literature cannot be adequately understood without its cultural and social context. The romantic spirit of the nineteenth century rebelled against classical aesthetics and paved a more favorable ground for the sociological perception of literature. However, it was H.A. Taine who tried to systematize the sociological approach to literature scientifically. His *History of English Literature* (1886) was a landmark in the history of literature. Karl Marx, Frederic Engels and their followers made valuable contributions to sociological criticism. They looked at literature as the economic infrastructure of society and gave a new start to the sociology of literature.

Both literature and society are very much interdependent and produce a complex web of effects on each other. In another of its aspects, literature can be regarded as a means or a tool to enable a writer to pronounce his verdicts, though often very implicitly, on the society, some of whose preoccupations he does not approve of as salutary. The great writers and critics, according to Malcolm Bradbury, who assume that the literary imagination has a singular power to intervene in society, to call to its best sides, to state its finest values and concerns, to offer a criticism of life, have stressed the power of great art, to know and interpret the world and also to act as a humane influence in it.

The complex nature of social commitment and criticism may affirm and clarify unambiguously the relationship that exists between literature and society in various ways and study such aspects of the subject as the novel as a literary form preeminently suitable for providing a critique of a society's blemishes, the sociological study of literature as opposed to aesthetic and the study and the tradition of sociological criticism beginning from Matthew Arnold, Hippolyte Taine through the Marxist approach to the interdisciplinary criticism of today. It is hoped that such a

broad theoretical background would offer a basis and outlook from which we could move on to a study of a particularly sociologically-predisposed author. In short, this chapter aims to make a case for the study of literature, especially in its form as a novel, commencing with a sociological approach.

In order to communicate and write literature, it is also vital to gain knowledge of creative gatherings. The study of English literature supports people, inspiring the formation of a valuable society. It also supports the education of the people of the society, to enhance innovation and the different approaches of opinions about the world. Moreover, literature stimulates how human beings work within the confines of society's structure and a common sense of "Spiritual" well-being. Shakespeare in *Hamlet* quotes that the aim of literature is "to maintain the mirror up to nature". Here the term nature demonstrates the wide scope of human nature.

The perspective of the Marxist interpretation is that the prevailing ideology is destroyed if it is not broadly resolute to each feature and aspect of the society. In terms of literature, this means that it would give a chance to society to recognize the vulnerability through their view of the world to enable social change by their self-knowledge. In the same way, clear views of the possibilities of literature can be considered in Hillis Miller's *On Literature* from 2002:

Though literature refers to the real world [...] and though reading is a material act, literature uses such physical embedment to create or reveal alternative realities. These then enter into the ordinary 'real' world by way of readers whose beliefs and behavior are changed by reading – sometimes for the better, perhaps sometimes not (Miller, 20).

The opposite perspective of a multifarious and precarious alliance between literature and society comes from sociologists who also view both literature and society as slightly unfamiliar occurrences called 'literature'. Both are certainly adequately empirical areas dominant in what is considered, however, ever an emerging and challenging topic. This strategy should, however, suggest that it is only the character of the relationship between the two that is a matter of dispute. The other theorists included a discussion. A delimitation of the concept of literature, that is necessary to be gathered from the entry in the OED according to which 'literature' can mean literary productions as a whole, the body of the writings in a particular country or period, or the world in general, now also

in a more restricted sense, it is applied to writing which has a claim to consideration on the grounds of the beauty of form or emotional effect.

The word literature is based on many definitions of its concern with the study of different literary types and styles. With a closer look, literature is a great deal more profound than this because it utilizes a good deal of socio and psychoanalysis of communities and groups of people. Still in more detail than these, literature also includes such comparable areas as philosophy, psychology, history, sociology, politics, religion, geography and even the sciences. In that perspective, the dictionary definition of literature as the writing or study of works of art (drama, fiction, essays, poetry, biography) or concerned with technical books and journals (Concise Oxford Dictionary of Current English, 311–2) is only an element, not a wide definition of what literature is. Thus, literature is seen as a merger of other separate disciplines that contribute to the subject of communication. From this modest definition of literature, the discipline can be seen as an incomparable sphere of study that organizes human life and human society. This opinion is supported from the beginning of literature as a part of life and on the actions of human society, be it fact or fiction.

In the twenty-first century, literature is an exciting topic and has an important role in this era to join the worlds of literature to each other. Literature has formed civilizations, modified political systems, and depicted prejudice to have a leading influence on the development of societies. Literature allows us to associate at essential levels of desire and emotions and offers us a detailed review of human experiences. Tawhida Akhter in a paper “Literature and Society: A Critical Analysis of Literary Text through Contemporary Theory” talks about the role played by literature in modifying societies as:

Society acts as a role model for its writers. Literature combines both abstract thoughts with the concrete forms, presents subjects like alienation and assimilation in society but also reflects the issues such as social, political, social and historical facts. The aim of the writer is to depict the reality of the society through a piece of literature. Literature and society are dependent on each other and are two sides of a coin (Akhter, 2228).

The notion of what literature is has been amended over time as well. What may be supposed common and remarkable of comment in one time period may be believed literary intellectual power in another.

The three main ways of approaching a definition of literature are relativism, subjectivism and agnosticism. With relativism, there are no consequences of divergences in literature; something may be called good literature. As the term subjectivism implies it means that all theories of literary significance are subjective and that literary assessment is simply a matter for human beings. Agnosticism arises from subjectivism, however, it argues that although there might be real traits in literary value, our subjective value systems keep away from us significant ideas of genuine importance.

Hubert Zapf's *Literature as Cultural Ecology* is extremely focused on the relationship between literature and society, commencing with examples in his literature *Als Kulturelle Ökologie* (2002). At the center of this theory is the statement of a triadic function of literature as firstly a "cultural-critical meta discourse" or a "depiction of typical areas, blind spots, differences, deformations, and negations inside the foremost systems of civilizatory power" (Zapf, 147). Secondly, it is a "creative counter discourse," meaning "the act and semiotic authorizing of that which is marginalized, abandoned and reserved in the chief literary principle system" (Zapf, 232). Thirdly, it is a "re-integrative inter-discourse," meaning to bring about a "reintegration of the excluded with the cultural reality system, through which literature contributes to the constant renewal of the cultural center from its margins" (Zapf, 239). If literature is necessary, it has the potential to come to an understanding of these functions, and it harmonizes important values for societies.

Widdowson has demonstrated that the first of these three purposes was formerly examined and presented by Althusser: it promotes the talent of art to space itself to the faiths enclosed by which it is formed. Once the areas of the major literary and social systems have been observed the perspective to compose an "imaginative counter discourse" is also given. And the third function even expects the cooperation of actual readers. As explained by Zapf a conference is that in which "what is ethnically excluded is associated to the significant pluralization of representative possible including to a mythical impact of making meaning."

Niklas Luhmann proposed one more well-known sociological concept and depiction of literature in society as the basis of his Systems Theory. In this theory a society had best be examined as a vivid system differentiated into autonomous, self-reflexive subsystems like the economy, politics, science, law, and art, subsystems performing distinct functions in their own, developing and established approaches. What these functional systems

have in common is communication, and their variance is in how they communicate, in their explicit dual codes like have/not have, power/no power, know/not know, legal/illegal, or beautiful/ugly, also other characteristics in which the subsystems change. Niels Werber has in his postscript to the Suhrkamp edition of Luhmann's *Schriften zu Kunst und Literatur* (2008) offered an effective portrayal of a helpfully renowned society in compliance with Luhmann.

While sociologically liable critics like De Bonald or Hippolyte Taine have affirmed that the nature of literature is mostly formed and contingent on the social forces arising out of the environment in which a writer or an artist lives, formalistic critics have taken imaginative works to be an autonomous activity constituting a world of their own and labeled the sociological approach to literature, pejoratively, as a 'genetic' or 'extrinsic' approach. As we will have occasion to discuss the sociological approach, vis-a-vis the formal approach to literature in order to assess their real worth we may at this stage explore the arguments of the sociological critics for an understanding of the mutual relationship relating literature and society. The correlation of literature with society can be studied under a few sub-headings such as (a) literature is a mirror image of society or literature offers a mirror to the age, (b) the study of society through literature or sociology through literature, (c) how literature influences, shapes, and affects society and (d) the social context of the writer.

Literature and the various facets of society or the common human experience are by no means distinct. At the most rudimentary level, the level of content, both literature and society have one meeting ground. In this sense, literature cannot be regarded as an independent phenomenon, say, like science. As Sir Herbert Read affirms, literature is like a spark springing, at the right moment, between two opposite poles, one of which is the individual, the other, the society. The individual expression is a socially valid symbol or myth.

The major premise of sociological criticism of literature is that aesthetic categories cannot be studied in isolation, as such categories have an inevitable social genesis. It is generally true that every individual's inner world is shaped and conditioned by the society in which he lives.

Viewed from another angle, literature has a very close connection with social institutions. In pre-literature or pre-modern societies, art forms were often indistinguishable from social institutions. On this score, anthropologists regard art to be in perfect consonance with social institutions. While some

anthropologists hold art to be a subordinate cultural feature, others see it as an integral part of a society's culture in general.

In the modern world also, critics are again seeing the reintegration of art into society. In Marxism, art is, theoretically at least, not separate from other social institutions. Among the non-Marxist critics also, art or literature is again seen as playing an integral role, not only in society but in the whole of life as well. Randall Jarrell for instance emphatically asserts that "Art matters not only because it is the most magnificent ornament and the most nearly unflinching occupation of our lives but because it is life itself" (Jarrell, 80).

Sociologist Joan Rockwell, taking the prompt from the anthropologist, goes out in front and considers that literature is a reflection of society. She maintains that literature is an essential part of society and should be observed as an institution, greatly like other social institutions such as family or the state. The new emphasis that is now put on the role of the media in the creative process further strengthens the view that society and literature become pervasively implicated with each other through language.

Raymond Williams in his book *Culture and Society* has exposed a whole English tradition of English poets and critics who, in a very subtle way, have interacted with and influenced society. This was especially true of nineteenth-century writers who were closer to the hub of society and wielded a perceptible influence on it in setting cultural standards for it and in upholding its values. The writer's role in a society is, ideally, one of fundamental solidarity and his duty is to uphold its living culture and restore its lost cultures. Malcolm Bradbury also remarks that "... Culture is a creative accomplishment and ...literature deliberately and consistently continues lively the greatest values, maintains important averages of lucidity and worth" (Bradbury, 155).

The problem of the writer intervening in society, providing criticism of its blemishes, and molding its culture is very pertinent in our own context, because Kamala Markandaya is one such novelist who provides us with sharp and provocative criticism of certain significant facets of Indian society.

When literature is regarded as a reflection of the society in which it is produced or a representative of social facts, the obvious corollary of such a position would be to study works of art as social documents, as "assumed facts of social reality", to extract out of such facts a picture of the age, a

picture of social institutions and values. This kind of relationship of literature to society may otherwise be described as studying “sociology through literature” (as said by the sociologist Lewis Coser). This “reading back” from literature to social facts which lie behind the works has now become a part of the discipline of sociology. This method is being adopted by both cultural historians and sociologists alike. Richard Lannoy, in the preface to his monumental study of Indian culture, writes in a culture of aesthetic orientation like India's it is the arts, particularly the plastic arts, which reveal the culture's organic development and patterns of continuity more clearly and more tangibly than any other cultural activity. A historical survey of Indian art reveals the values of a total cultural pattern in a most vivid way.

Though the method is not very new, a fresh accent is put on this methodology by the sociologist Joan Rockwell who subtitled her book *Fact in Fiction*, as *The use of Literature in the Systematic Study of Society*. She writes, rather assertively, that the writers necessarily reflect their own time, which I must repeat, is the justification for using their fictions to study the facts of their society, is to say that they are bound to do so and cannot choose to do otherwise. Art holding a mirror to nature—Shakespeare had said something which goes back to Aristotle's ‘Mimesis’.

In Marxist society literature is generally given a larger place than in any other society for the reason that literature is regarded by the Marxists as a factor in the revolutionary reconstruction of society or a socio-political instrument in the hands of the revolutionaries for changing the consciousness of the people, the Marxists expect the writers, as well as the intellectuals, to function as vanguards in the society's progress. They want them to be committed to the doctrine of Marxism and express it with the avowed aim of helping to determine society's direction by influencing people through their writings.

In other words, it does not permit literature to function as literature. Perhaps this is why F.R. Leavis in his essay *Literature and Society* said “... Marxist approach to literature seems to me unprofitable” (Leavis, 236). It may be mentioned that such a view on the role of literature was not originally held by Marx and Engels but was subsequently emphasized in the next century by Lenin.

But *Sociology through Literature* has one obvious danger, that of reducing a work of art to a mere storehouse of sociological data and thereby neglecting its aesthetic value. It would no doubt be a naive approach to

literature if we took it for granted that literature contains everything, in miniature or modified form, of whatever was there in the society that produced it. Of course, the case is different where the avowed aim is to use literature simply as evidence for studying society, and in such a case the discipline from which the critic comes is that of sociology and not literary criticism. But when a literary critic, say with a pluralistic bias, wants to explore the social pole of literature, he should always be cautious not to reduce literature to a congeries of sources for sociological analysis. Wellek and Warren's observation is once again very pertinent in this context, warning literary critics to be discriminative, they write, "Such studies make sense only if we know the artistic method of the novelist studied, and can say, not merely in general terms but concretely, in what relation the picture stands to the social reality. Is it Realistic by Intention? Or is it at certain points, satire, caricature, or romantic idealization" (Wellek and Warren, 56).

Literature, as we have discussed above in some detail, has another aspect—it is not only a product of society but also "produces" society or, in other words, literature is both influenced by society and influences society. Great literature has influenced and molded society through the ages. As Harry Levin has stated, "...The relations between literature and society are reciprocal, literature is not only the effect of social causes it is also the cause of social effects" (Levin, 43). It is the same viewpoint that is adumbrated by Ruth Benedict when she says that literature is not only culture ridden but also culture forming, a conception of art that takes us back to Taine's concept of race, moment, and milieu. One of the aims of literature from ancient times has been to instruct people, to help people to improve morally.

There are various occurrences in the history of world literature where people have intentionally replicated art and formed their lives according to the principles in place in enormous works of literature. Vishnu Sharma's *Panchatantra* is one of the first instances of this art, in which tales are proposed to initiate a prince in the art of government support on beliefs. The *Mahabharata* and the *Ramayana* are full of recitations with moral and curative aims. As said by Wellek and Warren "People might figure their lives in front of the forms of fictional heroes and heroines" (Wellek and Warren, 59).

Like sociology, literature is also exceedingly concerned with man's social world, in the distinction and his yearning to transform it. Certainly, man and his society are the material from which literature is erected.

Accordingly, literature is seen as the development or interpretation of human life throughout the ways of social ideas, viz. language (Wellek, 94). W. H. Hudson comments:

Literature is an essential outline of what men have examined in life, what they have specifics, notion and think on individual aspects of it which have the mainly direct and enduring importance for all of us. Above all it is an appearance of life during the medium of language (Hudson, 10).

In short, literature moves up out of life, responds upon life, and is nourished by life. The objects of literature are society and individuals. The outer world achieves altered surroundings by the author's awareness and heart and these changed areas develop into belief in literature and a basis of our enjoyment. On the other hand, it is only just possible to describe literature accurately because the various critics and scholars from Plato down to modern times have depicted literature in different ways. These various stances confirm various theories of literature. In the *Theory of Literature* Wellek and Warren attempt to concentrate the number of approaches to defining literature and as a definitive position come to the conclusion that the nature of literature can be unspecified in the course of the demanding hold of literary or connotative language. They recognize literature as the imitation of life. While noting the nature of literature they consider:

Literature is a social association, via as its means language; a social conception ...literature stand for life; and 'life' is, in large gauge, a social actuality, still while ordinary world and internal or individual world of the human being have also been aims of literary simulation" (Wellek and Warren, 94).

Relation to society is one of the huge problems associated with literature. To New Critics, the central creation of literature is more relevant than the social structure. They are very critical of the biographical and sociological approaches to the study of literature. Men of learning in various countries of the world have discussed a great deal also in holding up or about this concern, but a greater number of critics and scholars think about the communal association between literature and society. On the word of New Critics, literature and society are persistently dependent on each other. The main cause of this commonly reliant correlation is that literature is the social institution and it utilizes the requirement of language, a social concept. Literature symbolizes life and life is social realism. In the words of Hudson:

Literature develops openly out of life is of course to speak that it is in life itself that we have to look for the basis of literature, or, in other words, urges which have specified birth to the variety of figures of literary terms (Hudson,10).

Concisely, the underlying concept is that both sociology and literature are related and their vitality is defined by the most important social institutions. The changes in the form and satisfaction of literature are caused by the customs in the society and the changes by reason of the presentation of new ideas given by literary works. The sociology of literature studies this relationship between literature and sociology.

The special types of works in various societies are forged in their significant literature. In view of this demonstration, the collective association between literature and society is revealed. Actually, literature is a socially observable fact and it varies from one social system to another because social institutions and controls directly influence the literary works. Each society has its own association of features comprising rules on actions, values, thoughts, and dilemmas. That way, models provide special plans, ideas, signs, figures, and other qualities of literature. Hence, a literary work of one country is different from that of other countries. The root cause of this deviation is the impact of the definite social structure.

The huge literary works grasp the social, political, environmental, religious, economic, and domestic significance of the day. The form and approach of literature vary with events that distinguish the exasperation of the age and society, thus literature is clearly the manifestation of society. The connection between literature and society is a two-way approach in that it influences society and its achievements are motivated by society. Actually, the nature of literary figures and approaches depends on the view of the world and the creativity of the writer.

The relationship between literature and society has been very close and they have been working jointly from the very beginning. As far as the history of literature is concerned it is established that the earlier literature was typically concerned with conflicts involving right and wrong or virtue and vice.

In the study of literature and society, the emphasis is on the sociology of the writer, the association of the writer with the readers, publishers and patrons of literature. Considering the relationship between literature and society, the question of how far literature is actually determined or dependent on its social setting, on social change and development, is one

which, in one way or another, will enter into all the three divisions of our problem, the sociology of the writer, the social content of the works themselves and the influence of literature on society.

Literature demonstrates how this means it is the mirror of society. It has performed a remarkably significant role right from the beginning of history. Literature imitates human actions in their main society. Literature reveals societal realities. So many works in literature which relate to social concerns specifically help people to understand the truth and believe it in a different way than the people who do not encounter literature. It has a distinctive function in determining and teaching society at large. Literature conveys the true facts in the society and suggests a mirror of the society so that people can view it and agree anywhere it is necessary. Accepting how literature influences the person and how it is reflective of an individual's society is something that should be given more reflection and thought.

The basic purpose of literature is to revitalize and influence our thought processes. Literature helps us to record the opinions and emotions of great minds. It fascinates us in two approaches, by its comfort and the approach with which it is presented. The content should please the readers and it should create interest in some way. The manner should be in such a way that will please the reader and add to his pool of facts. To know this naturally we have language to connect with each other. With the power of language we are on the way to creating literature. For example, if we take poems that are filled with the poet's feelings, when we read them, we become interested and we feel as one with him. Society forms the connection of association between man and man during communication which is the aim that the poet or writers pursue. Literature manipulates society and society is referred to in literature. In all languages and every age there has been an intimate relationship between literature and society. Literature cannot get away from the control of social issues and therefore it imitates the society of the age when it was formed.

The sets of laws and systems of our society are set by some spiritual powers that we do not recognize. However, our lives continue, we are born and eventually die. There are various new regulations while at the same time some old ones stay. On thinking, we do recognize that books published in positive equivalent ages have formed the society and people's beliefs and deeds. They come to a conclusion about how people felt, their considerations and why they performed as they did. Typically, books crept into people's lives, but on the other hand were taken to do so and had an effect on the unaware and in that way, built the society. They relate the

story of our lives. Literature also occasionally signifies the kinds of people to be in the right place at that period. For example, if we assume that in Chaucer's work *Prologue to Canterbury Tales* all the characters in those tales are true depictions of the kinds of such people during his time.

Literature symbolizes society or the world in all aspects. It has created a huge impact on the development of society by changing the political system and a review of humans who experience the events in their life. The impact of literature plays a major role in the country's development. For example, the UAE is undergoing rapid development in a short period of time and undoubtedly literature impacts the strength of the development. Our biggest problem or drawback is that some people fail to read books. Many people do not have the habit of reading books and fail to realize the importance of literature. Literature makes us deeply analyze societal issues and sometimes it provides us with a solution to solve the problem. The poet, the dramatist, the novelist, the essayist all reflect the society in their works.

Literature portrays people engaging in social interactions. We can observe our society as it is distilled and reflected in literature. Everybody would like to live in a world of illusion, an escape from authenticity because every person in their daily round allows the same world which surpasses them, the similar human survival and the consistent human nature or character both in him and otherwise in others. For that reason, each person needs some type of beautifying or adoration of things which one has in one's own life and which are comparatively ugly or colorless. It is thoughts that make things colorful, though it is a certainty that they also create things that are rather awful and even unlikable. So, it is the works of the creative writers that present sustenance for spare time to the readers because they assign the readers a brief escape from the truth of life, while the world of realistic writers presents a mirror of society and modern-day life and times.

Literature reflects both the good and bad values of society. Reflecting on the bad values makes us rectify and solve the issues. In reflection of good values in society, it makes us emulate them. Often as a reflection, literature shows a portrait of what people believe they say and perform in society. Literature traces the realistic happenings from society and transfers these ordinary actions into fiction and exhibits them to the society as a mirror in which people may look at their self-esteem and make improvements wherever required. But simultaneously we must remember Aristotle's notion of literary imitation when he remarks:

It is not the purpose of the poet [to] associate what has occurred, but what occasionally... The poet and the historian vary not by writing in verse or in prose... The true variation is that one narrates what has happened, the other what may happen... The world of poetry, it is said, exhibits not truths but fiction: such things have in no way occurred, such things have never lived... Not real but a higher reality, what ought to be not what is (Aristotle 167–68).

Thus literature is, as well as a reflection of the society, apart from it and provides a light that leads people to seek the right direction. As well as recognizing how literature reflects society, it is essential to notice the relationship between literature and society. There are various examples of the efforts to depict and identify the manipulation of society on literature and to evaluate the position and the action of literature which is mainly cultured and perceived by those who had an explicit social philosophy to go forward.

Generally, the relation between literature and society has been claimed in the glow of the declaration given by De Bonold that “Literature is an appearance of society”. This declaration is as complicated and unclear as the statement “Literature is the mirror of society”. If we visualize that literature reflects the presented social life properly it is established that literature symbolizes some social reality, but at the time to state that literature mirrors life as it is, is still vague. Certainly, a writer surely suggests his consciousness, awareness, and belief of life. Even the most representative writer of a given time cannot state a complete picture of his time and society because it would initiate the idea that a writer suggests the reality and essentially the historical and the social truths. Actually, literature is truly not a manifestation of the world as it is but an attempt to exceed these truths to appear as the real fact. Literature significantly manipulates younger generations and it would help them to appreciate where their ancestors have gone wrong and how they could correct the faults. Literature also facilitated determining civilizations and changing political systems. So, keeping all this in mind, we must take steps to make sure that young children have to read literary works as they are the future of our country.

That literature is a mirror image of the society is a truth that has been largely predictable. Literature surely reveals a society, its good rules and its afflictions. In its restorative function, literature reflects the ills of the society with the perspective to structure the society and distinguish its faults and make changes. It also shows the good features or good values in the society for people to simulate.

Literature, as an imitation of human actions, continually shows a picture of what people consider, speak, and achieve in society. In literature, we get stories that propose to portray human life and act from beginning to end some characters that, by their words, actions, and reactions imply explicit messages for the application of education, information, and entertainment. It is not feasible to get a work of literature that reduces the ideas, self-respect, and implications of the society, considering the truth that no writer has been raised completely invisible to the world around him. What writers of literature act upon is to express the real-life experiences in their society in fiction and hand it to the society as a mirror with which people can look at them and make developments where required. Thus, literature is not only a manifestation of the society but also offers a restorative mirror in which members of the society can glimpse themselves and notice the need for modifications, hopefully. It is vital to get a close look at some works of literature, to classify how literature in point of fact reflects society.

In fact, the impact on society can only be employed finally through human readers, but if their number is sufficiently great or if some of them are in a foremost social situation, literature does also have concerns pertaining to society. Imagine the distinction between circumstances in which the classics are dispersed in the educational system to be nostalgic, and one in which they are rather imitative in a 'realistic' sense, and still another one in which they are regularly avant-gardist or utopian, and it will become manifest that the influence on society will be something but the same.

From the basic regard for the achievement of social theories, there emerge some aspects of the manner in which society is apt to deal with literature that do not receive appropriate awareness. A considerable achievement is that for special sources the benefit in supporting art and literature to establish and maintain in place a more or less self-governing position or organization of literature has—when measured on a global scale—remained to an assured level an exception.

Literature and writers, like other professions in the world, have their own risks. The first risk linked with literary works appears from the very background where it is triggered. Literature is observed to imagine the place in those states or societies with awful authority. As shown earlier, Saro-Wiwa reviewed that literature must provide the society by tempering itself in politics, which is a leading role. Unexpectedly after this statement, he was caught with eight of his Ogoni co-activists on the accusation of treason.

Literature, society, and the writer are three basics that work together for the ethical and intellectual perfection of mankind. The writer must be assisted to reproduce the true (not the distorted) image of his society, helping as the emerging mirror of the society, as said by Tailor (2011): “Thus the societal troubles can be determined... he (the writer) is the looking-glass or mirror that permits the society to get rid so as to create developments or necessary modifications where needed... he must, like a mystic, caution the society to bring it to the path of ethics” (Tailor, 31). Therefore, the writer’s place in the society is central and certain if the society is to be presented the right path of growth.

The Relationship between Literature and Society

A person lives and also develops relations and interrelations among people who live in the society. We also like to understand our fellow men, their beliefs and ways of thinking, their likes and dislikes. Obviously, if we have the command of language to declare the feelings, we are well on the way towards generating literature. In other words, the area under discussion of literature is society in some form or other.

Literature signifies slightly that which is written for stimulating the mind, in facts that are the thoughts and feelings of great minds. It builds a focus in two ways throughout its topics and all the way through its approach. The topic must be such that those who read it are involved in some way. The manner must be such as will be rewarding to the reader and adds to his fund of awareness.

The connection between literature and society is well known—that literature mirrors society. What appears in a society is simulated in literary works. The truthful meaning of literature is the art of scripted work in various forms, such as poetry, plays, stories, prose, fiction, etc. It may also comprise texts founded on details with vision. A society is a group of people related together through their persistent and constant relations. It is also a group of one-minded people, mainly dominated by their own rules and significance. Human communities, it is analyzed, are depicted by the representations of an overview of relationships between individuals who disseminate cultures, traditions, beliefs, and values, etc.

If one looks at the history of society, one will find that the nature of different societies has gone through modifications from the Paleolithic period to the present age of information technology. People’s lifestyles, faiths, beliefs, cultures, etc., have never continued consistently and

steadily. With the course of time continuing with changes happening in the environment and with the formation of new technologies, we expect that the societies have not continued strictly with observances to their norms and values, the demonstrations of which can be created in different forms of literature.

The various societies have used and remain using different languages for the accomplishment of the ambitions of individuals and societies. Sometimes it is observed that many accusations are described against literature as well as society. Literary writing is excluded because a contrary section of society finds it imitates beliefs and rules outside that society. The examples of Salman Rushdie's *The Satanic Verses* and Taslima Nasrin's *Lajja* present demonstrations of such charges.

The impact of literature on society can be considered instant or vicarious. Thus, the novels of Dickens had an implicit impact in establishing in society a passion for governing and eliminating social wrongs, calling for essential transformations. Sarat Chandra's novels have gone as far away as violating temperance considering women in our society. It is, though, clear that if we are interested in literature and its influence, its ability to change us sufficiently is restricted. Literature is made out of the experiences of life. Surely the pragmatic artist provides a focus for the curiosities and ruder facets of life being excessive. But to identify life fully, not only the positive side but also the disreputable and darkness of life need to get to know each other. Thus, society forms literature. It may be explained as the mirror of society. But the eminence and nature of the expression are dependent upon the writer's thoughts, in the event that he is progressive in his viewpoint or conservative.

The study of English literature will, as a result, get us out into the wide range of English history, by which we signify the history of English politics and society, manners and customs, culture and learning, and philosophy and religion. On the other hand, it is the uniqueness that makes up the whole life of an era. These traits which unite a human being are not, as Taine puts it, basically living together, they are interconnected and inter-reliant.

Our focus must hence be to associate the literature of any age to all the other main issues of the national case of the time. Therefore, it is vital to be familiar with the features of the age in which the writer lives. A writer is not an insulated truth but the creation of the age in which he lives and works. His conception of life is penetrated and pervaded with the impact

of his age. Thus, literature is simply a mirror of life, an imitation and clearly a social document.

Role of Literature in Society

Through deliberate elaborations that the writer has made, we can see how literature takes a role in our society. Literature is proven to contribute to the development of our society through its broad outreach. Steadily, it shapes civilization by increasing spirits and beliefs in society. Its validity plays a part in building an individual's compassion and stimulating the acquirement of our social efforts.

Literature in a society is not only excluded or attempted to be barred because of mirroring the norms and values not found in traditional values with that society, but it is also for a while marginalized or strongly conflicting due to the form of language it is written in which is different from that which people have been using. In the context of portraying or representing the epics in a language generally used by the people during that period, there are examples of strong conflict by a different section of society which can be seen the world over, who not only use a predictable or traditional manner of language but they feel proud of it, considering themselves as the best group.

Thus, it emerges that society performs as a support for the culture and customs of the people it imitates and the occupants of a group of society divide convinced resemblances with regard to suppositions, beliefs, caste, creed, myths, religion, etc. Literature, when united with culture and other aspects both abstract and real in society, not only handles intangible subjects like alienation, assimilation and transformation in society but also reflects the conspicuous issues.

Literature is the expression of the life of an individual and the society around him. The thoughts of an individual relating to racial, political, and social facts are seen through language in the form of literature. Literature and life are connected in an intimate way, which is dynamic. Even ordinary books become literature when they bring us into some relation with real life. Literature achieves a universal appeal only when it is not just fantasy but goes beyond by relating itself to life. The primary value of literature is its human significance and so literature should consist of the many events of life put together. Its value depends on the depth and breadth of the life that it portrays. Literature is great because of its universality as it does not deal with the particular society of a particular

community but rather with society as a whole or in its entirety. Literature changes according to the social changes that happen in history and so one can read the literature of a particular time in history in order to understand the lifestyle of those people. Human representation and attitudes ensure life is correlated with the time and age in which they reside. Human and moral significances vary but are consistent with their time and age. What was precious two hundred years ago is now overlooked, but later may be very important again. However, literature depicts everything pragmatically. The characters represented in literature were samples of real human beings of the time. To figure out the distinct features and consistent basis of a society at an exact time, going through the characters and society illustrated by the literature of the time is enough. Literature is a mirror image of the human experience because it allocates people to review their memories and they can experience the memory or experience it again through words.

Literature also permits people to divide human experiences all the way through depictions in their words and permits people to gain knowledge through people's understandings. Through reading the literature of a variety of societies human beings are able to gain knowledge of lessons from the lives of other people because they can observe other people's thoughts and recollections. Thus, literature is not only a reflection of society but also provides a curative mirror in which members of a society can glance at themselves and find the need for an affirmative change.

Literature should depict and bring to the notice of people the rising realities of life and should show the way to encourage people towards a well-known level of life and thought. Literature for that motive must release the mind from its restrictions; stimulate it to a responsiveness of the vivacious hold of life. It is a famed truth that literature reflects the society and it stands for the good values and the ills of that challenging society. Literature assists the important part of redressing a society by reflecting its bad values. At the same time, it also performs as a harbinger of good values which the readers can gain knowledge of and follow. Literature is a reproduction of human actions, and it frequently provides a picture of what people think, say and do in society.

Literature represents human life and actions by means of certain characters and those characters by their words and actions communicate assured messages for reasons of education, information and entertainment. Literature cannot leave out the attitudes, morals and values of the society, in view of the fact that no writer has been brought up entirely uninformed of the phenomena in the world around him. The characters and themes in

literature are brought from the real-life characters and society of its time. Writers bring the real-life events in their society into fiction and hand them to society as a mirror with which people can look at themselves and make modifications anywhere necessary. Literature is different from other works of art because each reader takes something to make his impression different from what the author wrote. It is human nature that each person understands experiences in a different way. It could be that what the reader believes is similar or it could be the personal belief of the reader that the reader takes from what the author wrote.

The contemplative role of literature is to explain society through the history of beliefs, thoughts and actions. It permits the individual to identify with how a society operated and why it performed in that way. Literature is thought-provoking in that it allows us to raise questions and gives us a deeper understanding of issues and situations. One of literature's functions is allowing its readers to take hold of the meaning of human conflict.

The question of how far literature is single-minded or dependent on society is one which ultimately takes us one way or another, to the writer and his background, the influence of literature on society, and vice versa. It is truth without a doubt that the writer is not only persuaded by society but also influences it. Literature not only influences life but also forms it. If we delineate the basis of every revolution for the improvement of the human world, we find that literature had not only categorized the grounds for an uprising but also planted the seeds of revolution. The slogan for the French revolution, 'Liberty, Equality and Fraternity' had its roots in literature. The methods of democratization in human history have been initiated by literature. Thus, literature is not a devotee of tradition, it is a pioneer, a torchbearer that reveals the path to the society. Literature is the brain of humanity and it confirms and defends the experiences, knowledge, and ideas of and for the human race. It is 'the criticism of life' to note Mathew Arnold's remarks, and Socrates long ago determined that 'un-criticized life is not worth living.' It is literature that reveals the chance to turn up at the point to recognize the true meaning and worth of life.

The major influences of literature and history on society cannot be exaggerated. The relationship between them has continued to be a focus for critical consideration since Plato. That similarity has been examined so much by African writers that it has attained the status of a literary ideology peculiar to Africa. Though the debate on it is no longer as strident as it had been in the latter part of the last century, the socio-political conditions that

engendered the corpus of African works suffused with historical and societal issues are still firmly entrenched in the continent. In spite of this, many new writers, perhaps too sensitive to some Western critics who condemn African literature as sociological studies bereft of artistic qualities, have begun to dwell on issues of little relevance to the immediate socio-political and cultural needs of the continent. In reappraising the views of some prominent literary scholars on the symbiotic relationship between literature and society, this paper reiterates that for literature to remain a veritable tool and agent of social change, it must continue to reflect the conflicts and crises thrown up by the society. By highlighting these views, it attempts to refocus the attention of contemporary writers, the readers and critics on the uncompleted task of arresting an African continent fast sinking in the rot of corruption, oppression, and other social ills. One way to achieve this is through the production of vibrant literature that not only identifies the source of the problems but also sensitizes its consumers to change the course of social development positively.

Achebe (1988) is of the view that literature should be a tool for education, reformation, and social engineering. For him, art and society are not equally exclusive. Somewhat art should be employed in the service of society. He notes that:

Art is man's steady attempt to generate for himself a diverse order of truth from that which is known to him; a motivation to offer himself with a second handle on survival through his imagination (Achebe, 96).

This view appropriately clarifies his task in his novels. In 2002, Achebe repeats his thesis by recognizing the traits that a work should acquire to contribute significantly to society. He considers that "a literature which depicts its provisions from the life lived around it and expands imaginative recognition with that life has a good possibility of achieving the feature and the power of visionary remark."

Critical Perspectives on Literature and Society

The study of the novel, many scholars believe, is the study of the society that produced it. There is therefore a symbiotic relationship between literature and society. In *The Republic*, Plato observes that literature can influence society. Though the subject of literature is infinite, the literary artist often reflects circumstances in the real world. The themes of literature are derivable from a myriad of sources such as myths, history, contemporary society, or the writer's imagination. On the other hand, the

structure of much literature remains mostly influenced by experiences in the real world. This close relationship between literature and society has provided so much impetus for the artist that many critics consider that literature mostly reflects contemporary social-political and historical conditions of the immediate environment from which it develops. Literary critics with varied ideological inclinations have defined the novel in various ways. Recurrent traits in most of the definitions embrace first, that the novel is a work of fiction; second, it is written in prose; third, it involves extended narration; and fourth, has characters whose behavior, feelings and thoughts represent its subject matter (Fraser 1953; Watt 1957 and 1981; Ezeigbo 1998). Having expanded from pre-eighteenth century literary traditions, the novel became founded as an art form through the realism and psychological experimentation in the works of Daniel Defoe, Tobias Smollet, Henry Fielding, Samuel Richardson, and Laurence Sterne.

Edwin C. Onwuka through realism as a literary concept greatly influenced the development of the novel as a literary genre; it has no universally accepted definition.

Hewitt (1972) affirms this position and points out the significance of realism to the novel by identifying it as one of the strongest elements that connects the novel to society. He defines the realistic novel as “that type whose . . . interest is in a society which we believe to be like that which a considerable number of his contemporaries know and depicts this society by showing us the actions and describing the thoughts and feelings of plausible characters conceived at the level of daily life.” This fidelity to real experience is a common feature in many other critics’ definitions of the realistic novel (Brooks and Warren 687; Boulton 113, Halperin 213).

History is defined as “the process of development of humanity” (Engels, 31). In other words, it is the study of events in the past considered significant in one way or another to situations either in the present or the past. Society, on the other hand, is defined in Oxford Advanced Learner’s Dictionary (2006) as “people in general living in communities.” Consequently, people in small communities or nations, or countries or continents like the people in Nigeria or Africa, or any other continent would constitute a society. A key factor that delineates a society as used in this paper is that the people share common cultural, historical, and socio-political experiences. Critics of different persuasions have commented on the role of the novel in the representation of society. While some espouse the view that the novel, like any other literary form, should focus on achieving aesthetic excellence (‘art for art’s sake’ critics), a more sociologically

inclined group insists that any art that fails to address one or more aspects of social reality should be discountenanced. This view is very popular with African critics. Studies on the novel have therefore extended in scope to locating and analyzing the social circumstances that inform the production of texts. Some scholars have also underscored the necessity for a historical location in time and space for events portrayed in the novel.

Orr (1977) asserts that there is a correlation between the novel and the history and social environment of the society from which it appears. He observes that: No sociology of the novel can survive without a historical awareness. For, like its readership, each literary text has a historical location. An artistic emotional response is indivisible from the knowledge of life over time. What is read seeks its aesthetic validity in what has been lived. The novel particularly has a long-term relationship with history and society because there is no literary critic who can recognize the novel by turning his back on society, and no social scientist who can distinguish modern society by turning his back on the novel (Orr, p.4). Lukács (1969) emphasizes the similarity between the novel and society because a conversation of one consistently engages the other. He affirms that:

Society is the principal subject of the novel, that is, man's social life in its ceaseless interaction with surrounding nature which forms the basis of social activity and with the different social institutions of customs, which mediate the relations between individuals in social life (Lukács, p.6).

Van Peer (1991) highlights further the connection between the novel and society. He contends that textual studies should not be limited to their aesthetic values. In other words, attention should also be directed to their sociological content in order to achieve a holistic appreciation of their meaning. To him hence:

The production and exhaustion of text and discourse provide exacting reasons. Separately from aesthetic ones, which are studied in poetics and stylistics, texts symbolize social values and traditions and refer to ideological positions [which] create in extra textual structures of certainty and society (Van Peer, p.15).

Jonathan Herder, a German philosopher and critic, is best known for his participation in the philosophy of history and culture. Herder assumed that assured social and geographical environment, race and customs, and cultural and political conditions in particular areas are reliable for the appearance and growth of literature. He considers social structure as the base of literature. In short, Herder's thoughts about literature imply that

there is an informal relationship between literature and culture, race, customs, and social institutions.

Madame de Stale, a French-Swiss writer and an early champion of women's rights, is viewed as the first woman who contributed to imparting new ideas and methods into French literature. Like Herder, she relates literature to climate, geography, and social institutions. She studies the influences of social and political institutions on literature. Her thoughts about the relation between literature and society are observed. She claims that literature should depict important changes in the social order, particularly those that point out movement toward the aims of liberty and justice.

With the spread of the ideas of Karl Marx and Frederick Engels, the sociological approach became a scientific method of literary understanding. Taine argues that literature has the appearance of 'race, milieu and moment', but Marx and Engel view it as an epiphenomenon of the social structure. They were more concerned with purely economic factors and the role played by the social class. They thought that the spirit of nature and the function of art and literature could be understood by relating it to the existing social conditions and by reviewing the social system as a whole. Literature and art, as measured by them, are figures of social awareness and social transformation is surrounding to generate changes in literature and art. According to James Barnett:

Marx held that the system of production in existence in given time determines both the content and styles of arts of the society. On the basis of this type of analysis, plus his commitment to the doctrine of the inevitability of class conflict, Marx argued that every art preference differs according to class position and outlook (Barnett, 621).

The most well-known Marxist theoretician of literature after Marx and Engels is Georg Lukács. He recognizes the notion of literature as the reflection of the class struggle. In *The Historical Novel*, he writes: "The historical novel in its origin, development, rise and decline chases predictably upon the great social renovations of modern times" (Lukács, 17). He disputes that literature suggesting socialist perceptions was written from the point of view of a class. He condemns a literary work that rejects the socialist standpoint. According to him the writer who declines socialism closes his eyes to the future, gives up the opportunity of evaluating the present appropriately and liberates the capability to form other than merely static works of art (Lukács, 60).

Ngugi (1972) proclaims that “Literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society” (Ngugi, 78).

Cook (1977) observes that writers who are authentically socially aware set their works within the outline of the society to emphasize the point that literature and society are inter-reliant. That is why the commitment of literature with social experience develops, in a manner of observation, into an “ideological projection,” a social idea which he influenced “holds the most promise for growth of the connection between experience and medium since it avoids the enhancement of the usual and the calcification of the original function by that past or present truth upon which it reflects” (Cook, 78). Ogude (1990) is assertive about the link between literature, history, and society.

Eghagha (2004) restates the vision that the writer, literature, history, and society are all interconnected with each other. Thus, he declares that the similarity between literature and history is most manifest in the creative writer’s work. To him, creative writers acquire “the capacity to record the history and experiences of a people in a truthful and universal manner . . . [because] society supposes writers to provide as its conscience” (Eghagha, 1). Balibar and Macherey (1978) claim from a Marxist perspective, stating that “literature and history are not each set up externally to each other but are in an elaborate and related relationship” (Balibar, 6).

Goldman’s involvement in the sociological approach to the study of literature lies in the foreword of dialectical materialism, the complicated method of connecting art and society. According to genetic structuralism, the literary work is a constitutive element of social awareness and is less associated with the level of real awareness of trans-individual subjects. His essay *The Sociology of Literature: Status and Problems of Method* exhibits some examinations of genetic structuralism. According to him, the first general inspection on which the structuralist notion was founded is that ‘all expression on the human sciences is made not from without but from within society.’ The second essential idea of genetic sociology is that human truths are reactions of an individual or combined subject. He points out that the vital relationship between the life of society and literary creation is not concerned with the satisfaction of these two sectors of human certainty but only with the rational structures and are not individual phenomena but social phenomena (Goldman, 493–495).

Conclusion

In a nutshell, what literature more or less entirely has to present to society is an opportunity of self-expression by way of introducing a double of what is held to be a certainty, a disfigured image that reinforces some features and weakens or eradicates others, or a visualized world as unlike the one people live in as possible. In all these cases the readers deal with approaches of thought, models of behavior, and types of emotion that they can either comprehend, acknowledge as strange, or condemn in a fairly similar way to the way they respond in the real world, with one vital divergence: the simulated world they meet has been interpreted in an approach that will proficiently impact their rational and emotional reaction. They will, certainly, overlook at times that which they acknowledge is only pretend, so far as more current verdicts of cognitive psychologists have revealed the response of the brain to expected skills is barely any different from those made in the real world. Keith Oatley, in his relatively recent study *Such Stuff as Dreams: The Psychology of Fiction* (July 2011), has been able to demonstrate how reading fiction can improve the probabilities of transforming ourselves and reinforcing our social abilities.

Literature is only one of the many channels in which the energy of an age releases itself; in its political movements, religious thoughts, philosophical speculation, art, we have the same energy overflowing into other forms.

Certainly, there are numerous other influencing issues, such as institutions, communities, and families; literature does not survive in a vacuum. It does, on the other hand, have an exclusive function in shaping and teaching society at large. For such an apparently irrelevant question, it engages the consideration of the spirit of society and how individuals work within the restraint of society's structure. Understanding how literature inspires the individual and how it is reflective of the individual's society is something that should be intended to be given more consideration and reflection.

Literature and society are associated with each other. A knowledge of literature is involved with appreciating the society as well as the awareness of society being involved with understanding the literature. Literature is construed as considering the norms and values in an exact place, as informing the nation of the culture of certain people in a certain place, the development of class struggles in a particular era, and optimistic types of social facts in a place at that time (Albrecht, 5).

Literature has a social function and can be the answer to a social question, such as questions of tradition and reunion, norms and genres, symbols and myths. Literature reflects society and society shapes literature, some written works of literature can reflect society and society also has made contributions and influenced the literary work. Sometimes, literature and society are the two sides of a coin, they cannot be divided. Thus, literature portrays society and its social conditions (Wellek, Warren 89).

The historical growth of the sociology of literature from Herder and Stale to the modern critics and social thinkers reveals not only the balancing relationship between literature and sociology but also the several phases in the theory of the sociology of literature. The early social thinkers and literary critics such as Herder, Madame de Stale, Hippolyte Taine and others are of the persuasion that ensured that the social, political, cultural and geographical situations of the day are the principal crucial elements of literature. J.C. Herder believed in social structure, whereas Madame de Stale emphasized the climate and national character as the determinants of literature. Hippolyte Taine, on the other hand, presented an organized formula of 'race, milieu, and moment' to comprehend and observe literature. Even, despite the fact that these critics place the foundation of the sociology of literature, they pay no attention to the world view of the writer and the role of publishers, distributors, critics, the reading public and circulating libraries in the creation and continued existence of literary works. The Marxist manner also forgets these elements of literary works. The early Marxists used the term 'base' to submit to the economic system offered in a given society at a given time and the term 'superstructure' is used to refer to its political, social and economic ideologies. On the other hand, it is in the works of modern sociologists of literature that the center is given on the world view of the writer and the part of publishers, distributors, critics, the reading public and circulating libraries.

Rene Wellek and Austin Warren on the one hand stated that literature can be a replication of life, life in large measure and a social reality, and on the other hand it uses the natural world, the inner world and the inner or subjective world of the individual which have also been objects of literary imitation (Wellek, Warren 89). De Bonald said that literature is an appearance of society; a society can be communicated by literature (de Bonald, 90). Thus, from the above declarations, it may be concluded that literature is a written work that sometimes can be a reflection and imitation of the society or social life in a particular place in each era. So sometimes a literary work or written work can be an expression of a society in a particular place and sometimes literature imitates or mirrors

the social life, and the subject matter of literature is the manifold experiences of human beings and society.

Literature is an institutional society that uses the language medium. It signifies that literature has a relation with society and the institutions in society, the dilemma in literature is also an allusion to problems in society. There are many kinds of institutions in society, one of them is religion. There are relationships between literature and social institutions such as religion and culture and their value to literature. Religion is one of the institutions in society that has a function for the society. The function of religion also has an influence in society. Functionalism views religion in the experience's aspect that shows some of the incidents in each day, it means it engages trust and ideas for something away from humans. From the functionalism view, religion is a vital thing that has relations with the human experience from improbability and infirmity which are essential traits of the human condition.

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CHAPTER 3

A COMPARATIVE STUDY OF EUROPEAN AND ARABIAN CULTURE THROUGH LITERATURE

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In the creation of literary works, the author holds a significant role and is often considered a super creator since literary works bring out the author's philosophy, thoughts, and experiences. The creation process of literary work is also a process of imagination that involves the experiences of the author as an individual and social being who interacts with the surrounding society. Thus, every author has different experiences and male and female authors will have different perspectives in revealing the reality of the life they face. Literature mirrors life and is a medium to portray the reality of society.

Alice Munro is one of the most acclaimed Canadian writers. She is also called a regional writer because her works focus on the culture of rural Ontario, Canada. Munro was born on 10th July 1931 in Wingham, Ontario, Canada. She is the recipient of many awards and honors. Alice Munro's important works include *Lives of Girls and Women*, *Who Do You Think You Are?* (later published as *The Beggar Maid*), *Love of a Good Woman* and *Runaway*. She won the Nobel Prize in Literature in 2013. She also won a Man Booker Prize in 2003. She faces society, not just as a woman but also as a female artist. Rasporich Beverly in the book *Dances of the Sexes: Art and Gender in the Fiction of Alice Munro* talks about the role of the fiction of Alice Munro as, "the search for freedom of imagination and expression through the medium of art" (Rasporich 32). Her works are very much influenced by the circumstances in which she was brought up. Alice Munro's works are chronicles of a particular region,

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of southwestern Ontario, in which she spent her childhood. Her childhood experiences taught her to expose the reality of society through her stories.

The Love of a Good Woman was published in 1998 and is a story with a multi-layered plot. The story is about a secret in a small Canadian town. Three teenage boys went swimming in the river where they found the body of the town's optometrist Mr. D.M. Willens who was drowned in his car. Those three boys did not tell anybody regarding the dead body until the evening when they finally told the story to a local constable who was too deaf to hear their story. Finally, a boy revealed the story to his mother who informed the police and finally the police found the body. The story then shifts to Mrs Quin who was suffering from kidney failure and was being nursed by Enid. Mrs Quin narrated her story to Enid and told her that Mr Willens would treat her eyes and one day when Mr Quin came home, he saw Mrs Quin and Mr Willens in a compromising situation which he could not tolerate and he finally knocked Mr Willens down. The idea of drowning Mr Willens was offered by Mrs Quin herself to save them. In an interview with Alan Twigg, Alice Munro says:

We lived outside the whole structure because we didn't live in the town and we didn't live in the county. We lived in this kind of little ghetto where all the bootleggers and prostitutes and hangers-on lived. Those were the people I know. It was a community of outcasts. I had that feeling about myself (Twigg 218).

She talks about a very traditional society. She portrays this traditional society in her fiction to bring a change in society.

The Lives of Girls and Women was published in 1971 and each short story in this collection can stand as an individual story. The stories revolve around Del's life, a young girl who learns a great deal from being a child to becoming a woman. Del's mother was a salesperson who did very noble work, making her an autonomous and free woman. As Del grew older, she came to know that her parents were not happy together, which she had believed they were. This hit her mental setup and she started searching for true love. She even visited different churches to attain mental peace. Finally, she began to talk of intimacy and eventually moved into relationships. Yet they all collapsed, and she eventually knew she was writing a book, and she devoted her life to finishing the book.

The Beggar Maid centers on Rose who was a small-town girl but who dreams of a healthy and prosperous future. It depicts her path full of hardship and pain and ends up with her finding her emancipation. Through

her experiences, Rose discovers that a single girl's life in this universe is incredibly challenging.

Alice Munro is a really honest writer who in this book takes on certain problems that are present in Canada that affect individuals, on class and gender. Domestic abuse is one of the most common curses in the world. Instead of taking measures to eliminate this evil activity, it is growing day by day. In her books, Munro shows that this wicked custom is still widespread in the twenty-first century and, in fact, in the case of marriage, the battering of spouses is still a question of identity. Every day new laws are drawn up to discourage this custom and they are violated every day according to man's convenience.

The stories by Alice Munro describe the obstacles to a person's independence and sovereignty. She is battling for an individual's freedoms—societal, democratic, and cultural. Her protagonists are young, working-class common people who struggle for their freedom. Alice Munro has demonstrated violent events in *The Beggar Maid* in Canada where a female experiences violence.

The first and most surprising event from this novel is when Rose travelled to town by bus to fulfil her goal of entering university. This path was the first step toward her dream, but she was told just at the beginning that a single girl's life is really risky. And the irony is that the person who tried to sexually exploit her called himself a man of the church. "I'm a United Church Minister" (Munro 62). It is social cynicism. The priest, who advised the people to control themselves to attain redemption, was doing the opposite thing. The priest touched the bottom of her thigh as Rose stood next to him. At first, she assumed it was just a letter in the priest's pocket. Munro, through Rose's role, motivates girls to surmount their anxiety and fight for their goals

Marriage for Rose was not at all a fairy tale. It was packed with the concessions and sacrifices that Rose created in her marriage. She was always made to believe that she was inferior. She was always treated like her opinion hardly mattered. These types of relationships rarely last long, and they split shortly afterwards. And in this situation, Rose was deemed simply an entity and all her aspirations and expectations were ignored. Simone de Beauvoir in her famous book entitled *The Second Sex* explains the secondary status given to women by society. She believes that the portrayal of people by man creates in them an inferiority complex and gives a woman a sub-treatment, regarding her as a product (object) and

often considers her the former without caring about her feelings. In her own home, she used to be an intruder. Anything that belonged to her, she had no interest in it. She was living a life that had little meaning. This novel clarifies the idea that women are safe in western lands. Munro, by Rose's portrayal, represented Canadian women's suffering and their fight for emancipation. Jansen in his work talks about the individuals in Munro's fiction as:

To take the measure of their own unhappiness from the depth and distance of male isolation, her younger characters demarcate the extremes of social distance, the women as an image of freedom from the world of domesticity... (Jansen 311)

Rose was a simple small-town girl who suffered a lot in her life by being passive, particularly in her married life, but eventually found her emancipation by actively opposing her oppression. And after so much suffering in her life and eventually being emancipated, even then her life was never a carpet of flowers, it was still full of thorns which she had to take out and move toward her goals.

Dance of the Happy Shades was published in 1968 and is a collection of fifteen stories. The collection of stories has been read and interpreted by various scholars and critics. Stouck in a work talks about Munro's short stories as:

[A] Young girl who carefully observes life, not making judgments but noting all the peculiarities in the world around her. That world is authenticated by the small textures, the descriptions of setting, matters of dress, standards of conduct, mannerisms of speech, assumptions and attitudes which specifically characterized the small Ontario town in the 1940s (Stouck 260).

In her novels, Munro reflects on personal and societal differences, and her protagonists slowly start challenging the fundamental values of the community where they exist.

A Girl is a Half-formed Thing was penned by renowned Irish writer Eimear McBride. Eimear McBride was born in 1976, in Liverpool. Since she wrote her first book, *A Girl is a Half-formed Thing*, she has been really popular. Her achievements and awards include the James Tait Black Memorial Prize 2017, Baileys Women's Prize for Fiction 2014, Kerry Group Irish Fiction Award 2013, Geoffrey Faber Memorial Prize 2013 and Goldsmiths Prize 2012.

Via her heroine, Eimear McBride has demonstrated that the pattern of male and female favoritism in culture is still widespread. The unnamed protagonist of *A Girl is a Half-formed Thing* also suffered from this favoritism of the male child at home. Her mother always gave priority to her son, rather than treating her children equally. It caused a lot of disagreement between the writer and her mother. The narrator really loved her cancer-stricken brother. She also cared about her mother, but her mother would always run after her brother instead of caring about the narrator. Her mother had pride in her son and felt hardly anything for her daughter. Such categorization typically only begins at home where the male child is granted priority and a female child is forced to understand that she is just the secondary sex. Such male gender favoritism is a part and parcel of the internationally dominant culture. It makes the female child insecure and transforms her into a broken identity and the same happened with the narrator in *A Girl is a Half-formed Thing*. It skewed the narrator's conceptual structure which left her uncomfortable even in her own home.

In her approach, McBride is very realistic and has shown beautifully how city life changes young people's personalities completely, especially for girls. The novel's narrator was enchanted by city life but deep inside she was alone and felt nostalgic all the time. Cities are generally known for the vices that corrupted young boys' and girls' minds. In the narrator's character, McBride often concentrated on how young people's brains are affected by city life. The protagonist continued to hold gatherings, smoke, drink alcohol, go to clubs and several other activities that were taboo for her back at home. She took to all the ways of this new world and became a new person. In the character of the unidentified protagonist, McBride demonstrated numerous forms of crimes that are now common in several countries around the world. Throughout her life, the unidentified protagonist encountered negligence that created a feeling of inferiority and established a fractured personality.

Nawal El Saadawi is an Egyptian writer, a physician by education, who dedicated her life to promoting gender equality. She is an activist writer and the only one in Egypt who pointed out the connection between women's sexual oppression and women's social and political oppression. She boldly pursues women's rights and demands changes to the status and image of Arabic women. Her writings include novels, studies and educated scholastic articles, focusing on the oppression and exploitation of Arabic women, particularly customary rules imposed on women in rural Egypt relying on religion, tradition and the regime. Her writings keep the

issue alive. The books and articles of Saadawi enraged the political and religious authorities in Egypt, which led to an official ban on her books. In 1981 conservative Egyptian authorities caved in to the pressure of powerful circles in society considering her a threat to the social order, and arrested her to satisfy these circles. Her writings had, and still have, a considerable influence on the younger generation of Arabs, particularly because she often believed that social structures were triggered and driven by those who understand inequality and who have the courage and desire to change things.

We can see Saadawi as a vibrant and democratic advocate to turn the current patriarchal system into a transparent, non-oppressive, egalitarian community founded on freedom, liberty, and equality. She argues that the exploitation of women is the main cause of the backwardness of society in general, and particularly of women. She actively supports the notion that women will fight against historically established ideals and exploit them through social and political settings. She calls for all women to battle for their freedoms, and to vigorously promote reforms in the current patriarchal situation; women will try and struggle for self-realization and enter other social movements battling for equality in all levels of society.

Saadawi believes that the prominent flaws present in contemporary Arab culture are that it lacks scholastic, theological, and political leadership that dares to challenge or critique traditional values, especially values relating to human rights and discrimination against women. The meekness frequently found in Arab women's behavior, according to Saadawi's opinions, is not a hereditary characteristic but instead a learned behavioral habit imposed upon them by their culture from early childhood. In many patriarchal cultures, especially in rural areas, women are viewed and treated as property, subject to the wishes, desires, and preferences of the head of the household. They are not expected to develop their gifts and skills, except for those appreciated by the master, the head of the family. When a woman is considered property, she represents a certain value, and a hopeful husband pays for the privilege to own her by marriage. Saadawi has always advocated the rights of women to pursue their careers, regardless of previous social conventions, and worked for women in rural Egypt, with the aim of helping them to achieve financial independence in a social, personal, and emotional way that enables them to be independent and free from the oppression of society and tradition.

Nawal El Saadawi is a leading Egyptian writer, socialist, psychiatrist and advocate of women's rights, especially in the Middle East. She is the most

widely translated Egyptian writer and her works have been translated into at least twelve languages. She was born on October 27, 1931, in Kafr Tahla, Egypt. Saadawi's books concentrated on women, particularly Arab women, their sexuality, and legal status and, most importantly, female genital mutilation. She had always been a controversial writer and was even banished from Egyptian society. As a result, she was forced to get her works published in Lebanon. She was even expelled from her job at the Ministry of Health with the publication of her first nonfiction work *Women and Sex*. This work became very controversial as she was talking about women, sexuality, and religion which resulted in a fit of high anger among the religious and political authorities. Her focus was on only one thing and that was feminism. She said, for me feminism includes everything.

Saadawi formed the Arab Women's Solidarity Association (AWSW) in 1981 which was the first legal, independent female organization in Egypt. Saadawi struggled all her life, but she never stopped this struggle and even today she continues to be a writer, journalist and advocate for women's rights. Her major publications are *Woman at Point Zero*, *God Dies by the Nile*, *The Hidden Face of Eve* and *The Fall of Imam*.

God Dies by the Nile is one of the most important works of Nawal El Saadawi which focuses on the issues of religion and sexuality in the Arab countries. The story is set in an Egyptian village, Kafr El Teen, situated on the banks of the Nile. It talks about the peasants and how they suffered turmoil and hardships in their lifetimes. Saadawi writes that the easy targets were women. The village was governed by the mayor who was assisted by the Imam of the village mosque, the barber and the local healer and the head of the village guard. All of them controlled the affairs of the village, i.e., the religious, social, and political spheres. These men scared the villagers in the name of the mayor and procured young girls for the mayor. A girl named Zakeya, belonging to a very poor family, was exploited by the patriarchal society. Zakeya throughout her life asked her Lord to be just and restore her family.

The Hidden Face of Eve is also an important book by Nawal El Saadawi which gained her recognition around the globe. This book is also very controversial as it touches on some aspects of sexuality that are usually considered to be taboo in the Arab world. It is also a kind of memoir and the writer criticized the practices in the Arab world which subjugate women. This book is divided into four parts - *The Mutilated Half*, *Women in History*, *The Arab Woman* and *Breaking Through*. Female genital

mutilation remains an important part of this book and the writer criticizes it in every way possible. The writer focuses on the inferior status of the women starting with Eve who is considered to be the first woman according to the major monolithic religions.

The Fall of Imam is yet another important work of Nawal El Saadawi. This book was published in 1987 and focuses on the theme of religion and sexuality. The book revolves around two main characters, one is the Imam who was very arrogant and full of hatred for anyone who flourished better than him and the second was an illegitimate orphan named Bint Allah (Daughter of Allah) who was a very beautiful girl. The book marked two important events, one was the stoning and the mutilation of a woman which shows the brutality of the ruling power in the Arab world against women, and the second was the assassination of the Imam and the chaos which happened after that.

Woman at Point Zero was published in 1973. The setting of this book is Egypt which is often called the Arab Republic of Egypt. Egypt is very rich in culture and tradition. It is a part of an Arabic speaking community of about 250 million people, which spreads from Morocco to Oman. Like other Middle Eastern countries, Egypt is also dominated by the law of Shari'a. But this is also the male-oriented monopoly that misleads women in the name of Islam, which is wrong and subjugates them. The true Shari'a endows women with fair treatment and high status. The story is based on the real account of a woman called Firdaus who was approached by a writer in prison. Firdaus had been in prison for a murder case. She also declined to submit an appeal to the President to reduce her punishment to life imprisonment. She never met any visitors. The writer was a therapist and she focused on the psychology of women and was intrigued by Firdaus's attitude and wanted to learn about her background. At first, Firdaus declined to communicate with her, but later decided to meet the writer, and recounted her story.

Firdaus suffered her entire life. Her youth was brimming with violence and isolation. She was not granted the same affection as her brother. Her only childhood passion was education, which was also ignored by her family. When her parents died she was taken in by her uncle who educated her, but she was forced to marry a man who was twice her age soon after completing her secondary schooling. She even suffered domestic abuse, and her life did not get any easier until she fled from her home. She met a man in a café whom she trusted as he promised to give her a job as she had a secondary school certificate. But he took her home and used her, not

only for his sexual needs, but also sold her every night. When she escaped from there she met Sharifa, who took her into a life of prostitution. Sharifa gave her all she ever wanted in her life. She offered her beautiful clothes, nice hairstyles, a lovely room, and the best food. From her childhood when she used to eat food, everyone used to keep an eye on her plate as if they were watching her to make sure she did not eat more, including her father, and after his death, when she moved to the place of her uncle, he used to keep an eye on her plate, and the irony was that even her husband did the same. But at Sharifa's place, there was no eye kept on her plate and she could eat comfortably and as much as she wanted. She got bewitched with these things. Sharifa told her that every woman's body has a value and a certain price; nobody can just use it for free.

Firdaus, who was a killer, is the main character of this book; she was incarcerated and soon to be hanged for her crime. The writer of the book, Nawal El Saadawi who is also a psychiatrist, went to the prison to study the psychology of the women prisoners where she met Firdaus and studied her. Saadawi suggests that it was not Firdaus who was the culprit but that the crime that she committed was society's result. Firdaus's whole persona was the product of the culture that turned her into a murderer. She was just a naive little child who decided to do something major in her career. Yet all she could do was to end her high school and become a victim of male-dominated culture.

Nawal El Saadawi through this book *Woman at Point Zero* has touched on different aspects of Egyptian society which dominate women and regards them as inferior. Firdaus, the protagonist of *Woman at Point Zero*, was no exception. She was a girl who belonged to Egypt and therefore had to follow all the customs and traditions of Egypt. For her, it was a thing that she was not aware of at all.

Education is the second important thing that Saadawi has focused on in her book. Egyptian culture follows the Middle East format of male-oriented Islam where female education has always been a problem. Women were not given the right to education but Islam has given equal rights to women. Saadawi wants to eradicate this menace from her society where society discriminates on the pretext of religion. The protagonist of the novel also struggled for her education in her society. Her uncle used to study at El Azhar University in Cairo and whenever he used to come home for vacations, she used to listen to all the stories about university life and used to dream that one day she would also go the university and when she expressed this desire to her uncle, he used to laugh at her and say, "El

Azhar was only for men” (Saadwai 14–15). The question is why? Why is university only for males? This male monopoly is prevalent everywhere. Tawhida Akhter in the paper “Literature and Society: A Critical Analysis of Literary Text through Contemporary Theory” has shown how a society discriminates against people on the basis of gender and how every religion treats all humans equal irrespective of gender. She points out:

Man and woman are God’s most beautiful creation, and a woman is the most beautiful creature by God. Every religion has given a special status to a woman in every society. However with the change in time the status of woman also changed and was treated as child bearing machines. They are expected to tolerate everything, perform every duty for the husband and his family (Akhter, 2228).

And when her uncle used to go back to the university, she would hold his leg and ask him to take her along so that she could study and stay with him. But all the time she was given a negative response. And the shocking part of her life was that the dream of her getting an education was fulfilled only after the death of her parents.

The people of Egypt hardly let their daughters study and force them to get married. Girls are also now mentally prepared so that the only aim in their life is to get married and serve their husbands. But the protagonist of the novel sets an example for others when she joins school to get her education. So, Nawal El Saadawi wants to convey the message that if a person desires something they can achieve it with firm determination but only if their family and society support them. All this shows the distress of the person toward her life. It highlights how a society treats its people. When a person wants to change and live a happy and respectable life, society does not allow them to. All their sacrifices, dreams and desires were crushed, and the worst part was that they were not even asked about it. Thus to conclude, it can be stated that this book is one of the most important books to study Arab Culture and Arab Literature. Saadawi calls for extensive social change, implementation of equality before the law, equal opportunity of employment, and freedom from restricting rules and outdated conventions.

The Story of Zahra was written by Hanan Al-Shaykh and was published in 1994. It tells the story of Zahra who, since her childhood, was always treated like a doll. “Her hair is bunched with ribbons and accessories in her body. Her mother counts everything for Zahra” (Al-Shaykh, 7). The story is set in Lebanon where girls were expected to be beautiful and flawless before the public. In reality, girls were expected to dress up to be

nice and amiable to men. Zahra also talks of all this as, “my mother, as usual, forced me to wear blue pants and a green t-shirt. She put my hair in order, and once in a while dipped the comb in a glass of water” (Al-Shaykh, 4).

Generally, a girl imitates her mother or an adult woman as a fitting role model. The mother was the one who had the strongest ties to her daughter. She never complained about it because her mother dressed her up as an adult. She even imagined someday she would be a mature woman like her mother, getting dressed like her mother, a woman who held the sovereignty of power over her matriarchy. Social classification keeps growing from a teenager until maturity. Sons and daughters have different ways of playing with games and toys. A daughter is always encouraged to have dolls or domestic tasks. “...the man who kissed me and hugged me also gave little dolls for me ... always the same rubber doll....” (Al-Shaykh, 10,18).

However, the schooling of a daughter was more restricted than that of a son. A daughter may resist challenging activities, for example physical abuse. She has to appear cute and stunning. Because of her physical vulnerability, a woman is expected to carry out nursery jobs and domestic duties. Parents not only incorporate these values but often hold to the living theories that limit their daughters' freedom of speech. Classification as feminine and masculine of a man and woman would have a significant effect on educational and technical aspects. A young female will be controlled over developing her career, but a young male will have more opportunities to get higher education for his future. The separation of roles between males and females has the adverse consequence of the female being lost in the domestic sphere.

Male and female physical differences can decide their role and status. A man is typically forced into a professional area as he is deemed more moral, more macho, more muscular, and more intelligent. On the other hand, a female is usually considered as a weak figure that is suited to domestic activities, such as a nurse, secretary, teacher, accountant, and clerk. “My father’s dream is all about how to earn money so that we can send Ahmad to study electrical engineering in America... however, Ahmad is hardly literate. In fact, he often gets rid of school... and my father is persistently planning to send him to America. Ahmad is used to having nice food from my father. Salubrious egg for Ahmad. Fresh tomato for Ahmad. On top of it, the biggest olive fruit is only for Ahmad” (Al-Shaykh, 35).

Her father, Ibrahim, as the main family feeder planned to send his only son, Ahmad, to study electrical engineering in America. Therefore, he worked hard to earn money to make his dream come true. Nonetheless, he never wished to send his daughter, Zahra, to study in higher school. This indicates that Ibrahim discriminated against his daughter, putting her into a marginal position and driving her into the corner of domestic functions.

A son is required to achieve his dreams and to develop his competence as highly as possible, while a daughter tends to be unequally treated. Zahra was a diligent student. Due to her excellent personal competence, she should have been treated equally to her brother, Ahmad, who was hardly literate. Stereotypes attributed to women's bodies, however, seems to be the reason for women's marginalization in the domestic area. Women's marginalization and discrimination can lessen human potential. According to Middlebrook, quoted by Zahrotun Nihayah, among the factors in declining self-esteem are education, different treatment of gender, and physical appearance (Al-Shaykh, 13). In the novel, Zahra's incapability can only be discovered through her internal communication. In *Female Bodies*, a woman is inextricably linked to her physical myths, even if the standardizations of the female body are constructed by a patriarchal system. The female body concept argues that a woman who has an attractive and beautiful body will find her spouse immediately. As a mature woman, she will have a bargaining position if she looks attractive and beautiful.

Al-Shaykh deconstructs the masculine idea of war by exposing its ugly side and how it affects the social fabric disastrously. For example, we see that war has transformed Ahmad from the time he was a boy whose father wanted to send him to America—"my father's one dream was to save enough money to send my brother Ahmad to the United States to study electrical engineering" (Al-Shaykh, 25)—into an uncivilized militiaman who feels tremendous pride in raiding people's homes to loot, desecrate and destroy. "Ahmad had begun to return with other things apart from his rifle and his joints of hashish. He would try to conceal these objects behind his back as he went across the living room and into our parent's bedroom" (Al-Shaykh, 169).

Zahra criticized the decay of moral values and held herself apart from the patriarchal system so that she could develop values of peace, tolerance and equality. She was also aware that war is a male activity and that women are the ultimate victims of its horrors.

Within this new space created by war, Zahra's formidable energies were channelled into affirming a new set of humanistic values that enabled her to resist the law of the jungle, represented by Ahmad and his generation. Her deep indignation with her brother's speech and his stolen goods is clearly expressed: "I covered my ears with my hands and screamed, 'Stop telling me any of these things!' and took refuge, crying in my room" (Al-Shaykh, 170).

To conclude, Zahra was victimized, both by patriarchy and by war. Zahra fell to the same patriarchal structures, now in the form of the sniper, which had caused her pain in her youth. She had falsely thought that war, in spite of its ugly side, could be a new beginning, the start of a healthy and normal life. In *The Story of Zahra*, Al-Shaykh articulated an empowering discourse for women. That is seen through Zahra's life from her silence to her determined pursuit of meaningful action, far away from any limited political affiliation, to put an end to this barbaric war. *The Story of Zahra* registers women's rejection of the discourse of war and the patriarchy that engenders it. Zahra, a silenced, oppressed woman, cast off these constraints and asserted her right to speak out against the dominant patriarchal order. Finally, Zahra's actions on behalf of humanity and civilized values symbolize a humanistic statement in advocacy of peace, love, and tolerance.

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CHAPTER 4

LIVES IN THE QUAGMIRE OF VIOLATION AND VIOLENCE: PORTRAYAL OF SEX TRAFFICKING IN *KARMA* BY NANCY DEVILLE AND *RESCUING HOPE: A STORY OF AMERICAN TEEN* BY SUSAN NORRIS

GEETIKA GARG¹ AND SHAHILA ZAFAR²

Introduction

Sex trafficking is the exploitation of women within a country or across international borders for sex work in brothels or commercial sex industries that include pornography. According to a report of the International Labour Organization in 2005, sex trafficking occurs when people are forced into the commercial sex trade against their will. Sex traffickers use violence, threats, lies, false promises, debt bondage, or other forms of control and treatment to keep victims involved in the sex industry (10). Traffickers use various modes of physical violence and psychological torture to control victims. There are various definitions given by governmental and non-governmental organizations. However, the definition one can easily understand about sex trafficking is given by Daniel Walker, an undercover investigator for several non-profit organizations, who works to rescue women and children from sex trafficking in the United States and other countries around the world. In his book *God in a Brothel: An*

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Undercover Journey into Sex Trafficking and Rescue (2011), he presents the definition of sex trafficking as:

...the recruitment and transportation of a person for the purpose of commercial sexual exploitation and profit. Unlike human smuggling, which involves the contractual relationship between those seeking to travel and those acting as their smugglers, trafficking is a business that preys on the vulnerable using force, fraud, deception, coercion, and abduction. Only the trafficker gains out of such a transaction (17).

It can be seen that sex trafficking is thus a universal problem at the international level. It includes any movement of people for recruiting, transporting, transferring, harboring, or receiving through force and oppression. This oppression can include threats, violence, deceit, or an abuse of power that is used to exploit women and girls, not only for prostitution but also to force them into sex tourism.

The United Nations Office on Drugs and Crime in Vienna presented a *Global Report on Trafficking in Persons* in 2014 that stated that there were about three million prostitutes, of which 40% were children under the age of 18 when they were trafficked. Every year, human traffickers earn billions of dollars in profits by victimizing millions of people around the world (UNODC, 16). The International Labour Organization (ILO) estimates that the market value of sex trafficking is \$32 billion (ILO 2005, 55). The data reveals that sex trafficking is the world's biggest crime that earns millions of dollars for traffickers, but it destroys the lives of millions of women and their families every year. Their whole world is shattered by the horrible actions taken by the traffickers and the customers of prostitution.

When girls and women are trafficked, traffickers send them to different places within the country or across international borders. These girls pass among multiple traffickers, moving farther and farther away from their homelands. When girls are trafficked across national and international borders, they are sold to different places, for high prices, that offer sexual services and prostitution like brothels, massage parlors, strip clubs, or sex clubs. However, some girls who are considered beautiful and virgins are auctioned like an object in the market or on websites through the internet.

The most crucial element of trafficking is the process of trafficking. The process includes three stages: the first stage involves the circumstances in which traffickers trap victims, the second stage involves the purchasing and selling of victims and the third stage is about the various ways in which women are transported. By misusing the innocence and naivety of

young women who are merely going about their regular jobs to make their future, traffickers recruit new individuals in the process of trafficking on a regular basis.

Sex trafficking is an intricate problem because the victims experience both physical and psychological harm. Victims are often “conditioned” to be more cooperative; they are repeatedly abused physically and sexually until they submit to their subjugators. Brenda Myers-Powell, a former prostitute and motivational speaker, reveals, “In the process of selling my body, I was shot five times, stabbed more than thirteen times, beaten unconscious several times, had my arm and nose broken, had two teeth knocked out, lost a child that I will never see again, was verbally abused, and spent countless days in jail” (119). Therefore, victims experience violence and harm at the hands of people who are engaged in the sex trade. The traffickers apply physical brutality to dominate and control their victims. Some of the strategies involve starvation, beatings, and rape. Regular brutalities include broken bones, concussions, burns, and brain trauma. However, according to the report of the World Health Organization (2012), the psychological impact of sex trafficking on victims may be more severe than physical violence. This psychological violence includes post-traumatic stress disorder (PTSD), depression, anxiety, panic disorder, suicidal ideation, addiction to drugs, alienation, lack of trust in and suspicion of people, loss of appetite and energy, misuse of pills, and feelings of disgust and shame (3). Victims who have been rescued from slavery suffer from various psychological symptoms of mental illness. They experience a lack of control over their lives from the time they are trafficked, develop a sense of danger, and fear because they are witnesses of several violent events like murder, rape, or other sexual abuse. This entire trauma is suffered because of the demands of the customers for sexual services.

The billion-dollar sex trafficking industry is based on one silent premise: purchasing commercial sexual services from females should be tolerated, accepted, and legitimized as a “necessary evil” because the male biological need for sexual intercourse is powerful and uncontrollable. Kevin Bales and Ron Soodalter discuss that “It is obvious that without the demand for the sexual services of women and young girls there would be no need to write this... Yet the demand exists, and it is vast” (85). The actuality of sex trafficking is that people are trafficked into the sex industry to satisfy, not the demand of the traffickers, but that of the purchasers, mostly men. Due to the increasing demand for sexual services sex trafficking is becoming a vast commercial industry.

Nowadays, it has become more accessible for people to receive sexual services through the internet. One can order the prostitute online or watch porn for satisfying sexual desires. Mark Latonero explains that “the internet industry and the sex industry are closely interlinked and the scope, volume, and content of the material on the internet promoting or enacting trafficking in human beings for sexual exploitation ... are unprecedented” (14). Sex trafficking is entangled with new internet technology and is readily available to everyone who needs sex services or watches porn. Not only on the consumption side but the supply side as well, the internet has changed the methods used to recruit and market victims. As a result, technologies are contributing to the rise of the trafficking of human beings. The use of the internet is not only for the exploitation of victims but also for the exploiter who finds jobs in the field of sex trafficking through the internet. The internet is a bane as well as a boon as it may facilitate tracing and tracking of criminals and victims as well.

The crime of sex trafficking is increasing day by day. Many national and international governmental and non-governmental organizations try to protect women from being trafficked and rescue victims who are already trafficked. Some of these NGOs are *ABC Nepal*, *Prerna*, *ApneAap*, *Women Worldwide*, *Prajwala*, *Called To Rescue* and *Rescue Foundation*. Their objectives are to rescue women and children from the vile world of prostitution, which is the worst form of modern-day slavery. They work to lift the women out of the sex industry and provide them with safe shelter, proper education, and health benefits so that they can get back into society like other people.

Feminist Responses to Sex Trafficking

Within the feminist fold, there are two feminist approaches: the first one is the radical feminism approach (abolitionist feminism), which demands an end to both sex trafficking and prostitution. In contrast, the second, the sex positivist approach (non-abolitionist feminism) demands to end sex trafficking while allowing prostitution to continue. Michelle Madden Dempsey in her article “Sex Trafficking and Criminalization: In Defense of Feminist Abolitionism” states “The motivational grounding of the abolitionist movement is diverse: some people support abolitionist reforms based on conservative or reactionary political commitments, while others support abolitionism from a feminist point of view” (1730). Dempsey further argues that feminist abolitionism seeks to abolish both sex trafficking and prostitution as part of a broader set of feminist commitments

and goals (1730). Though no individual feminist is in favor of continuing sex trafficking, abolitionist feminism has a significant impact on sex trafficking discourse and policy. In the current chapter, the analysis of the depiction of sex trafficking in the selected texts is interpreted through radical feminist lenses.

While discussing sex trafficking, the word “prostitution” will be interchangeable with “sex trafficking”, as radical feminists are inclined to use the two terms interchangeably because sex trafficking is done for prostitution and commercial exploitation. The difference between these two terms is “sex trafficking is a phenomenon of trafficking girls from one place to another or one country to another” while “prostitution is sex work in exchange for some money”. However, sex trafficking leads the way to rape, prostitution, and finally to pornography as described in the selected texts *Karma* by Nancy Deville and *Rescuing Hope: A Story of American Teen* by Susan Norris. Both the protagonists Meredith and Hope are first raped brutally and then trafficked to different parts of the country or across the country where they are forced to serve as prostitutes. The horror of sex trafficking starts with kidnapping and rape. After kidnapping and trafficking, women are raped repeatedly by traffickers to force them into accepting this exploitation and violence. In the following sections of the chapter, an analysis of the selected texts is carried out in correspondence to the different stages of exploitation in sex trafficking.

Beginning of the Nightmare: Rape

Rape can be the most traumatic incident in a woman’s life which directs her towards fear of survival and a state of weakness. The terror of rape lurks around women all across the world. Starting from childhood, the horror of rape is injected into the mind of every woman in society, which shapes the character of the woman and her choices regarding her behavior. It reduces their chances of achievements and freedom.

Susan Brownmiller argues that a man’s discovery that his genitalia could be exercised as a weapon to generate fear must rank as one of the most important discoveries of prehistoric times. Rape became not only a male right but “man’s basic weapon of force against women, the principal agent of his will and her fear. His forcible entry into her body, despite her physical protestations and struggles, became his vehicle or his vicarious conquest over her being, the ultimate test of his superior strength, the triumph of his manhood” (14). Once men discovered that rape was possible, they proceeded to do it. Man’s discovery of his genitalia as a

“weapon” leads to rape becoming not only every man’s right but also his primary weapon of control over women, which Brownmiller further states, can be a punishment for being uppity, for getting out of line, for failing to recognize one’s place, for assuming sexual freedom, or for behavior no more proactive than walking down the wrong road at night in the wrong part of town and presenting a convenient, isolated target for a group of hatred and rage (255).

As a part of sex trafficking, sexual offenders justify their actions by imposing transgressive behavior on their victims. Rape becomes a punishment for females who step out of line or present deviant behavior like in *Karma* through the character of Belhaj (the pimp). Belhaj punished Dr. Meredith by raping her whenever Meredith talked about the medical supplies like fresh water, food, and aspirin for girls. However, Belhaj did not give those things to Meredith to help the other victims. Meredith says that “Every night from then on Belhaj raped me. When I was with him, I was afraid to bring up the subject of the girls again because, after the heroin business, there was no more talk. He just raped me and pushed me back out of his room” (154). She was raped by Belhaj because, according to the rules of the brothel, she tried to cross the line and raise her voice for other girls. So Belhaj punished her by raping her every day. This way, Belhaj showed his power over Meredith. Regarding the misuse of sexual power by men, Susan Brownmiller states that rape becomes a man’s basic weapon of force against a woman. A man’s forcible entry into a woman’s body, despite her physical protestations and struggles, became the vehicle of his victorious conquest over her being, the ultimate test of his superior strength, the triumph of his manhood” (14).

Rape is the most basic archetype of the inequality of men and women, and the degradation and oppression of women by men. It is not an occasional digression, but a deeply entrenched social practice that both expresses and reinforces the inequality and oppression of women. Rape consciousness and fictional representation of sexual victimization reinforce the cognitive system that writes women as rapeable.

Rape in sex trafficking is not a one-time incident; women suffer sexual violence and exploitation continuously for some time. Kathleen Barry describes this situation “women or girls cannot change the immediate conditions of their existence; where regardless of how they got into those conditions they cannot get out; and where they are subject to sexual violence and exploitation” (40). Barry views that such types of circumstances include battering relationships, prostitution, and the sexual

abuse of girl children that is common all around the world (42). Therefore, it is necessary to think about the typical effects of these repeated and regular sexual traumas.

The protagonist Hope in *Rescuing Hope: A story of an American Teen* was raped by the character T and his friends. All her resistance and protestations were overlooked. She was chased and violated without any hesitation on the part of the violent gang. The author describes the terror of rape through the eyes of the victim: How she was raped repeatedly and how men do not understand women as a human being but as an object. Rae Langton explains that women are perceived as submissive and object-like because of men's desires and beliefs. Men desire women to be this way, and if they have power, they force women to become this way. Men arrange the world to fit their beliefs and desires about women being submissive and object-like (138). By committing rape, the perpetrator humiliates the soul of the victim. The rape has shocking effects on the victims, which can be understood as the "beginning of a nightmare" of sex trafficking victims. After the rape, the sex trafficking victims go through various kinds of conditions that include depression, fear, guilt, suicidal attempts, diminished sexual interest, etc. that Hope goes through, and above all the shame attached to the victim and her family which indeed faces virtual social ostracism. After getting raped, again and again, women accept their fate as a prostitute.

Culmination of the Nightmare: Prostitution

Prostitution is understood as sexual acts that involve mostly women and young girls. In common words, prostitution can be defined as the exchange of sexual favors between partners within a relationship for money, which is just one of the various ways of expressing and carrying out human sexuality. Sheila Jeffries's definition of prostitution comprises three elements including barter, promiscuity, and emotional indifference. Any man is a prostitution abuser who, for his sexual satisfaction, habitually or intermittently reduces another human being into a sexual object by the use of money or other mercenary considerations (4). Therefore, for most prostituted women, prostitution is the practice of being hunted, dominated, harassed, assaulted, and battered. The victims are treated as a slave who is forced to sell sex.

D.M. Hughes identifies four reasons why prostitution exists: First, prostitution is caused due to the demand for sex by men. Second, women are actively recruited by traffickers, pimps, brothel owners, organized

crime members, and corrupt officials. Third, states tolerating or legalizing prostitution contribute to the demand for prostitution. Moreover, fourth, there is a cultural impact, particularly from the mass media, that plays a significant role in normalizing prostitution by portraying prostitution as a glamorous way to make a great deal of money quickly and easily (6). So, all these reasons are responsible for the increase in sexual exploitation of women and the trade of trafficking. In the selected texts, women and girls get into this trade due to the reasons mentioned above. In *Karma*, at the brothel where Meredith was kept in India, Belhaj trafficked girls from different countries because of the demand of the customers to have sex with international girls. The prostitutes that are described in the texts often share a common background: Meredith is a doctor by profession, and Hope is a schoolgirl who lives with her mother and belongs to a middle-class life. Both the protagonists of the selected texts belonged to 'good' families, even though the methods of their trafficking were different. Meredith was kidnapped while she was in Istanbul shopping and had a cup of tea at her regular shop. The coffee was injected with medicine through which she faints. Hope was raped by her boyfriend's friends at a party. These novels reveal how the victims of trafficking and prostitutes do not always belong to low-income families. The victim can be anyone.

Because of the sexual acts performed by women and on women in prostitution, women are understood as degraded objects. Prostitutes acquire numerous new names like 'candy', 'cunt' and 'filthy whore'. Melissa Farley shares the views of a prostitute who believes that "You start changing yourself to fit a fantasy role of what they think a woman should be. In the real world, these women don't exist. They stare at you with this starving hunger. It sucks you dry; you become this empty shell. They're not really looking at you. You're not you. You're not even there" (45). In prostitution, a woman's individuality, her humanity, her identity is attacked or destroyed. She is understood only through her vagina, breasts, and mouth. So, not only are prostitutes devalued but, according to the radical feminist perspective, are also seen as expendable whores. Prostitution simply makes this fact explicit, like in *Rescuing Hope*; Destiny told Hope that T was hosting a party for some men. They were supposed to entertain them by sitting with them, dancing with them, and possibly even dancing for them (114). There was no party at T's place. There was only a business of sex in which Hope was traded and used as an object, and she fulfilled the sexual desires of the customers as per their demands.

Melissa Farley discusses that the reason for prostitution is to make sure that one person becomes an object to the other, to make sure that one person uses their desire to decide which sexual acts do and do not occur, while the other person acts based on his desire (3). There is no sympathy or kindness in the business of prostitution. Men only know how to use women or how to get sexual pleasure from women. Men are the subjects, and they decide the what, where, and how, and women just have to do the things according to them. In *Rescuing Hope*, the men who came for the party at T's place, all looked Hope up and down just as T had gone outside. One of the men in the party slid the money into T's hand without taking his eyes off Hope. He pulled Hope to the bedroom. He knew where to go and what to do. She was a prisoner in the pit of hell, and there was no way out (120). Therefore women are treated as non-human beings in prostitution. Because of the payment of money process, the buyer is free from any obligation to treat the bought person as human. Melissa Farley, in her work, quotes one prostitute's view that prostitution "makes me feel like I am nothing, nothing at all. A fragmented commodity whose feelings and choices are rarely considered: her head and her heart were separated from... her womb and vagina" (287). Dehumanization and objectification are essential to enslavement and to prostitution which results in the death of humanity. Humiliation and shame are essential to the experience of women in prostitution.

Prostitution is a humiliating act. The experiences women come across in prostitution are always negative and harmful. However, sometimes it becomes even more dangerous. Such dangerous experiences include nights when men are less generous or make severe and sometimes inhuman demands on them. In *Rescuing Hope*, T gave instructions to Hope and Destiny regarding the special delivery of them as a Christmas gift to one of their buyers at the condo complex (165). They were repeatedly raped and humiliated by twenty-five men in the condo. Their bodies were racked with pain, even their hair hurt. They did not have any control over their bodies. The absence of control of women over their bodies finds its most extreme example in the case of the bodies of trafficked women. The body of the trafficked woman turns out to be the property of another.

In *Karma*, the buyers demand different types of sexual acts in order to them. These desires of sex buyers force the lives of women in prostitution. From the minute of the sale, the purchased or rented person is considered against the buyer's will. Melissa Farley asserts that the buyer's fantasy of "the prostitute who loves to have sex with strangers. Today sex buyers often seek a "girlfriend experience" in which prostituted women are paid

to mimic a love relationship. The performance is required to be one that fools the sex buyer” (98). Sex buyers assume that they are buying or renting a “whore” who with her own will degrades herself by accepting her sexual exploitation by the buyer. With the exchange of money, she sacrifices herself of her own. This domination of a woman by a sex buyer is the most dangerous part of prostitution. Not just that, there is often bidding for prostitutes in auctions. The bidding is arranged by the pimps or traffickers because the trade of sex trafficking is all dependent upon the pimps. In *Karma*, there is a description of the bidding for girls for sex, a young girl named Zarina is being sold through bidding again and again to multiple clients after surgery of her vagina so that the buyers cannot identify that the girl is not a virgin and are ready to pay the highest price. The pimps get the prostitutes surgery so that the customers cannot easily recognize that the prostitutes with whom they are having sex are not virgins. This way pimps physically and also psychologically torture the victims.

Methods of Control: Physical and Psychological Violence

The recruitment of young women into prostitution begins to break the victim’s will to run away. After gaining physical control, pimps use psychological control and brainwashing. Melissa Farley discusses that “pimps establish emotional dependency as quickly as possible, beginning with changing a girl’s name. This removes her previous identity and history, and additionally, isolates her from her community. Over time, escape from prostitution becomes more difficult as the woman is repeatedly overwhelmed with terror. She is forced to commit acts which are sexually humiliating, and which cause her to betray her own principles” (7). The purpose of the pimp’s violence is to convince women of their worthlessness and social invisibility, as well as to establish physical control and captivity. Some of the tactics include starvation, beatings, rape, and gang rape. Victims experience violence and harm from the customers. The authors of the selected texts spare no details in describing the enduring pain of broken bones and wounded skin, as well as the violation, humiliation, and shame of their protagonists. As in *Karma*, Vadim brings some new girls to the brothel who are locked in the room. When Mrs. Pawar pushes the door, inside, “dozens of girls huddled, sweet young girls in which some are cheerleaders, coeds, the girl who hands you your latte at the local coffee hangout; except these girls are mauled, raped, and beaten and are wearing nothing more than the panties and bras they are abducted in” (125). Among them, there is an injured girl who has burns on her face

that are gray as if made of “putty, infested with squirming maggots. Her nose is melted into a mere nub. The British girl’s voice comes from behind me. They poured acid into her ears and eyes. They did it in front of us to shut us up. To scare us” (127). She starts to cry. When a woman tries to protest against the pimps or refuse to do the things decided by the pimps, she is punished as represented in the novel mentioned above. Once a woman is turned into an object, exploitation, and abuse are appropriate. The abuse seems almost reasonable.

Again, in this novel, Belhaj pushed Camille in front of Meredith and beat her in the room. Camille awoke groggy and confused. He dragged her out of bed by her long blonde hair. She hit the floor. He dragged her out of the room. One of her eyes was swollen, the lid a purple slit. She fingered her nose, mashed against the side of her face (147). Prostitution is all about violence. To understand how violence is essential to prostitution, it is necessary to understand the sex of prostitution. Janice G. Raymond discusses that “The sexual service provided in prostitution is most often violent, degrading, and abusive sexual acts, including sex between a buyer and several women; slashing the woman with razor blades; tying women to bedposts and lashing them till they bleed; biting women’s breasts, burning the women with a cigarette, cutting her arms, legs, and genital areas and urinating or defecating on women” (1175). Trafficked and prostituted women in the sex industry suffer the same kind of violence and sexual exploitation as women who have been raped and sexually assaulted by men. Sex buyers do not admit the humanity of the women they use for sex. Therefore, the processes of dehumanization, objectification, and commodification place women in prostitution at high risk for psychological and physical harm.

The same physical violence over the victim can be seen in *Rescuing Hope*, on Christmas Day T showed pictures of Cherry’s mom shopping with Hannah Clarkston in her direction. Her mom had a smile on her face. It brought tears to Cherry’s eyes. T enjoyed tormenting her with pictures of her mom. When T told her that her mother was happy without her, she got angry and shouted at T. T grabbed her up by her arm and pulled her inches from his face. His hot breath almost burned her face. He slapped her so hard she thought he had knocked out a tooth. Hope was told to remember her place as she was owned by T (168). If prostitutes try to question or ask something, then they are punished very hard by the pimps. Pimps want the prostitutes to follow their rules and regulations and not ask questions. They are only to provide sexual satisfaction according to the customer’s demands.

The risks of experiencing physical violence in prostitution are very high. Erin Gibbs, Rosalind A. Sydie, and Catherine Krull discuss that “99% of women in prostitution are victims of violence, with more frequent injuries than workers in those occupations considered most dangerous, like mining, forestry and fire fighting” (47). Many have their heads slammed against walls and car dashboards. Sex buyers and pimps regularly subject them to extreme violence when they refuse to perform a specific sex act. Sometimes the pimps use drugs so that victims cannot create a problem for the buyers during sex. It becomes difficult for the law to rescue them from trafficking. Rescue and rehabilitation of these victims are complicated and long-drawn-out processes for victims.

Rescue and Rehabilitation of Sex Trafficking Victims

‘Rescue’ is the removal of a victim from the trafficking situation. It implies a safe withdrawal of victims from the place of exploitation, whereas ‘rehabilitation’ refers to the concept of restoration to a former state. Sanlaap and Terre Des Hommes discuss that in the context of trafficking, rehabilitation implies enabling the victim to be free from the physical, psychological, and social impact that the victim has been subjected to as a result of abuse and exploitation (11). The raid and rescue are the first parts of the process. The raid, rescue, and rehabilitate scheme refers to a process by which brothels are raided by the police or NGO workers, women are removed from the brothels (rescued), and then placed in a rehabilitation facility.

Kathleen Barry argues that the many ways that women can be supported in leaving prostitution or be prevented from entering it should not be limited only to providing job training and health services. Additionally, an extensive scale network of support and services is essential; a network that recognizes the severity of the situation from which women are leaving or escaping and brings together a range of support services to respond to the needs of the whole person (272). Barry demands that victims be provided with health care, which is tailored to their individual needs and circumstances. Furthermore, their need for work and a job should also be fulfilled in setting out recovery goals and assisting in long-term rehabilitation and empowerment.

Non-Governmental Organizations work with financial assistance provided by the government or are self-financing. Their purpose is to provide help to the weak and helpless sections of society and uplift them to make them physically and mentally appropriate to fit in society and fight against

various kinds of exploitation. NGOs rely on the police for conducting raids and rescue operations directed against brothels and other organized traffickers. The police play a leading role in rescuing sex trafficking victims. All the departments take different responsibilities in the rescue operations. In *Karma*, Meredith tried to escape from the brothel. Meredith snatched Camille and forced her to leave the place with her, and they even took Zarina with them because Belhaj told them that he was going to sell Zarina for some money. On selling women or girl children for money, Andrea Dworkin reveals that “in most people’s minds the money is worth more than the woman is. With the money, he can buy a human life and erase its importance from every aspect of civil and social consciousness and conscience and society, from the protections of the law, from any right of citizenship, from any concept of human dignity and human sovereignty. For fifty fucking dollars, any man can do that” (4). Andrea Dworkin clarifies that the people who sell and buy a woman for money do not have dignity and human kindness. For these kinds of heartless people, women are less important and less useful than money. They can sell women for only ten dollars also. Ten dollars are more worthy than any woman’s dignity.

For escaping from the brothel, Meredith and Camille needed some money. So they went to Mrs. Pawar’s room to steal some money, and then they went to Mrs. Pawar to blame Vadim for the robbery. Mrs. Pawar tried to stop Vadim, but she hit her head on the edge of the tub and died. Meredith said, “I had not meant to kill her, but there she was, dead and gone, never to hurt me or another woman or girl again” (231). Here, Meredith was happy that Mrs. Pawar died because now she cannot hurt her and the other girls. Because of her death, Meredith thought that she had saved many girls from being exploited and prostituted. There were other women in the brothel who all climbed into a pedicab to run away. However, all were caught by Belhaj. He had killed Camille and Zarina by the time the American police came and rescued Meredith, and the police grabbed Belhaj. Agent Ralph Berkshire and consultant Steve McCarthy met Ghanshyam. The inspector asked him if he knew the American woman, Dr. Meredith Fitzgerald. No one uttered a single word, Meredith was there at that time, but she did not speak a single word. Because she was not ready to go back to her previous life, she thought that she had done so many wrong things in prostitution and she had been exploited so many times, that her fiancé would not accept her.

Raid and rescue operations are a vital aspect of government interventions to address trafficking. Law enforcement officers generally carry out these

operations. A raid and rescue team enters an identified brothel unannounced and removes underage girls, and women, by force. Veronica Magar discusses that girls and women are identified through the use of decoy customers. Ideally, they are then interviewed and provided with health care services. Afterwards, the girls are placed in a government or other officially certified safe house” (622). Police officers, NGO staff, sex workers, peer educators, and feminists use these relationships of knowing each other to identify and remove underage sex workers from red-light district settings and provide them with rehabilitation centers to recover.

In *Rescuing Hope* Hope, the protagonist of the novel noticed that the door of the apartment was open where her pimp trapped her for prostitution. There was no time for her to waste. She went down the hallway, and it was empty. She forced herself to hurry to the stairs, to ignore the pain that her body bore. There was a concert or some event. She went to the concert and got lost in the crowd. Suddenly, Margaret put her arm around Cherry and walked her towards a white, enclosed tent. Margaret quickly cleaned the cuts on her face with antiseptic, and she gave her hot chocolate (178). Hope was beaten by T very severely. Catherine Mackinnon reveals that it is common for women in prostitution “to be deprived of food and sleep and money, beaten, tortured, raped, and threatened with their lives, both as acts for which the pimp is paid by other men and to keep the women in line” (157). Here, Mackinnon wants to say that women tolerate absolute domination by the pimps physically and mentally. This domination is mostly physical, but pimps try to cause mental harm so that they can defeat women’s will to escape and leave prostitution.

Back to the text of *Rescuing Hope*, just then a girl started singing the song “You bring restoration...” Hope froze because the girl who was singing was her friend Sydney. Sydney told Hope that “Don’t you understand, Hope? You’re the reason I’ve been coming out here. Every time I sang a song or served food it was like I was doing it for you” (178). Hope was not in a position to understand her mind and the torture she got from T and the customers. She was confused about what to tell them and what not to, who was her friend, and who was her enemy. She saw everybody with the view that they might be a suspect to exploit her. As Andrea Dworkin discusses, women who have been abused in prostitution have some choices to make. “You have seen very brave women here make some very important choices: to use what they know; to try to communicate to you what they know. But nobody gets whole, because too much is taken away when the invasion is inside you, when the brutality is inside your skin. We try so hard to communicate, all of us to each other, the pain” (3). Victims want to

share the torture they tolerate in prostitution, but sometimes, they are not in the right condition to share. Because they fear that if they tell someone, then they can get caught again by the same pimps and return to the brothel again.

After a few minutes, Margaret returned with a man going to rescue Hope from the Bullet. They planned to deceive the Bullet and rescue Hope from the Bullet forever. In the same building where Hope was trapped, the cops pulled her hands behind her back and cuffed her. Hope fake-shouted at the cops “Get your filthy hands off me! I haven’t done anything! You can’t arrest me. Let me go! I know my rights! Let go of me, you pig!” (185). T was there at the time when the cops were arresting Hope. He did not respond to Hope’s arrest and walked away from her. The cops put Hope in the car and went away, far from the Bullet.

Therefore, rescue operations are a complex and challenging phenomenon for both police and NGOs. They try hard to rescue trafficking victims from prostitution and try to give them a new and positive life through rehabilitation. Rehabilitation is necessary for victims to get back their inner strength and start their new life.

Rehabilitation is a phase that covers the period of physical and psychological recovery and social reintegration. This time is hard for the victims who have returned from trafficking and want to live a meaningful life and to live as members of society. During the rehabilitation phase, care should focus on addressing the long-term health needs and reintegration of the victims. A person is often trafficked into sex work at a developmentally vulnerable age. They feel helpless, and the only future they see for themselves is a fantasy of rescue, which eventually dies out at some point. The development of their identity is suddenly abbreviated by the negative experience of abuse and the trauma that goes with the experience of trafficking.

Kathleen Barry discusses “Long-term, live-in shelters would provide emotional support, as well as counseling contacts for job-training programs, educational programs, and actual jobs. Most important, they will have a living atmosphere where women can learn new types of relationships that are not based on violence and abuse” (274). So shelters or rehabilitation centers are those places where women can live together who are trying to stay away from prostitution and want to reconstruct their lives. They get an education, learn job skills, earn money and learn how to live their lives like other people, as described in *Rescuing Hope*. After rescuing Hope

from the trap of Bullet, Detective Johnson climbed into an undercover car and smiled at the woman in the back seat. Amanda Ellis, the mother of Hope, thanked the detective for rescuing her daughter from prostitution. Then, they took Hope to the safe house. The detective was so overcome with emotion that he could not speak. His tears fell because he had spent countless hours looking for Hope, even when the trail went cold. Amanda Ellis would finally have her daughter back (186). Though the victim of rape is not usually accepted in every community, in *Rescuing Hope*, Hope's family and her community supported her. The author, Susan Norris, chooses to project a supportive family, instead of a family that is against the victim, probably to give the message that a supportive family and a supportive society make it relatively easier for the victim to heal mentally and physically and makes the process of going back to living a healthy life more accessible. The author might also want to highlight the changing perspectives of the families and societies regarding rape in the context of changing legal positions in society as a consequence of more enlightened feminist politics.

The goal of rescue and rehabilitation is the reintegration of the trafficked victims with their families and the community. After returning to the home, it is presumed that trafficked people are being returned to their rightful place and the rehabilitation assistance for the victims also ends, and so does the responsibility of the government toward the victims. Little attention is paid to finding out how fruitful the return home would be. However, sometimes victims do not go home for rehabilitation and reintegration; they just want self-assistance. They want to clear their mind about past incidents and conflicts like in the text *Karma*.

In *Karma*, Meredith went to Varanasi. She was happy, but also mentally upset after leaving the brothel. The pain and exploitation she bore during her time at the brothel broke her mentally and physically. However, she still gathered the pieces together of her previous and new identity and reached Varanasi to get some freedom and space from society so that she could get back her life. Meredith thought that "No matter what had happened to me, and what I had been compelled to do, I was still my father's daughter. I was part of Dr. Meredith Fitzgerald. I was part of Paul's future wife. But now I was also Deva. There was much more to be learned on this karmic journey. Some of it would be painful, but there would be happiness too" (312). These lines reveal that Meredith was a positive person. She knew that she bore much pain, but still she was standing on her feet with a positive attitude. She knew that it would not be

easy for her to live like a normal person in society, but she still wanted to try.

Sonal Pandey, Hare Tiwari and Pradip Kumar discuss that trafficked persons, who have family and friends, in return, generally choose to seek assistance from their network. The lack of a supportive family environment may put the reintegration in danger. If a victim comes back to the family and perceives that nobody is waiting for her, or if she feels lonely, or finds nobody taking care of her, it is much more challenging to carry out rehabilitation and reintegration, which is at the same time very time-consuming (448). In cases where family members were complicit in the trafficking process reintegration may further aggravate the chances of re-trafficking. So, family support and law support are necessary for victims to come back to society. The government should make strict laws against pimps, the demands of society about prostitution and trafficking.

Conclusion

This article analyses the issues of rape and prostitution in the light of sex trafficking as depicted in the selected texts. Both the texts, *Karma* and *Rescuing Hope: A story of American Teen*, depict the lives of a woman and a teen girl who belong to different backgrounds but meet the same fate in different countries as victims of sex trafficking. The crime of sex trafficking starts with rape, kidnapping, trafficking, and ends with prostitution, violating the body, mind, and human rights of a woman. After trafficking, women are raped repeatedly, like Hope and Meredith were. They are raped sometimes by the pimps or sometimes by the customers, sometimes for sexual pleasure and sometimes because of punishment for raising their voice against the pimps. After some time, they both accepted their fate as prostitutes because they wanted to live anyhow, and there was no chance to escape from their exploitation and humiliation. However, they still had the desire to escape from all this exploitation. When they got a chance, they took the initiative, fought with their pimps, and rescued themselves with the help of law enforcement agencies, and also helped the police to arrest the traffickers. The selected texts depict the progress of the protagonists from ordinary women to empowering and strong personalities. The stories of Meredith and Hope show that the victims can be anyone. The chapter reveals the need for awareness about sex trafficking, its stages, and laws concerning it. This can help develop a better understanding of the problem and also help us create an empathetic attitude toward the victims

of sex trafficking so that instead of driving them out of society, we can make them feel a part of it.

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CHAPTER 5

CONVICTION, CULTURE AND ENSLAVEMENT IN *THE SLAVE* BY ISAAC SINGER

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Culture is a part of the ethos, principles and beliefs accepted by a particular community and is immobile and flows across the generations. Culture defines the present-day characteristics of a specific group with the background of its past. It includes social beliefs, lifestyle, laws, customs and habits. It continues to move forward for thousands of epochs. Even the traditions of the specific group convey the historical past to the present generation. Similarly, religion reinforces the clan by providing candid instructions about trust and endurance in life. Religious conviction aims to bring discipline and a tone of spirituality to the life of a person. It also teaches the roles and responsibilities of marriage in one's life. Relations are a vivacious group of people who assist in retaining values. Though familial turmoil may destroy relationships, it has a vital role in the life of the person to help understand the culture and traditions of the group.

Human beings are habituated to follow all the rules and regulations of society. Society is comprised of a group of various customs and traditions. Culture is the amalgamation of beliefs, traditions, values, behavior, etc., which helps people to define as well as to represent their identity in front of others. From time immemorial various attempts have been made to solve the mysteries of creation. So human beings have come up with the invention of an imaginary race having supernatural powers, entitled gods and goddesses. Since the people of this race are supposed to have more power than human beings, therefore they are blamed for any problems.

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Thus, the most primordial and fundamental appearance of religion has flourished. Much less information about the early forms of religion is available to us as, with the passage of time, the earlier forms have morphed into the new ones which we see today. Religion in its simpler form can be regarded as a system that unites people with a set of values and sanctified practices of a certain community in order to gain salvation. There are various religions in the world including Hinduism, Islam, Christianity, Sikhism, Buddhism, and Judaism whose vital goal is to gain salvation. Religion not only controls the spiritual life but also the social lives of the followers, forming and influencing the consciousness to take accurate decisions in social relations. Religion is one of the most controversial as well as influential subjects throughout the world. Religion has a core impact on the life of an individual. The effects of religion play an important role and have a severe impact on the world's population. It not only controls personal life but professional life as well. In a social structure, most of the laws and customs are made as per the religious teachings. From family life to social life, from daily prayers to marital rituals, most of the conventions are based on religion. Even the settled lives of couples after their marriage are the result of moral religious teachings which helps us to prevent the side effects of divorce and extramarital affairs. The present-day society is more relaxed towards religion, ethics, morals, and lifestyles. If we move back a few years the visible social setup acted according to orthodox religious conventions where man was the center of the family and females were there to serve the household. But nowadays, the social setup has become more liberal. Thus, with the course of time, religious beliefs and laws are also developed and modernized.

Hinduism believes in polytheism and is the prime religion in India. It is also considered to be one of the oldest religions in the world. One of the central beliefs of Hinduism is that man is celestial in nature and the apprehension of that absolute truth is the chief endeavor of all individual activities. Apart from all these affirmative approaches, the major flaw of Hinduism is the caste system, which divides people into divergent and bickering groups. The caste is a distribution of the community based on livelihood and inheritance. But, forgetting its origins, it brings with it the superstitious beliefs of untouchability which gradually lead the people towards the dividing lines of society. It is not only Hinduism that has division and unacceptability in the name of caste. Religions like Judaism and Christianity also possess the same beliefs and are not ready to accept others (people from other religions) in their own community. Judaism, which is known as the religion of the Jewish people, is considered as one

of the oldest religions in comparison to Islam and Christianity. The heart of Judaism mainly focuses on the existence of one God who is the creator and ruler of the universe and all that is in it. Judaism, the religion of the Jewish people, is a monolithic religion. Jewish people consider that there is only one God and Jews are the chosen people. God communicates to his chosen people through prophets. He also monitors the good and evil actions of his people. A few Jews still wait for the Messiah to come. The “Hebrew Bible” or Tanakh is the religious holy book of Jews. Correspondingly, the Torah is the first five books of Tanakh that summarize dietary and other laws for Jews to follow. Similarly, the Talmud is also a group of traditions and explanations on Jewish commandments. It comprises the Mishnah and the Gemara (which examines the Mishnah) contains the elucidations of several rabbis and also summarizes the significance of Jewish law. Abraham, the biblical patriarch, was the first to give expression to this faith and it is through him that the blessing and inheritance from God to Jewish people comes.

Traditionally, Jewish religious law defines a Jew as one who is born of a Jewish mother or one who has been properly converted to Judaism. However, in general, Judaism remains constant in terms of basic beliefs and practices where most Jews see themselves as a member of the Jewish community rather than only as members of a single branch. In Judaism too, Jewish people do not accept a gentile (i.e., non-Jew) as a member of their community, like Christianity does not accept a Jew and as Hinduism does not accept Muslims. Therefore, we can say that societies, as well as their structures, have universal similarities. Thus, indicating the diverse picture of Christianity and Judaism, Isaac Bashevis Singer through his novel *The Slave* attempts to indicate the loopholes in a social structure where religion, with the amalgamation of superstitious beliefs, leads human beings to commit utmost brutality. And at that very moment God, with his divine justice, teaches humanity that no matter what human beings have degraded considering themselves a demigod with enormous brutality, the supreme control is in the hands of that eternal authority only.

Isaac Bashevis Singer was a Jewish American author who was born in 1902 in a village near Warsaw, Poland. The exact date of his birth is uncertain, but the most probable date was November 21, 1902, a date that Singer gave to his official biographer Paul Kresh, and his secretary Dvorah Telushkin. The earliest fictional works of Singer’s were not big novels but short stories and novellas. In 1935 he wrote his first book, *Satan in Goray*. He has written incredible short stories which are available in English translation, from the early *Gimpel the Fool* (translated 1953), to

the later work, *A Crown of Feathers* (1973), with notable masterpieces in between, such as *The Spinoza of Market Street* (1961), or *A Friend of Kafka* (1970). He also wrote *The Magician of Lublin*, in 1961. Singer personified passions and crazes as demons and ghosts, including all kinds of supernatural powers from the rich storehouse of Jewish popular imagination.

The Family Moskat was his first major work, written in 1950. One of the greatest celebrated novels of Singer was *Enemies: A Love Story* (1972), which revealed the story of a Holocaust survivor directing his personal longings, difficult associations, and the forfeiture of conviction. He also penned memoirs and children's books along with novels set in the twentieth century i.e., *The Penitent* (1974) and *Shosha* (1978). The same year that Singer wrote *Shosha* he also won the Nobel Prize in Literature. After being awarded the Nobel Prize, Singer's prominence developed incalculably among the authors of the world. Thus, through his edifices, Singer supplemented the treasure of literature until his death on July 24, 1991 in Surfside, Florida.

Isaac Bashevis Singer in his novel *The Slave* projects the character Jacob as a keen religious devotee. Jacob, as the central character of the novel, leads the life of a slave in the village where Wanda lives. Earlier he worked as a teacher and also possesses a lot of knowledge about his religion in comparison to other natives. However, often his excessive beliefs frame him as a superstitious person. Therefore, he tries to escape from his innate love for Wanda. Jacob is an adherent devotee of Judaism. He often tries to follow all the religious teachings in his daily life. Jacob consciously follows all the religious rituals in his everyday deeds. "Before he milked the cows, Jacob said his introducing prayer (4)". Although, being a slave, it was much more difficult to follow all the practices, he tried to follow them with utmost religious zeal. "He stretched out his hand blindly, reaching to the pitcher of water. Three times he washed his hands, the left hand first and then the right, alternating according to the law. He had murmured even before washing. 'I thank thee', a prayer not mentioning God's name... (117)." Jacob places religious ethics in the central position and in any conditions he follows religion, in spite of being a slave.

As he figured it, this long and warm day was the fourth of the month of Tammuz. He gathered great quantities of grass and leaves; he prayed, studied several chapters of the Mishnah, said those few pages of the Gemara which he repeated daily. Finally he recited one of the Psalms and chanted a prayer in Yiddish that he himself had composed. He begged the Almighty to redeem him from captivity and allow him to live the life of a

Jew once more. This day, he ate a slice of bread left from the day before and cooked a pot of goats over the fireplace in the barn. Having said the benediction, he felt tired, and walked outside and lay down under a tree. He had found it necessary to keep a dog to protect the cattle from wild animals. At first he had disliked the black creature with its pointed muzzle and sharp teeth, repelled by its barking and obsequious licking which had reminded him of what the Talmud said on the subject and how the holy Isaac Luria, along with other cabalists, compared canines to the satanic hosts. But at length Jacob had grown accustomed to his dog, and had even named him, calling him Balaam. No sooner had Jacob lain under the tree, than Balaam sat down near him, stretched out his paws, and kept watch (11–12).

Jacob experiences several adversities while performing the spiritual laws and observances. Due to lack of practice, he is incapable of recollecting all the summons of Mishnah (the first part of Torah) and some pages of Gemara (the other part of Talmud) as well as various parts of the Bible. However, through continuous recitation, Jacob tries to remember the summons, as he feels that this is the only way to keep his identity intact. At the time, circumcision was the only sign of his Jewish identity as other external forces were flowing in against him.

He had fled from the murderers and Polish robbers had dragged him off to somewhere in the mountains and had sold him as a slave to Jan Bzik. He had lived here for four years now and did not know whether his wife and children were still alive. He was without prayer shawl and phylacteries, fringed garment or holy book. Circumcision was the only sign on his body that he was a Jew. But heaven be thanked, he knew his prayers by heart, a few chapters of the Mishnah, some pages of the Gemara, a host of Psalms, as well as passages from various parts of the Bible. He would wake in the middle of the night with lines from the Gemara that he himself had not been aware he knew running through his head. His memory played hide and seek with him. ... It was hard to believe that such melodies came from men who ate dogs, cats, field mice, and indulged in every sort of abomination. The peasants here had not even risen to the level of the Christians. They still followed the customs of the ancient pagans (5).

The faithfulness of Jacob towards Jewish beliefs was too powerful, and for this, he was ready to sacrifice his love for Wanda. Even after spending his life as a slave Jacob never hesitated to follow his religious beliefs. In Jewish beliefs, one is not supposed to work on the day of the Sabbath (a particular holiday i.e., Saturday). Although it was difficult for him to follow this he crossed all the hurdles by adding an extra month of prayer as compensation.

Jacob knew that all this had been contrived by Satan; throughout the day he missed her and could not overcome his longing. The instant he awoke he would start to count the hours before she would come to him. Often he would walk to the sundial that he had made from a stone to see how much the shadow had moved... How could he keep his heart pure when he had no phylacteries to put on and no fringed garment to wear? Lacking as he did a calendar, he could not even observe the holy days properly. Like the Ancients he reckoned the beginning of the month by the appearance of the new moon, and at the end of his fourth year, he rectified his computations by adding an extra month. But, despite all these efforts, he was aware that he had probably made some error in his calculations (9).

Jacob's dedication, faith and devotion towards his religion led him to be loyal, not only to himself but to his ex-wife as well. He was a keen devotee of Jewish ethics which prevented him from indulging with a non-Jew, which is why time and again he rejected the love of Wanda.

"The Torah says that a man must not force his wife," Jacob said. "She must be wooed by him until she is willing." "Where is the Torah? In Josefov?" Wanda "The Torah is everywhere." "How can it be everywhere?" "The Torah tells how a man should conduct himself." Wanda was silent. "That's for the city. Here the men are wild bulls. Swear to me that you'll never reveal what I tell you." "Whom would I tell?" (15)

Apart from his slavery towards religion, Jacob was enslaved towards Wanda's love as well as other instinctive desires. Time and again Jacob tried to avoid Wanda as well as her love, therefore when people from his community came to ransom him, he went away without informing her. To adapt to a normal life Jacob cooperated with his community after reaching his place. At that time he even agreed to marry a woman from his own community. But the behavior of the lady reminded Jacob about the importance of Wanda and he ultimately went back to her.

Often her questions demanded answers which were not to be found in this world. She asked: "If murder is a crime, why did God permit the Israelites to wage war and even kill old people and small children?" If the nations distant from the Jews, such as her own people, were ignorant of the Torah, how could they be blamed for being idol worshippers? If Father Abraham was a saint, why did he drive Hagar and her son Ishmael into the desert with a gourd of water? The question that recurred more often than any other was why did the good suffer and the evil prosper. Jacob told her repeatedly he couldn't solve all the world's riddles, but Sarah kept on insisting, "You know everything." (117)

After their marriage both Jacob and Wanda became each other's support system. Wanda was unaware of the laws of Judaism which was why Jacob helped her out in adapting to the new environment. As a husband, Jacob was liberal and helpful as well as cooperative. But he was very conservative towards his religion, therefore he wanted Wanda to be more focused on Jewish ethics, and time and again imposed strict Jewish beliefs on her.

If we look at the previous days in which Jacob passed his life as a slave in Wanda's village, at that time she, without any question, only helped her servant to lead a better life. It is mentioned that at that very time, the only proof of Jacob being a Jew was his circumcision which cannot be revealed in front of other women, therefore, it was only Wanda's trust which made her work in a positive direction for Jacob, but when the chance came for Jacob to prove it he acted differently.

Jacob informed Sarah about the moral life, spicing his text with little parables. She spoke of how much she loved him. They often recalled the summers he had lived in the barn when she had brought food to him. Now those days were far off and as shadowy as a dream. Sarah found it difficult to believe that the village still existed and that Basha and Antek and possibly her mother still lived there. According to the law, Jacob said, she no longer was a member of her family. A convert was like a newborn child and had a fresh soul. Sarah was like Mother Eve who had been formed from Adam's rib; her husband was her only relative. "But," Sarah argued, "my father is still my father," and she began to cry about Jan Bzik who had had so hard a life and now lay buried among idolaters. "You will have to bring him into Paradise," she told Jacob. "I won't go without him." (118)

Jacob, a pious devotee of religion while passing his days as a slave, also tried his best to keep a keen eye on religious ethics. For Jacob, his religion was more important than his family life as well as his other instinctive needs. This was the central reason which deprived Wanda of the true love of Jacob. The character of Jacob was represented as a learned person who possessed a deep grasp of Jewish religious ethics. But the main intention of religion is not to motivate its followers towards superstitious beliefs. The aim of traditional religious beliefs is to bring the people onto the right track so that the social systems can follow the same course. But in the present era, religious lords dissuade the commoners for their own benefit. From childhood, individuals are taught to keep true devotion towards religious beliefs. It is only religion that helps us in building unity within the community. It also reflects the rich cultural heritage as well as healthy

social harmony and the loyalty, devotion, and dedication of a community. But blind adherence towards religion transforms into superstitions and no matter how learned people are it is hard to escape from such beliefs. People's weakness or excessive trust towards religion converts the individual from a religious slave into a superstitious slave. Similar characteristics were reflected by Jacob as well, which proves him to not only be a religious slave but a slave of superstitions as well. Before Sarah's delivery when Lady Pilitzky questioned Jacob about Sarah's real identity and made threats about her life, at that time feeling afraid about the upcoming danger, Jacob applied various superstitious activities to protect Wanda and their coming baby.

Sarah, having moved back to Pilitz from the manor, in addition to holiday preparations, made ready for childbirth. Jacob had placed The Book of Creation and a knife under her pillow to discourage those she-devils who hover around women in labor and injure the newborn... Jacob had also acquired a talisman from scribe which had the power to keep off Ygereth, the queen of demons... (158)

Jacob here is the representative of both religious and superstitious slavery who reflects a microcosmic representation of the macrocosm. Like Jacob, the other Jews of Pilitz society were also the victims of superstition. That is why, during Sarah's delivery, her initial words (at that time she shouted out of her grief) led the community people to superstitious thinking. They first considered it as a miracle which further transformed to the idea that some dybbuk (i.e., a nasty possessing spirit believed to be the dislocated soul of a dead person) had entered into Sarah's body.

When darkness fell and Sarah continued to scream, the women started to bicker. Should she be given the milk of a bitch mixed with honey? ... This was a bad omen. The midwife said: "I'm afraid there'll be no bread from this oven." "We must at least try to save the child." The women spoke loudly, believing there was no need to watch their words. "What would the widower do with a newborn baby?" "Oh, he'll find a woman to help." "Imagine, God already decreed this misfortune on Rosh Hashana," the pious woman remarked. "No, you're wrong, the fates don't become final until Yom Kippur." The words Sarah had been trying to hold back tore themselves from her throat: "Don't bury me yet, I'm not dead." She spoke in Yiddish. The women drew back. "Oh, my God, she's speaking." "It's a second miracle." "Miracle nothing. She's not a mute." "Gershon was right." One of the women called out that her head was spinning and fainted (166).

As per the depiction of the author, the villagers of Wanda's place had not even risen to the level of Christians and were still following the customs of the ancient pagans. Therefore, these people also became the victims of superstitious beliefs. Bashevis Singer, in this novel, depicted the people of Wanda's village as the followers of Christianity and added that these people were too low in their level and could be considered as less than the followers of Christianity. "Wanda, Jan Bzik's daughter said that was where Baba yaga lived, a witch who flew about in a huge mortar, driving her vehicle with a pestle..." (04). Here, in both situations, notably in Jacob's Jewish society as well as Wanda's illiterate pagan villagers, we find that both communities are the victims of superstitions. The people of Jacob's Jewish community out of their superstitious beliefs gave Wanda a burial like a donkey, i.e., she was buried out of the Jewish cemetery with the same dirty dress which she wore at the time of delivery. These people left no stone unturned to kill her newborn baby. As per the Jewish norms, the identity of a baby is maternal and as Wanda was a gentile (i.e., non-Jew), therefore, her baby was also considered non-Jew. "Jacob knew he was risking the child's life as well as his own; carrying the infant, he would be unable to defend himself if attacked. But he could not leave his own child and Sarah's among strangers and enemies." (204)

The society of Wanda also reflected similar attitudes, therefore they were not ready to give shelter to Jacob, considering him a murderer of Christ. "It was a sin; they said to maintain an infidel in a Christian village. Who knew where this man came from or what his intentions were? He said that he was a Jew, but if that was so he had murdered Jesus Christ." (24)

That is why at the end of the novel, reflecting his true justification, Almighty God makes the two lovers be buried near each other. The mysterious power of the Almighty is known to all. He is the supreme creator as well as a great devastator. The control of the whole universe is under him. In the name of destiny, the Almighty plays hide and seek with his people. Human beings are sons and daughters of God but forgetting the presence of God as well as the real essence of religious beliefs, just act according to their own wishes. Thus, getting sidelined from the path of salvation one just runs into the gloomy land of superstitions.

Jacob, 'the slave' of religion also developed a religious psychology that was different from his wife Wanda's. Looking at the characters of both Wanda and Jacob we find that the character of Wanda is more open-minded, dynamic and flexible in comparison to Jacob. Jacob's religious sentiments are more rigid. Right from the beginning, the character of

Jacob is projected as an orthodox Jew who gives more importance to his religious beliefs than anything else. "My lady, I am not allowed to. My religion forbids it. I must humbly beg your pardon... My lady, I fear God." (144) Throughout his life, Jacob tried his best to follow his religious ethics purely. Therefore, after their marriage also Jacob did not want to see any casual behavior on this aspect from Wanda's side in following Jewish ethics. He wanted Wanda to follow all the Jewish beliefs with keen devotion therefore and time and again restricted her by imposing Jewish laws. Being a Christian by birth, Wanda was unaware of the Jewish laws. Earlier Wanda had enjoyed a more liberal life, therefore she found it tough to follow the Jewish rituals as smoothly as Jacob did. But she was more flexible, open-minded and focused with less fear, therefore she tried her best to cooperate with Jacob's religious sentiments. Unlike Jacob, she was a slave to her inner feelings and her love, therefore she happily accepted all the changes, including her religion as well as her own identity. She was very dynamic and open-minded while adopting Jacob's religion, whereas the latter was always conservative towards his own religious beliefs and came under the category of immature religious sentiments.

Be quiet, Jacob. My sorrow speaks, not I. I can no longer be silent. I kept still for two years, but now that I'm dying, I must talk. I'll burst if I don't. Thank you, Jacob, for everything. You are the cause of my death but I don't hold it against you. How is it your fault? You're a man. You'll find another woman. They're already talking of matches. The town won't let you remain single long. Pray for me, Jacob, because I have forsaken the God of my parents. And I don't know if your God will allow me into heaven. If you ever meet my sister Basha or my brother Antek, tell them how their sister died." "What is she saying? What is she saying?" voices asked from all sides. "It's a dybbuk, a dybbuk." "Yes, a dybbuk. What are you going to do about it? I'll be in my grave along with my child before you can harm me." (169)

A slave is often treated as the property of his master. Therefore, a slave is not allowed to work according to his/her own wish but, being a human being, he should also be treated like a human being. The master should treat his/her slave like a family member. The owner should take all the responsibility for his slave. In the master and slave relationship, both the master and the slave are in need and control of each other. Even though in general appearance the master seems to be more powerful where the servant is under his command, in reality he is also in need of the other party. In his journey as a slave Jacob confronted numerous hardships, but being a master, Wanda helped him to pursue all the religious activities very neatly. Though his past knowledge prevented him from being close to

her, yet her help during his slavery indebted him with a sense of love. In spite of being the master and also a Christian, she helped him in performing all his religious activities. It was because of Wanda that Jacob remembered all the teachings and laws of his religion without any scriptures.

In the village she had been nicknamed “the lady.” As Jacob knew very well, according to the law he must avoid her, but if it had not been for Wanda he would have forgotten that he had a tongue in his head. Besides she assisted him in fulfilling his obligations as a Jew. Thus, when in winter, on the Sabbath, her father commanded him to light the oven, she got up before Jacob and lit the kindling herself and added the firewood. Unbeknown to her parents, she brought him barley kasha, honey, fruit from the orchard, cucumbers from the garden. Once when Jacob had sprained his ankle and his foot had swollen, Wanda had snapped the bone back into the socket and applied lotions. Another time, a snake had bitten him in the arm, and she had put the wound to her mouth and sucked out the venom. This had not been the only time Wanda had saved his life. Yet Jacob knew that all this had been contrived by Satan; throughout the day he missed her and could not overcome his longing. The instant he awoke he would start to count the hours before she would come to him. Often he would walk to the sundial that he had made from a stone to see how much the shadow had moved. If a heavy downpour or cloudburst prevented her coming, he would walk about morosely. (8)

Jan Bzik is Jacob’s actual master. But the condition of Bzik is infirm and in his household he is treated as nothing but waste furniture. Therefore Wanda, daughter of Bzik, takes the initiative to give the best refuge to her slave. Here, the master-slave relationship runs into two dimensions. Initially, Wanda is projected as master of Jacob. But after their marriage, as per the norms of society, Jacob becomes the master of Wanda. Like Wanda, Jacob also tries his best to provide comfort to Wanda. But in spite of having all the qualities to be a good master Jacob fails to protect his slave from the Jewish community. The relationship between master and slave should be healthy as per stipulated norms. According to the Hebrew law, “Whenever buys a Hebrew servant buys a master himself” (Jewish encyclopedia).

While analyzing the master-slave relationship between Wanda and Jacob we reach a point where Wanda is a very liberal master who treats her slave with due comfort providing all his basic needs. Similarly, being a husband Jacob also fulfills the needs of Wanda. Isaac Beshivis Singer introduced two types of mastery in the novel i.e., the mastery of a male or a husband and the mastery of a woman on behalf of her father. First, Singer

introduced the mastery of Wanda on behalf of her father. As the condition of her father is infirm, within their household, Wanda takes good care of their slave Jacob. A master should provide all the basic needs for his/her slave. Here, the actual master of Jacob, i.e., Bzik, is unable to do so because of his illness and the response of other family members is also negative, therefore Wanda tries her best to provide for every need of Jacob. Even though Bzik is unable to take care of his slave, he too is always sympathetic towards Jacob.

Jan Bzik had been good and just, had never ridiculed him, nor called him by a nickname. Jacob had become accustomed to him. There had been a secret understanding between the two men as if Bzik had somehow sensed that someday his cherished Wanda would belong to Jacob... All men are made in God's image. Perhaps Jan Bzik will sit with the other God-fearing gentiles in paradise (67).

The character of Wanda was projected as less intellectual, educated and less concerned about laws in comparison to Jacob. Being female she was decorated with the ornaments of modesty, emotion, compassion, and love and care and tried her best to become a sensible master. But the external forces gave Wanda less scope to help Jacob. First, the reason for her failure is the religious difference. Jacob belongs to the Jewish religion, whereas Wanda belongs to Christianity. And both are incompatible with each other. Secondly, being a woman, Wanda is given less freedom to deal with males. As Jacob is her slave and also belongs to another religion the villagers make sharp criticisms towards her. Even though she is a master she could not ignore the laws of society. Thus, slavery towards social laws deprives her of the enjoyment of the true spirit of mastery. "Many times she had come to the conclusion that from this dough would come no bread, and that she was wasting her youth on him... She had become the subject of gossip in the village. The women laughed at her and passed sly comment. It was said that the slave had bewitched her; whatever it was, she was unable to free herself." (12)

Nonetheless, Wanda tries her best to provide every facility to Jacob. Mostly a master is concerned with his/her own needs. He/she hardly cares about the needs of their slaves. But moving against the flow Wanda not only fulfilled Jacob's daily needs but also became his emotional supporter. Thus, they developed the healthy bond of a master-slave relationship which ultimately transformed into deep love. Although the love between a master and a slave was hardly accepted within the community, Wanda and Jacob deconstructed all the laws to develop a purely affectionate relationship. "There was no hope that Wanda would come in such weather.

And yet when Jacob ascended his lookout hill, he saw her climbing toward him, carrying her two pitchers and the food basket. Tears came to his eyes. Someone remembered him and cared. He prayed that the storm would hold off until she reached him..." (47)

Their society did not accept the relationship of Jacob and Wanda, therefore both of them decided to break the conventions for their love. Jacob, being a slave of religion reflected less bravery to break societal laws and therefore, without informing Wanda, went to his own place. But it was Wanda's love and his slavery towards instinctive desires as well as confirmation that no one but Wanda could be his perfect match that brought him back. After their marriage, Jacob got the controlling position of master. Like Wanda, Jacob the master and husband also tried his best to provide every comfort for her.

There was so much concern with the lineage and matrimonial connections of scholars that Jacob had not divulged that he was learned. The few scholarly books he had brought he kept hidden. He built his house with thick walls and constructed an alcove, windowless and hidden from the world by a clump of trees, where he and his beloved wife could study in secret. True, they had lived together illicitly, but since then they had fulfilled the law of Moses and Israel by standing under the canopy. Sarah now fervently believed in God and the Torah and obeyed all the laws. Now and then she erred, doing things upside down according to her peasant understanding, or speaking in a manner that was inappropriate. But Jacob corrected her kindly and made her understand the reason for each law and custom (116).

Jacob and Wanda married contradicting the societal laws, but this marriage became a threat to the life of Wanda. For being a gentile (i.e., non-Jew), Wanda was considered as an outcaste, therefore confronted the traumas of being the other. In order to secure Sarah/Wanda from Jewish society Wanda, along with her husband, decided to act like someone deaf and dumb, with the new name of Sarah. Like Jacob, Wanda had to suffer a lot after becoming separated from her family, religion and community. At that time Jacob supported her a lot, as she did. As Wanda knew less about Jewish law and the Yiddish language, Jacob took the initiative to make her aware of them. At that time Jacob became her support system. To some extent showing his mastery, Jacob became a bit rude to Wanda, but throughout their life journey he was liberal, supportive, and protective to her.

When she was alone with Jacob at night she cried and repeated what the Jews said. You must not repeat such things,' Jacob scolded her. 'That's

calumny. It's as great a sin as eating pork.' ... Jacob, opening the Pentateuch, translated the text and told her how each of the sins had been interpreted by Gemara. Several times he walked to the door to assure himself no one was listening or looking through the keyhole (119).

Jacob was very active in taking care of Wanda. Jacob was also well aware of the fact that at the time when Sarah's identity would get revealed they would face certain devastation. Therefore, he tried his best to take every precaution. Despite his constant efforts to protect Wanda from the Jewish people he failed. It was destiny or circumstances which played an important role in revealing the identity of Jacob and Sarah. No matter how powerful, sensible, and protective someone is they can hardly have any escape from the forcing attack of circumstances. Renowned novelist Thomas Hardy also accepted the role and power of destiny or circumstances. The governing command of circumstances makes people too helpless, so that they are left with no option but to surrender. "As flies are to the wanton boys, so are we to the gods; they kill us for their sport" (Shakespeare, quoted in Hardy 90).

Jacob is also enslaved by circumstances and left as a helpless master who fails to protect his slave or wife from the people of the Jewish community. At the time of delivery, the condition of Sarah is very critical. That is why, assuming Sarah's certain death, the neighboring ladies make harsh comments about Jacob's second marriage that make Sarah impatient, forcing her to speak aloud. At that time, to control the situation as well as to hide everything, Jacob repeatedly asks Wanda to be quiet, therefore he tries to blend in with the superstitious belief of villagers that some other spirit has entered into Sarah. But the presence of Pilitzky as well as the arrogance of Sarah fails him. Showing his cunning Pilitzky reveals the identity of Sarah, thus they are rejected by the community.

Suddenly Sarah was silent, her thoughts turned inward. Then, again, she started chanting; Jacob's eyes clouded and he viewed everything as if through water. He remembered a passage from the Book of A both: "Whosoever profanes the Name of Heaven in secret will suffer the penalty of it in public." He wanted to go and comfort Sarah, wipe the sweat from her brow, but his feet were like wood. Pilitzky took him by the arm and led him outside. "Look, you'd better leave town," he said conspiratorially. "The priests will burn you. And they'll be right to do it. (174)

Jacob is the slave of religion, as well as society and superstition; similarly, when he becomes a master he tries his best to protect his wife from the dominating hands of society. Following all the rules of the master-slave relationship, Jacob, like Wanda, tries to fulfill her every need with good

care. Apart from being a husband he also becomes her teacher who makes her aware of each and every law of Judaism. He even tries to improve her knowledge of the Yiddish language. In spite of possessing all these positive qualities, Jacob fails to prevent himself from holding the dominative governing attitude of patriarchy. Greed for power is a basic instinct of human beings. At their own level, everybody wants to dominate others. Thus, one's greed as well as passion to rule or dominate brings division in society. Instinctively powerful people become happy while ruling the inferior ones. Thus, this hunger for power brings the psychological slavery of domination. Tawhida Akhter in a paper "Literature and Society: A Critical Analysis of Literary Text through Contemporary Theory" talks about this menace from the society as, "Literature has always been a means to bring a change in society. So, different writers tried to bring out these ill omens from their societies" (Akhter, 2228).

The enslavement towards power runs within the blood of human beings which can be considered as an ancestral process. From the Almighty to normal creatures everyone likes to get empowerment over others. That is why governing authorities create the stratification of rich vs. poor, strong vs. weak, beautiful vs. ugly, etc. Taking advantage of one's positive situation, i.e., being rich, strong, or beautiful, one tries to suppress the others. Similarly, a dominating picture is presented by the male folk of the society by indicating their strength. From time immemorial to the present era, the masculine world only depicts the flaws of females. Thus, they try to enslave the female folk through domination, as well as to establish their lifetime victory of freedom. In the long race of female enslavement, patriarchy becomes the slave of power hunger.

The life of a slave is always controlled by his/her master where he/she hardly has the freedom to think or act properly. The slave is always the property of another. In the life of a slave there is less existence of freedom. A slave is always forced to behave according to his/her own master, thus becomes the passive actor of his life. Jacob, the representative slave of religion, superstition, and society in the novel *The Slave* also acts passively at the time of Wanda's delivery. The concept of 'Learned Helplessness' indicates that if one person is constantly enforced to bear the stimuli, he/she becomes a passive reactionary towards the situation. Similarly, the life of a slave is too pathetic and passive where he/she has to bear all kinds of traumas and atrocities without uttering a single sentence. In this condition they also become careless about their own lives and only believe in being adaptable. The enslaved life of Jacob runs in a similar route, where he loses all hope of fighting back against the external forces.

After their marriage, Jacob and Wanda went to Pilitz. At that time, hiding the identity of Wanda, to protect her from Jewish society, she was given the new identity of deaf and dumb Sarah. Jacob was well aware of the fact that when Sarah's identity was revealed how violent the consequences could be. But in spite of having knowledge about all factors, his performance was passive. After meeting the wife of Pilitzky he also got the idea that the people had started doubting Sarah as well as her identity. Even though he is afraid, he hardly takes any steps to get rid of the doubts.

Lady Pilitzky rested her fan on her bosom. "I'll be frank with you, Jacob. Your enemies among the Jews-don't think you don't have any-are spreading the story that your wife is not as mute as she pretends. When my husband first heard this, he was out of his mind with rage, and he wanted to put your Sarah to the test. But I dissuaded him. His idea was to shoot off a pistol behind her and see what happened. I told him you don't play such tricks on a pregnant woman. Adam Pilitzky listens to me. He does whatever I tell him to. In this one respect he's an unusually good husband. You understand yourself that the Jews of Pilitz will suffer if there was no miracle. The clergy in this part of the country, particularly the Jesuits, have their own interests to look out for. All that I want you to know is that you have a close friend in me. Don't be shy and secretive. We are all only flesh and blood underneath our clothes. I want to protect you, Jacob, and I am afraid that you may need protection." (141)

At that time, to save his wife and coming child's life, Jacob could have left that place or he could have taken other precautions, but he acted very passively which eventually cost Wanda her life. All this passivity came to Jacob's character because of his past life as a slave where he only experienced hardship and torture. Being a slave, he was supposed to follow every command without any question.

As is usual in the affairs of men, the relationships were complex, and all were based on deception. Woe to the house founded on falsehood. But what could Jacob do? If he told the truth, Sarah and he would be burned at the stake. Sacred though the truth was, the law did not permit one to sacrifice oneself for it. Lying awake at night, Jacob addressed God: "I know that I have forfeited the world to come, but nevertheless you are still God and I remain your creation. Castigate me, Father, I will submit to your punishment willingly." The punishment might arrive any day. Sarah would shortly go into labor, and might scream and talk. The truth would sooner or later make itself known. Jacob waited for the rod to strike and worked; there was more than enough for him to do. God had blessed the fields with plenty; the Polish and Swedish armies had not trampled the newly sown crops that year (134).

After meeting Lady Pilitzky, Jacob realized that there was a sword constantly hanging over Sarah's head. Jacob wanted to escape from that but was incapable of finding any perfect solution. "Pistols were to be fired near Sarah! I am in a trap,' thought Jacob. 'I must flee. But the child must be born first.' With winter approaching, where could he run? Deny the rumor? He sat silent and helpless, ashamed of his cowardice." (142) Time and again Jacob was worried about the threat to the life of Sarah. He was also having a constant psychological dilemma about what to do or what not to do, but all the tensions and pressures were within his mind only. The worries of Jacob never reached the stage of enactment. Jacob had passed a very stressful life in slavery which offered him only the idea of accepting other's commands. A slave is the legalized property of his master. A slave, even if aware of any upcoming danger, can only stress about it. A slave neither dares to think to escape from the danger nor are they capable of taking any prevention. They are well aware of their helpless situation. Even if, sometimes, there is scope to take precautions their deep-rooted passivity forces them not to react. Similarly, Jacob also contained the same passivity in his thinking as well as in enactment, which was nothing but a gift of his tortured past life. "Well, he had had a full life. But what difference does it make how long one lives? One thing is certain; we all die. Sometimes I find it impossible to believe that the world will go on after I'm gone, that the sun will shine, the trees blossom- but I won't be there." (144)

Jacob's character has a similarity with "Stable or Unstable and Global or Specific" sides of the learned helplessness concept. The phrase stable or unstable refers to considering that events are caused by factors that do not change, so then one never tries to change them. Global or specific refers to believing that if events are caused by a large number of factors one can do less to change things. Jacob, the religious slave, after listening about the upcoming threats to Wanda's life from Lady Pilitzky, became physically paralyzed. At that time his fear about the revelation of their true identities and the aftermath made him more passive, thus he became the victim of the third cause, i.e., Global and Specific. He thinks that Wanda was in danger, not because of one factor, but several factors i.e., society and its law, religion, the winter season, as well as her pregnancy. All these factors, i.e., society, religion, nature, and the environment are beyond one's control. Jacob was less capable to save her from all those factors, therefore he felt as if he was in a trap. God alone is the controller of such factors and, being a puppet of his hands, one just has to act according to his command. Therefore, being the slave or victim of internal or external causes, Jacob also reflects passivity in his nature.

Another factor that brought passivity to Jacob's character is the complicated delivery of Wanda. During the time of delivery Wanda faces lots of hardship. Other neighboring women were also worried about her. At that time all are in a dilemma regarding whom to save, the child or the mother. Some of them also discuss the future of Jacob as well as his second marriage. "We must at least try to save the child.' The women spoke loudly, believing there was no need to watch their words. 'What would the widower do with a newborn baby?' 'Oh, he'll find a woman to help.'" (166) At that time Sarah is listening to all the conversations of the neighboring ladies. She is acting deaf and dumb, therefore tried her best not to shout. The complicated delivery, as well as the discussions of other ladies, made Sarah fail in controlling her emotions. The physical and emotional pains of Sarah made her outburst, with her shouting.

Jacob, who had run to the beadle's to fetch more Passover matzoth since the piece in use had fallen from Sarah's lips and was spattered with blood, was not present. Everyone in the room began to yell at once and there was such a tumult it was heard on the street. From all sides people came running to Jacob's, among them the burial society women who supposed Sarah had died and were ready to lay the corpse on the floor and light the candles. Soon there was such a crush in the room that the bed on which Sarah lay was almost broken. Terrified, she started to shout in her native Polish: "What do you want from me? Get out of here. You play at being good, but you're all rotten. You want to bury me and marry off Jacob to one of your own, but I'm still living. I'm alive and my baby's alive too. You're rejoicing too quickly, neighbors. If God had wanted me to die, He wouldn't have made me go through what I have." Sarah's Polish was not that of a Jewess but that of a gentile and the women turned pale. "That's a dybbuk speaking." "There's a dybbuk in Sarah," a voice called out into the night (166).

Listening to Sarah's voice, the community people think that it is a kind of miracle. But later on, they assume that some dybbuk has entered into Sarah's body which makes them afraid. But the truth of Sarah's identity is revealed by Pilitzky (the lord of Pilitz) who proves that Sarah is a non-Jew. Looking at the strength of the situation Jacob just surrenders to it. Jacob even tries to make Wanda calmer, but everything is out of his control. Consequently, external causes enslave him and make him the victim of learned helplessness.

Jacob had been told that a dybbuk had entered Sarah and his arrival started the crowd milling again. Somehow he managed to squeeze his way through. "What's going on here?" he asked, annoyed and fearful. "There's a dybbuk inside of her," a woman answered. "It talks Polish. It calls itself

Wanda.” Jacob shrugged. “Where’s the midwife?” Sarah’s mouth twisted into an expression of mockery. “No midwife can help me,” she said in Polish. “Your son is too large for my hips. Both of us are on our way there,” and she pointed toward the cemetery. Jacob stood, knowing all was lost, speechless with sorrow and shame. “Save her,” he begged those around him. “Please save her.” “No one can save me, Jacob,” Sarah said. “The witch predicted I wouldn’t live long. Now I see she was right. Forgive me, Jacob.” “Who are you? Where do you come from?” a woman asked. “Bring the rabbi,” another woman cried. “Let him exorcise the dybbuk.” “It’s too late for that,” Sarah said. “What’s he going to drive out? When you bury me, I won’t be here anymore and you won’t have to trouble yourself gossiping about me. Don’t think I didn’t hear your nasty talk.” Sarah’s tone changed. “I heard every word. But I had to play the fool. Now I’m dying, I want you to know the truth” (168).

Often, being a master, people try to have the free will to lead their life according to their own wishes. However, human beings are the slaves of religion, society, and the system, therefore they hardly possess any freedom of action. Each performance of an individual is supervised by some other factors or the power structure. Every individual is the slave of the system or the structure. Structure never allows them to reflect their actual expression. Being a slave of the system, one is supposed to hide his/her actual viewpoint. Individuals can differ in every respect but being a part of the system, one should act according to the norms of the system. Human beings are the enslaved puppets of the system, religion, and superstitious beliefs, without any escape. That is why individuals adapt to the governing of the system like a slave adheres to the command of his/her master. Michel Foucault, the French philosopher, used Jeremy Bentham’s concept of a panopticon in his book *Discipline and Punish*. This book mainly talks about the modern way of imprisoning criminals rather than killing them. It also talks about the effective control of punishing less but punishing in a better way. Foucault said that we can have a well-controlled society through observation only. He referred to Bentham’s concept of panopticon which is mainly an architectural design. Panopticon refers to isolation and an invisible watcher, where an individual is under the constant observation of the power structure without any escape. Here, one has to sideline one’s free will and is supposed to act according to the governing of the structure. Jacob, the initial slave of religion, after confronting the dominative governing of the social structure with its eagle eyes realized that an individual is too helpless to act according to his/her own wishes. Both Wanda and Jacob, being slaves of emotion as well as their instinctive desires, tried to break the conventional laws. That is why, in spite of being a gentile in reality, Wanda was in the guise of a pure

Jewish wife with the new name Sarah. At that time, to hide her actual identity from society, she introduced herself as deaf and dumb so that her weakness in speaking the Yiddish language was never revealed and their approach to breaking the conventional laws remained intact. All their acting came to an end when Pilitzky (the lord of Pilitz) revealed the actual identity of Sarah. At that time the whole society rejected both of them. Despite Sarah's illness, no one showed mercy and went to their home and take care of her. The whole society completely cut themselves off from Sarah and Jacob, thus punishing them for breaking laws. "You have betrayed Israel. You're a monster! ... Take your bastard and go elsewhere... What about the body? The white-bearded elder asked. Interment in the cemetery is out of the question." (182)

Social structure compels fellow citizens to follow conventional rules and regulations. In the words of Foucault, every now and then individuals are monitored by the power structure. Individuals can try their best to hide from panoptic view, but its observing eye never let an individual escape. In the novel, Jacob, as well as his wife, are controlled and monitored by this concept of the power structure. Society can be anyone, but the eagle eyes of the power structure are always there. If one tries to deconstruct the system by breaking the "rooster coop," i.e., a system which traps the individuals (Adiga147) then he/she will have to face the ultimate cruel punishment which time and again is confronted by the characters like Sarah/Wanda. "Today is her burial, outside the fence. His grief was too great to permit him to stay awake. Sleep like an opiate drugged him." (187)

The life of a slave is considered pitiful, awkward, and lacking in dignity and free will. It seems like a burden and drudgery with less freedom of action. Apart from a slave's life, if one looks at the life journey of a normal human being, one can well imagine the space of freedom in their life. The slavery of a slave is explicit but normal, human beings suffer from implicit slavery. In front of the external world, the individual pretends to be the master but in reality, they are more enslaved. The core reason behind this is one's forced slavery towards external factors. A slave is enslaved only towards his master. He/she has to act according to his/her master's command. But normal human beings are slaves to the whole surroundings and system. While passing life as a slave one is not unconscious of the rules and regulations of the structure. At that time, the slave only listens to the commands of his master. But being a master one should be very conscious of the laws of the system. Although a master guides a slave, unknowingly he is also under the guidance of the system

where he is also supposed to sacrifice all free will and act as per the social rules.

Jacob becomes the master of Wanda after their marriage. During that time, he tries to give his wife better shelter as well as protection. Wanda is a gentile, therefore they try to hide her true identity from other people. Being the wife, Wanda listens to every command of her master and Jacob also helps her in adapting to Jewish knowledge. But their destiny, as well as the eagle eyes of the power structure, reveal the identity of both of them. Although Jacob is in the position of a master and much more powerful in comparison to Wanda, as he is a slave of the system, after confronting the community heads as well as their commands, he feels helpless. According to the community heads, Wanda is a gentile and not accepted by society; that is why their son is also unacceptable. Jacob, through his argument, tries to convince the community heads that Sarah has performed every ritual, but he fails. The system runs on the basis of stereotypical beliefs. It enslaves the individual by destroying his/her free will. The system does not change for the individual, individuals have to change as per the system by sidelining all their free will. Thus, both Jacob and Wanda are left in a helpless situation by proving that free will is possible neither for master nor for slave.

Heaven had not listened to his supplications. The gates of mercy had been closed to him. He looked at Sarah, realizing that he was her murderer. If he had not touched her, if she had remained in her village, she would still be healthy and vital. Every sin, no matter how small, ends in murder, Jacob said to himself. He felt a love such as he had never known before, but equally a helplessness. There was a midnight silence in the room. Two candles standing in a box of sand flickered and cast shadows. The kerchief had fallen from Sarah's head and her scalp, covered with short hair like a boy's, was the color of straw and fire. He didn't know what to do. Should he go and get someone? Disturb people on the holiday? No one could help anyway. He sat on a stool by the bed, unable even to think now. Within him there was a great emptiness. Crush me, Father in heaven, crush me! In the Psalmist's words, "And my sorrow is continually before me." Now his only desire was to die with her. He had forgotten the child. He wanted to descend into Sheol from which none return (179).

Omniscience talks about destiny which enslaves each and every product of society, therefore we can say that no free will is possible. Establishing the role and impact of destiny, Thomas Hardy also created various masterpieces like *Tess of the d'Urbervilles*. In this novel he reflected the cruel hands of destiny, its dominant mastery over human beings as well as their helpless slavery. One can try his/her best to escape from that situation like Tess

does in Hardy's novel but the cruel hands of destiny do not leave anyone. A similar role is played by the power structure as well. Like destiny, the power structure is also dominant, who through its cruel eagle eye leaves no space to enslave the commoners. On the surface level, even though the level of freedom is intact, in reality, the freedom of action is hardly present there. Individuals are conditioned and mechanized to act according to certain stipulated activities. And willingly or unwillingly they are enslaved to do it. And if someone dares to break the rules he/she will have to face damnation, like Tess. *The Slave* also depicts the forced slavery of Jacob and Wanda developed from power as well as omniscience. At that time, their single attempt to work according to their free will, i.e., their decision to marry one another, brings only a lifetime of sorrows for them due to the death of Wanda. Even though their decision to marry each other was a kind of free will, they were never allowed to have this freedom of action smoothly. That is why Wanda changes her identity to Sarah. Their free-will decision reached barrenness when destiny, without leaving any scope, brought uncontrollable destruction through the power structure. "In these days justice ruled untempered by mercy. Jacob heard Sarah groaning. Gracious lord, let me die in peace. So you are not dumb... If you won't, your husband will. We'll pour hot oil on his head, then he'll talk." (172-73) At that time, in spite of Sarah's request, both of them are left alone and ignored. This proves that being a part of structure one can hardly possess free will.

In the present era, every civilized individual is in a long race to prove themselves to be better. No matter how brutal, cruel, and inhuman someone is, in front of others, they just try to project themselves without any flaws. Present-day people are in psychological slavery to reflect the projected reality. The cause can be anything, it can be the fear of becoming degraded or people are getting too habitual that they only project the superficial reality. Thus, present human consciousness is enslaved to think and believe in a projected reality that runs within their unconscious. From multimillionaires to normal human beings, in their professional as well as personal lives, all behave superficially by wearing a persona. In the novel, the 'Persona' also persists in the appearance of Wanda. Wanda presents a persona appearance in front of the Pilitz community. In that act, she has the support of her husband Jacob. Being a gentile, it is very hard for Wanda to gain a safe place outside of her community. However, she breaks all barriers for Jacob to present herself with a persona. "Wanda, not Jacob, had thought of playing the mute, realizing Yiddish would take her too long to learn; the few words she

knew she spoke like a gentile... She was not an adroit liar and would have been unmasked immediately.” (115)

Jung defines persona as the shared unconscious part with ancestral experience. It is a kind of collective psyche contained in every individual. Individuals unconsciously like to live in the projected reality. Reality is rude, harsh and bitter in taste, that is why one has the weakness for projected things. After revealing the actual identity of Wanda and Jacob the people of the Pilitz community react harshly because of their weakness towards facing the actual reality. At that time, Jacob and Wanda are not only criticized but also rejected by the Pilitz community. Looking at the character of Wanda it is clear that the individual's unconscious slavery towards projected reality forces her to appear with a particular persona. People like to have projected reality. One can easily develop trust towards projected reality. But individuals are so psychologically paralyzed towards conventional beliefs and systems that they can hardly adjust to a person without a persona. Similar incidents were experienced by Sarah as well. Being the slave of Jacob's love as well as the conventional system, Wanda took the help of a persona and presented herself as Sarah. These actions brought sympathy, love and the happiness of family life to her with due trust and care from the Pilitz community. But the moment her actual identity was revealed the same people left her to die alone with harsh criticism. Again, the character of Wanda, in a metaphorical way, can be considered the collective psyche or shared unconscious part. Wanda appeared with a persona being the slave of the system as well as Jacob's love. This characteristic of Wanda is shared by most of the females in society. Females are mostly the slaves of the system and emotions. And this slavery of women runs in their blood through centuries. They also enjoy less freedom and more hardship like Wanda does. Their greed for happiness leads them to appear with a persona. “The next day Sarah still lay helpless. The women refused to visit her knowing that according to Polish law she too had committed a capital crime. Only one old woman came a few times to inquire her and leave some chicken which Sarah couldn't swallow.” (176) One needs to function as per the stipulated rules of a particular society. Being a slave of the same system, sometimes one can try to wear a persona by creating a superficial reality. However, to hide the actual reality for long is a difficult job. Sarah and Jacob try to use a persona to avoid the reality of Wanda but later it is revealed by Pilitzky (the lord of Pilitz).

Patriarchy refers to a sociological and ideological system where women are considered unequal to males. Patriarchy indicates that the supreme

control of a family should be in the hands of the father or a male. It mainly shows the unequal power relationships between males and females. In patriarchal societies, males dominate, exploit and oppress female folk. Considering themselves a demigod, males always suppress female folk in the name of reproduction and sexuality. Jacob, the representative of Judaism as well as the patriarchal society, holds the crown of being the double master of Wanda, thus, he also deals with the dual responsibility of protecting her from profane religious beliefs with their dreadful social reactions, which he ultimately fails to perform. Jacob is very pious and devoted to his religion. Similarly, he is keen and aware while developing a healthy master and slave relationship. In spite of having all these qualities, Jacob fails to restrain himself from being the slave of power hunger or domination. Like other males, after marriage, he also tries to dominate Sarah with certain restrictions. "According to the law,' Jacob said, 'she no longer was a member of her family. A convert was like a newborn child... Sarah was like Mother Eve who had been formed from Adam's rib; her husband was her only relative.'" (118) Another reason for Jacob's domination of Sarah was that he himself experienced the traumas of enslavement in her house. At that time, the central control was in the hands of Wanda/Sarah. But when the turn came to Jacob, he was nice to her but did not escape from the greed and slavery towards domination. His controlling behavior towards Sarah not only reflected the supremacy of patriarchy but was also an act of revenge towards the Christian master who brought him the enforced life of a slave.

Yes, the day Jacob had left Josefov for the village where he had been a slave for five years, he had picked up a burden which became heavier with the passage of time. His years of enforced slavery had been succeeded by a slavery that would last as long as he lived. "Well, Gehenna is for people and not for dogs," he had once heard a water carrier say. Yet he had saved a soul from idolatry, even though he had stumbled into transgression. At night when Sarah and he lay in their beds which were arranged so as to form a right angle (the room wasn't long enough to have one at the foot of the other), the couple whispered to each other for hours without tiring. Jacob informed Sarah about the moral life, spicing his text with little parables. She spoke of how much she loved him. They often recalled the summers he had lived in the barn when she had brought food to him. Now those days were far off and as shadowy as a dream (118).

In a patriarchal society, the male is considered the controller of a family. Women of the families are supposed to act or behave according to his command. As, by nature, individuals are utility oriented therefore, the controller, i.e., males of the families try to use females for their benefits

only. Even in the case of marriage or love they select the opposite sex by measuring her against other competitors. They make a comparative chart of her qualities with the other women. Jacob, who is also a representative of a patriarchal society, has the same quality of Social Exchange. He is also rational and conscious of the cost and benefit. So, despite having several callings from other village women he selected Wanda as his life partner who was considered as the lady of the village.

Wanda was twenty-five and taller than most of the other women. She had blond hair, blue eyes, a fair skin, and well-modeled features... When she smiled, her cheeks dimpled and her teeth were so strong she could crush the toughest of pits. Her nose was straight and she had a narrow chin. She was a skillful seamstress and could knit, cook, and tell stories which made one's hair stand on end. In the village she had the nickname 'the lady' (8).

Not only Jacob but also Wanda were conscious when selecting a partner for themselves. Jacob, the slave of Wanda's home, was considered a handsome personality who also possessed remarkable knowledge regarding religion. That is why, rejecting the proposals from other villagers, Wanda chose him. Jacob was more knowledgeable in comparison to Wanda, therefore after being ransomed by his community people he tries to get settled by marrying a Jew. But after having a meeting with the lady he is sure that the place of Wanda could not be replaced by anyone. Wanda is more sublime and honest, therefore, in spite of being the slave of religion, Jacob leaves the idea of marrying inside the community and goes back to Wanda who is better than the other lady. Being a representative of a patriarchy Jacob finds that Wanda is much more suitable for him than the lady as she is more devoted and submissive, whereas Wanda prefers Jacob more for his charm and knowledge which the other village males lack. Thus, both Jacob and Wanda reflect their psychological slavery to getting better or being benefited.

She liked him, Jacob saw, and was ready to sit down and write the preliminary agreement. But he hesitated. This woman was too old and syrupy, too cunning... Such person needed a husband who was wrapped up, body and soul, in money....I have ceased being a part of this world, he said to himself, the match would be good for neither of us. I am not a businessman by nature... (85).

Spivak used the concept of 'Other' in her essay "Can the Subaltern Speak?" while introducing the domination of the West over the East. Here, she termed the East as Other in the eyes of West. While performing any activity one's focus should be on the West. The concept of Othering is not

only applicable in the West and third world countries, rather it can be compared with every community in a microcosmic way where the rulers of the community consider themselves as I, and the rest as Other. They also termed the people from different communities as Other, rejecting them to be considered part of their community. Similar treatment of Othering was given by rulers of the Pilitz community to Wanda, the Other. Wanda belonged to an Other religion i.e., Christianity, which, according to Jews is Other. Christians are not 'we' for Jews and vice versa. Jacob is unable to accept Wanda as his beloved or future wife because of this concept of Other. For Jacob, as Wanda is a gentile, therefore she should be treated as Other. Similarly, the villagers of Josefov consider Jacob as Other for being a Jew, and also the Pilitz society rejects both Wanda and her son.

According to the law, the child is born into mother's faith. It was clear Sarah was a gentile even the name substantiated that she was a convert. But what rabbinical court would have upheld the conversion of a gentile when the punishment for such an act was death?... The next day Sarah still lay helpless. The women refused to visit her knowing that according to Polish law she too had committed a capital crime (175-76).

Simone de Beauvoir in her book *The Second Sex* also uses the concept of Other to project the male domination over females. In a patriarchal society, a female is considered Other. To show their governing over women the males termed the females as Other, being less powerful, less intellectual, and weak in comparison to them. Indicating the commoditized slavery of women de Beauvoir says that:

She delights in the display of her 'interior', even of her own appearance, which her husband and children do not notice because they are familiar with them. Her social duty, which is 'to make a good show'...women on the contrary, is even required by society to make herself an erotic object. The purpose of the fashions to which she is enslaved is not to reveal her as an independent individual, but rather to offer her as prey to male desires (de Beauvoir 542-43).

Wanda, the lady of the village, also faced the same commoditized mentality, not only from villagers but from Jacob as well. Jacob, the learned religious devotee, being a slave of circumstance passed his days as a slave in Wanda's village. In spite of passing his days as a slave, Jacob never gave up the male psychology, which is why he became too particular in selecting his life partner. He selected Wanda as his wife for being submissive, mild, and beautiful in comparison to other women. After accepting Wanda as his beloved as well as his wife Jacob was more

concerned about Wanda's mistakes in following Jewish rituals. Time and again he reminded Wanda about the Jewish rituals and asked her to follow them well.

Yes, the day Jacob had left Josefov for the village where he had been a slave for five years, he had picked up a burden which became heavier with the passage of time. His years of enforced slavery had been succeeded by a slavery that would last as long as he lived. "Well, Gehenna is for people and not for dogs," he had once heard a water carrier say. Yet he had saved a soul from idolatry, even though he had stumbled into transgression. At night when Sarah and he lay in their beds which were arranged so as to form a right angle (the room wasn't long enough to have one at the foot of the other), the couple whispered to each other for hours without tiring. Jacob informed Sarah about the moral life, spicing his text with little parables. She spoke of how much she loved him. They often recalled the summers he had lived in the barn when she had brought food to him (118).

A dominative society never allows a woman to breathe freely with her own identity. The individuality of a woman is destroyed by the cruel men who boast of themselves as the lord protective master. Cecile Sauvage mentioned that "Woman must forget her own personality when she is in love. It is a law of nature. A woman is non-existent without a master. Without a master, she is a scattered bouquet" (de Beauvoir 653). In a patriarchal society, females are treated as Other by giving them little freedom of space. In the figurative dreams of men, women are always objectified with commodifying imagination. Males dream to have females as their slaves, their queen, their flower, their companion, their servants so that they can oppress and dominate the female folk. According to patriarchy, females are destined to be treated as Other. Every now and then females seek the associative identity of 'us' or 'we' with males but only get the feelings of Other: "The supreme goal of human love, as of mystical love, is identification with the loved one... The women in love tries to see with his eyes; she reads the book he reads, prefers the picture and music he prefers... The supreme happiness of the women in love is to be recognized by the loved man as a part of himself..." (de Beauvoir 663)

Jacob projected himself as a humble master who did not show any insolence with Wanda. Being a slave of patriarchy, he tried to rule Wanda with domination. His lust for Wanda also reflected the typical utilitarian male psyche. Like the other males, Jacob also wanted to have Wanda for her physical beauty. Jacob himself acknowledged that his love for Wanda developed with lust. Being a slave of the system, Jacob experienced the brutal torture of it. And this slavery of Jacob helped him in associating

with the situation of Wanda. Again, love, care, and the sacrifices of Wanda prohibited him from being too harsh with her. Jacob and Wanda were oppressed by the system, religion and society considering them as the Other. Such treatment of external forces helped them in developing a connecting chain of correlation. It also provided them with the unified power to fight back and thus to break all the boundaries.

The roles and impacts of powerful masters have an undeniable existence in our lives. From ancient times to the present era, the time has changed but the structure of society has remained the same. Rich and powerful masters never leave the chance to exploit the commoners. Karl Marx, while protesting for the rights of the proletariat, also talked about the exploitation of the bourgeois. Greed for power is the only means which leads the individual to exploit commoners, and their richness supports them in fulfilling the works. In this present era, domination is in the hands of capitalists as well as political leaders. By representing themselves as caretakers of the public they, in reality, exploit the masses and enslave them to act according to their wishes. Similar dominative exploitation was carried out by Pilitzky (the lord of Pilitz) in the novel. Another type of slavery was imparted by the Cossacks. In the second chapter of the novel *Zeinvel Bear* (who came as a guest to Jacob's house) revealed the pain of a woman and how she was tortured, enslaved, and compelled to behave according to the system. The Cossacks had captured that lady and had tried to exploit her. Her family members were also brutally tortured by Cossacks.

When the town buys you bread, soon you wish you were dead.' He sat and studied and I took care of our dry goods store. When a fair opened, I went there with our stock, and God did not forsake me. My only grief was that I had no children. Ten years after our marriage, my mother-in-law (may it not be held against her) said that my husband should divorce me because I was barren. We married young. I was eleven and he twelve. He was barmitzvahed in my father's house. My mother-in-law had the law on her side, but my husband answered, 'Trine is mine.' He liked to talk in rhyme. He would have been a good wedding jester. Well, the murderers came. We all ran to hide, but he put on his prayer shawl and walked out to meet them. They made him dig his own grave. As he dug, he prayed. I sat in the cellar for days and I didn't have the strength to rise. I fainted from hunger. The others went out at night to hunt for food. I was already in the other world and I saw my mother. There was music and I didn't walk but floated like a bird. My mother flew beside me. We came to two mountains with a pass between. The pass was as red as sunset and smelled of the spices of Paradise. My mother skimmed through, but when I tried to follow someone drove me back." "An angel?" the shoemaker asked. "I don't

know.” “What happened then? “ “I cried, 'Mother, why are you leaving me?' I couldn't make out her answer. It was just a faint echo in my ear. I opened my eyes and someone was dragging me. It was dark out (150).

Even the sister of Jacob was also exploited by the Cossacks. When Jacob passed his life as a slave in Wanda's village at that time, showing their brutality the Cossacks harassed his family and the community people. This exploitation by the Cossacks led the commoners, including Jacob's sister, towards mental breakdown. It was the brutality of the Cossacks that forced Jacob to lead the life of a slave outside his society and religion.

His sister Miriam and her daughter Binele awaited him in Josefov. Besides these two only a few distant relations were left to him. Josefov was so changed it was unrecognizable: grass was growing where houses had once been, buildings now stood where goats had pastured. There were graves in the middle of the synagogue yard. The rabbi, his assistant, and most of the elders came from other towns. Jacob was given a room and the authorities scratched together a yeshiva class so that he could support himself teaching. His sister Miriam had once been well-to-do, but now she was toothless and in rags. Meeting Jacob, she ran to him with a wail and never stopped sobbing and crying until she returned to Zamosc. He feared she was out of her mind. She screamed, pressed against him, bobbed up and down, all the time wringing her hands, pinching her cheeks, and enumerating all the tortures the family had undergone. She made Jacob think of those mourners and hand clappers who in the old days, according to the Talmud, had been hired for funerals. Her voice became so shrill at times that Jacob covered his ears. “Alas, poor Dinah, they ripped open her stomach and put a dog in. You could hear it barking.” “They impaled Moishe Bunim, and he didn't stop groaning all night.” “Twenty Cossacks raped your sister Leah and then they cut her to pieces.” (78)

Conviction, reliance, and culture are the prime features of the society in any group that imposes laws, sometimes to control, but also to create uniformity among the people. In order to develop smooth interpersonal relationships and to have healthy social surroundings, individuals are supposed to work according to stipulated norms. From a normal human being to a slave, as well as his/her master, everybody works according to the stipulated norms of the society and system. Moreover, excessive beliefs often turn the person into a superstitious slave who ignores the basic motto behind the laws. Nevertheless, being part of a system, everyone is within the panoptical view. The sharp eye of the panopticon follows the individual every now and then. And if any individual tries to deconstruct the conventional scenario he/she faces devastation like Wanda suffered in the novel. Furthermore, while looking at all the factors, one can

only reach the conclusion that no matter how much one claims, in reality, we are born enslaved, thus our enslavement runs within our psyche into a circle caused by both external as well as internal factors. Therefore, sometimes we become enforced slaves and sometimes we become enslaved knowingly as Jacob and Wanda did. Thus, Isaac Bashevis Singer in the book *The Slave* has exquisitely projected the life of a slave through the character of Jacob along with the role of society and the agony of the enslavement experience by both binaries, i.e., Jacob and Wanda. Individuals can attempt to disrupt the traditional restrictions and try not to become an orthodox slave. Deconstruction of the system carries only discomforts and miseries in the way Wanda and Jacob experienced.

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CHAPTER 6

AFRICAN LITERATURE AND CULTURE WITH SPECIAL REFERENCE TO DORIS LESSING'S WORKS

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Fiction has been considered the most socially oriented literature type because it depicts society through its chaos and upheavals since its beginning and has achieved its goal in arousing the consciousness of society. Novels have depicted social values and human feelings and have presented society in the manner that its individuals have made it. The good novelist is one who records these events in the piece of literature which is his weapon.

Doris Lessing's fiction is autobiographical, based on her own experiences in her life, drawing from her painful childhood memories and her active participation in the social and political issues of her time. She highlighted the conflict between cultures, racial inequality and individual's struggles for survival. She always spoke unpalatable truths and worked as a moralist to write about Africa. She is among the major writers of the twentieth century. She was a prolific writer; all her novels are very technical. Most of her novels are interconnected on a single theme, such as alienation, politics, oppression, women, communism, and fragmentation of an individual. Her themes are principally concerned with the character's psychology, relationships between men and women, their sexuality, work, and politics. Her novels are an effort to break social norms. She has portrayed the cruelties of the real world through her fictional works. She

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has talked about the issues that were important to people around her. Tawhida Akhter, in a paper “Nation and Nationality: Africa in the Fiction of Doris Lessing,” talks about how Lessing has portrayed the reality of her society through her fiction. She states, “Doris Lessing’s writings were mostly based on her life in Africa. Her themes are haunting and dominated her writings. The theme of oppression, racism, life in exile and their effects on the characters of her works are prominent in her writings” (Akhter, 6360). Lessing broke the silence about women’s issues, spoke out for Black people, and wrote about her society which was filled with images of cruelty.

Lessing is among the greatest writers of the contemporary period who has written about the present political, social, spiritual and psychological issues of life, focused especially on topics like mysticism, racism, and feminism. She has observed the sufferings of the people since her childhood who had been the victims of class struggles and as a writer she has pointed out these issues in her works. The critics have concluded from her writing that the observations were drawn from her own real experiences that she observed.

Doris Lessing started her literary career in the 1950s and wrote on the themes of alienation, racism, class discrimination, and gender bias, which most of her protagonists faced. Most of Doris Lessing’s fiction focused on the political issues of her time. Her works, like the short story collection *African Stories* and the novels *The Grass is Singing*, *The Golden Notebook* and the *Children of Violence* series are examples with communistic perspectives. In these fictional works, Lessing used the reality of her time which she had experienced in life. Her fiction, which was published many decades ago, is as fresh today as when the books were first published.

All her fiction expresses her main concern for a communistic society that should provide equality, fraternity, and justice to all of its members. *The Golden Notebook* is a complicated novel about a writer named Anna. The novel has some autobiographical elements in it. Anna lives in a confusing world of politicians, lovers, and her desire to be a free woman. The protagonist keeps four notebooks to record events in her life. In *The Golden Notebook* Anna says: “The point is ...that as far as I can see, everything’s cracking up” (Lessing, 25). These notebooks have four different colors and their involvement makes the book complex in its structure. The blue notebook records the daily events of her life, the black notebook records her life in Africa and her life as a writer, the red notebook records her political life and the politics of her time and the

yellow notebook records her ideas and drafts for her stories which she uses as a writer.

In *The Grass is Singing*, Lessing portrayed the cruelties of white rulers toward the Black people of Africa. Doris Lessing observed the inadequate political and social structures that led to the oppression of women and particularly of Black people. This oppression led to the breakdown of many people over there. This alienation, fragmentation and violence were because of the relationships between the individuals and their social systems. This theme is prevalent in Doris Lessing's *The Grass is Singing*, where the main characters are victims of the class struggle. Lessing always spoke about the class struggle between Black people and white people. Tawhida Akhter, in a paper "Language as A Means to Break the Gender Inequality in Doris Lessing's African Works," talks about the role played by Doris Lessing as, "Doris Lessing is one of the most important figures in the Contemporary English Literature. She figures among the realistic writers of her times" (Akhter, 39). Sigmund Krancberg in his article, "Karl Marx and Democracy" points out this class struggle as:

It is customary to speak of Karl Marx as a great humanist because of his glowing protests against the cruel exploitation of the working classes under the conditions of extreme laissez-faire capitalism in the nineteenth century. . . founded on democratic principles and ideals leading to the emancipation of mankind (Krancberg 23).

The heroine of the novel *The Grass is Singing*, Mary Turner, shows a struggle between her personal self and the social forces that shaped her individuality. Mary also behaves in a capitalistic way with her servants, proving her supremacy over Black people. The murder of Mary by the hand of Moses depicts the lack of love and trust between white and Black people. The white population destroyed the happiness and the lives of the Black people. Doris Lessing's writing has multiple aspects, including physical, social and mental horror, especially of apartheid in Africa. Lessing, through her writing, presented the reality of the society through the imagination and, through this piece of literature, she made it a weapon to bring out the ugly face of the society. Her writings are true examples of realistic literature. Doris Lessing, in a conversation with Florence Howe, stated that: "She did write from the women's point of view but then she was essentially writing about the right of the individual" (Howe 34). The characters in her novels are psychologically affected because of the social and political systems of the time.

The Golden Notebook contains anti-war and anti-Stalinist themes as well as the theme of Communism that wholly and solely shapes the life of the main character and finally leads towards her complete breakdown. Anna Wulf, the protagonist, like Doris Lessing, is a writer living alone with her daughter who keeps four different notebooks where she records her social, mental and political experiences of her life. The four notebooks are different colors; black, red, blue and yellow. The color chosen for a particular notebook is related to its background. The black notebook is about her experiences of her life in Africa, mostly before and during World War II and encouraged her to write her first novel *The Frontiers of War*. Her political experiences are locked in the red notebook, as red stands for Communism. The author remained an active member of the Communist party. Then came the yellow notebook where she wrote about her own love affair in the form of a novel. The last notebook was the blue notebook which contained her memories and her dreams which she wrote in the form of a diary. All these notebooks had the themes of the threat of nuclear conflagration, the Cold War, Communism, Marxism, Stalinism and the struggles of the characters for work, love, and particularly about politics.

Doris Lessing was banned from visiting Rhodesia and Africa because she was against the white laws and was only allowed there after independence. The years which Doris Lessing spent in Africa had a deep influence on her writing, "Africa belongs to the Africans, the sooner they take it back, the better. But a country also belongs to those who feel at home in it" (Lessing, *African Stories* 11). She further says about the love she has for Africa in her Nobel Speech:

My mind is full of splendid memories of Africa which I can revive and look at whenever I want. How about those sunsets, gold and purple and orange, spreading across the sky at evening. How about butterflies and moths and bees on the aromatic bushes of the Kalahari? . . . but how about the sky at night, still unpolluted, black and wonderful, full of restless stars. (Lessing, "Nobel Prize Speech 2007")

Lessing's novels were also molded on a psycho-analytical base. Her novels portrayed the psychology of the characters. Her characters face pain, agony, alienation, and discrimination leading towards their psychological imbalance.

Writers are witness to gender discrimination, political conflicts, and other social conflicts faced by them from time to time. Doris Lessing observed and studied the problems of common individuals in their society. In the

fiction of Doris Lessing, men and women struggle for their identity. Their dreams, fears and hopes have made them face the traumatic experiences of their lives. In the novel *The Golden Notebook* Lessing comments, "It seems to me that ever since I can remember anything the real thing that has been happening in the world was death and destruction. It seems to me it is stronger than life" (Lessing, *The Golden Notebook* 216).

The protagonist of *The Grass is Singing*, Mary, emerges in a conflict between her personal life and the society that is responsible for it. She, since her childhood, was brought up as disabled and did not receive love and intimacy from her parents. She suffers from the destruction of her consciousness, alienation and fragmentation of her personality. Mary's emptiness in her life since her childhood becomes a catalyst in her life and increases her alienation and anxiety. Her married life also proves a failure because of the ineffectiveness of her husband who is also a failure in his life. There is finally deterioration of her personality under stress which is the cause of the loss of her life. She finally becomes insane, her end dramatizes her complete breakdown. A British psychiatrist R. D. Laing, in her book *The Divided Self*, has said the following about this kind of mental state; Mary's state of mind resembles that of Laing's statement:

The full terror of the experience of the world as liable at any moment to crash in and obliterate all identity as a gas will rush in and obliterate a vacuum. The individual feels that, like the vacuum, he is empty. But this emptiness is him. Although in other ways he longs for the emptiness to be filled, he dreads the possibility of this happening because he has come to feel that all he can be is the awful nothingness of just this very vacuum (Laing 45).

With the passage of time Mary's insanity increases, leading towards her fatal end:

Now it seemed as if the night were closing in on her, and the little house was bending over her like a candle, melting in the heat. She heard the crack, crack: the restless moving of the iron above and it seemed to her that a vast black body, like a human spider, was crawling over the roof, trying to get inside... She was shut in a small black box, the walls closing in on her, the roof pressing down (Lessing, *The Grass is Singing* 252).

Thus, we can say that misunderstanding, inequality, and lack of love and feelings in marriage lead to its failure. The novel *The Golden Notebook* is influenced by the preoccupations of Laing and Carl Jung's psychology. Anna's mental state can be made clearer: "The walls of this flat close in on us. Day after we are both mad" (Lessing, *The Golden Notebook* 502).

Carl Jung always talked about the impact of dreams on one's personality. Goldenberg in his research article states the effects of dreams on the mind as stated by Jung himself: "Jung says that for much of his life he placed great value on not disclosing anything about the dreams and fantasies which had made the greatest impression on him" (Goldenberg 384). In an interview with Margarete Von Schwerzkopf, Lessing recorded that she had kept a diary that she called dream research to record her dreams and experiences. She also talked about the protagonist's dreams to her readers:

Each morning as I wake I take up my scratch pad to hold onto my nightly dreams. However, it is infinitely difficult to capture in words the atmosphere of a dream, this mixture of delusion and truth, fog and light (Von Schwerzkopf 106).

Lessing has explored the inner world of her protagonists; they throughout their lives yearn for their identity. Her novels are almost extended forms of flashbacks, financial, marital, and social encounters of its characters. Relationships in the life of a human being form the base for meaningful survival. The characters of Doris Lessing fall into the common problems, social, personal, and emotional which stabilize their own identity. A research scholar, K. A. Agalya, in his research work on the *Role of Women in Fictions of Anita Nair* has pointed out the oppression of women in this manner as:

Silence is a symbol of oppression, a characteristic of the subaltern condition, while speech signifies self-expression and liberation. The last chapter is a summation of the arguments in the previous chapters. For the women of the present time, life is an assertion of individuality, independence and finding a voice. It is not the external life that always matters but the internal sufferings and the resuscitation or regeneration in every way is essential for today's women (Agalya 245).

We also find the elements of oppression, suppression, and alienation in Lessing's works. Her central characters are always struggling to shape their identity. They are disillusioned with their lives and search for their identity, wholeness and how to survive in their own country.

Lessing, through her writing, focused on the ugly relationships between individuals on the basis of racial discrimination, the position of individuals in a society where one class dominates the other, and the psychoanalysis of the angst of these oppressed individuals. She, as a writer, did not write about the imaginary world but of the realistic world of cruelty that surrounds every human being. She wrote of the tragic situations of individuals, their psychic analysis, and racism problems which thus molded their lives

accordingly. She was a bold writer who preferred to reflect the cruelty of the real world rather than create fanciful things. She tackled issues that are important to people around the world. She broke the silence of her society which was filled with these images of cruelty.

The novel *The Grass is Singing* is an apt example of class struggle in Africa. In her research work, Buyu argues about the intention of Lessing in her writing as:

The conflict between the society and the individual can be noticed from the beginning of the novel. First of all, it is essential to comprehend the features of the society in South Africa. It is a white coloniser society in which there is such a great discrimination against the African people that the English do not accept these black people as human beings and all their laws are set up according to this dogma (Buyu 24).

Lessing tried to explore every aspect through this novel to eradicate this menace, particularly from African society and in general from the whole world, by using literature as a weapon. She wrote, "But not a bee ever went near his hives; perhaps because they were African bees, and did not like hives made after an English pattern" (87). Lessing presented Mary as treating the natives badly, never giving the indigenous people their rights. If she did this, she would lose control over them. Mary was rude to the indigenous people in her home but when Dick had an attack of malaria, she took over the work in the fields and proved much more cruel than before. She did not even allow wiping off their sweat without her permission:

When one of the men paused for a moment in his work to rest, or to wipe the running sweat from his eyes, she waited one minute by her watch, and then called sharply to him to begin again. . . when they stopped without permission, to straighten their backs and wipe off the sweat, she kept them at it until sundown, and went back to the house satisfied with herself, not even tired (112).

At the end of the day, Mary feels proud as the boss of more than eighty native people. She has been so rude to the indigenous people who worked for her, and she cuts off their wages that they have earned after such hardships and struggles, "and, really, she liked it. The sensation of being boss over perhaps eighty Black workers gave her new confidence; it was a good feeling, keeping them under her will, making them do as she wanted" (113). The cost of a Black servant was only five pounds and the contract was for one year. This showed the height of inequality and injustice to Black people. They worked like animals and were meagrely

paid. The whites treated the indigenous Black people as their own property. The other white character represented by Lessing to show white supremacy is Charlie Slatter, a landowner who also ill-treats the Black workers and encourages other white people to treat their servants badly as well, otherwise they would ask for their rights. If that happened they would lose all power and control over them. The narrator states, “and above all he was hard with his farm labourers. . . you shall not mind killing if it is necessary. He had once killed a native in a fit of anger” (14). He likes Black people to some extent when: “Charlie, who liked his natives either one or the other: properly dressed according to their station, or in loincloths. He could not bear the half-civilized native” (15). Lessing wanted to encourage Black indigenous people to ask for their rights and their equal status. Lyster said: “Lessing implied that it was realism that held the key to effect the social change she hoped to bring through her writings” (Lyster 66). When once Mary talks to a local Black person in a less authoritarian voice, Charlie, an epitome of white supremacy, becomes very angry because his motive is to treat the natives cruelly, otherwise, their attitude, submission and their behavior towards their masters would change. They should always be servants and the whites should always rule them. At the same time they held a gleam of secret satisfaction that sent the blood to Charlie’s head. “Why don’t you get rid of him? Why do you let him speak to you like that?” (Lessing, *The Grass is Singing* 204). Some of the whites believed that these native Black people should not be given an education—it would make them aware of their social and political rights which may lead to disastrous consequences and may cause disturbances of the laws between Black and white people. When Mary listens to Moses (a native) talking in English, she gets annoyed because she feels that if he knows English, she has to treat him in a better way compared to the other natives. For whites, Black people should be taught the dignity of labor and their obedience to white master as, “Mission boy” and he replied. “The only decent one I’ve ever had.” Like most Africans, Dick did not like mission boys, they “Knew too much.” And in any case, they should not be taught to read and write: they should be taught the dignity of labour and general usefulness to the white man” (177).

This slave-master relationship between Black and white people should be maintained in order to make their lives happier and their labor cheaper and easier. Mercy Famila’s view of Lessing’s novels to reform society can be understood by:

Among twentieth-century English novelists, Doris Lessing is intensely committed to active persuasion to reform society. She talks of the "sense

of duty" that makes her join organizations and defends her own support of Communism. Her sense of social responsibility leads her to search for her values and for the literary material among the working classes in London. . . It clearly shows that Doris Lessing is one of those novelists who are ready to 'stand with the unfortunate' (Familia 3).

Mary's hatred towards the Black population was at its epitome. She even hated the children who were mostly seven or eight years of age. For her, they were no less than animals, "She hated their half-naked, thick-muscled black bodies stooping in the mindless rhythm of their work. She hated their sullenness, their averted eyes when they spoke to her, their veiled insolence: and she hated more than anything, with a violent physical repulsion, the heavy smell that came from them, a hot, sour animal smell (Lessing, *The Grass is Singing* 115). The laws also allowed the whites to treat the Black population as they liked, "They—the law-makers and the Civil Service—who interfered with the natural right of a white farmer to treat his labour as he pleased" (120). Moreover, Lessing showed examples of the people who were different only because of color, being an active member of the Communist party, she found it her primary concern to go against her own race and work for the cause of an oppressed race of native Africans in order to bring about a massive change in the society. She dreamt of a classless society irrespective of any race or region. Lessing provided examples of the racists and their unjust attitudes towards the natives in order to bring about social change. Mary appears to be more racist than any other white person, who also at times were proven racists. Her racist acts have been shown through various examples, and one more such example is: "Then came a native to the back door, asking for work. He wanted seventeen shillings a month. She beat him down by two, feeling pleased with herself because of her victory over him" (70).

From her behavior and attitudes, it is clear how she abuses the native person by giving him less money than he deserves. Lessing, in her book *Under My Skin* (1994), said that British people were afraid of these natives because they could commit crimes without fear of being punished. The native's attitude towards his punishment was: "'I have done wrong, and I know it,' he might say, 'therefore let me be punished.' Well, it was the tradition to face punishment, and really there was something rather fine about it" (Lessing, *Under My Skin* 6). In the novel *The Grass is Singing*, the white people believe that the natives are capable of committing any kind of crime. So when they hear about the murder of Mary Turner by the hands of her native servant, it is a normal thing for them. The behavior of the whites forces the natives to commit crimes and the same thing happened

in Mary Turner's case. Her hatred and false pride became the cause of her doom.

Lessing, through her writing, altered the focus of readers from the plot to the characters and plunged particularly into the unconscious of her protagonists by portraying the darkest sides of their lives. Mary always behaves in a capitalistic way to her servants and other people surrounding her. Her alienation because of her false pride adds more to it. Elena et al. states, "It is important to see that the seeds of Mary Turner's eventual breakdown are sown years earlier, in her progressive alienation from herself. Her inability to handle the black servants—a male/female relationship, to which the tension of black/white roles is added" (Elena et al. 27). It is very clear because of the contradiction between her present life and the life she wants to live. She only imagines life in the town and plans to live in town along with Dick. The narrator states it as: "And she began to think, during those gray wastes of time, how it would be when Dick at last made some money and they could go and live in town again" (Lessing, *The Grass is Singing* 97). But Dick is of a totally contradictory mentality. His life is only on the farms where he is the boss and does not have to follow somebody's orders. But Mary dreams of her life as independent in the town as it was before her marriage. Her feelings are represented as:

It was during those two hours of half-conscious that she allowed herself to dream about that beautiful lost time when she worked in an office... and lived as she pleased, before "people made her get married." That was how she put it to herself. . . Slowly, slowly, over weeks, she persuaded herself into the belief that she would only need to get into the train and go back into town for that lovely peaceful life, the life she was made for, to begin again (97).

These contradictory mentalities of husband and wife become the cause of their psychological break down. Day after day Mary's psychic is destroyed. Their marriage worsens day after day. Mary's condition also deteriorates with every passing day. Buyu, in research work, explains the mental condition of Mary as, "However, day by day, their marriage gets worse and Mary finds herself living in a desert where she is suffering from extreme hot weather, which almost suffocates her, and this physical pain symbolises her struggle against her repressed memories which try to get out of her unconscious. Her biggest fear has been to become like her mother and ironically day by day she becomes so" (Buyu 34). She feels the same pain that her mother felt. Here Lessing compares her sufferings

collectively with the whole female psyche. Mary, while arguing with Dick, notices these things as:

She was speaking in a new voice for her, a voice she had never used before in her life. It was taken direct from her mother when she had had those scenes over money with her father. It was not the voice of Mary, the individual, but the voice of the suffering female, who wanted to show her husband she just would not be treated like that. In a moment she would begin to cry, as her mother had cried on these occasions, in a kind of dignified, martyred rage (Lessing, *The Grass is Singing* 96).

The other reason behind their psychological problems is the failure in every job undertaken by them, especially by Dick, and as a result their life becomes miserable. Rowe, on the psychological state of Mary Turner, states, "nevertheless, the most important aspect of the novel is that it is psychological and it focuses on the crises of an individual who is caught up in contradictory feelings and desires" (Rowe 14). Marriage has a negative impact on Mary's social and personal life. She is the victim of the disastrous marriage of her parents and she escaped from it. The narrator states, "But all women became conscious, sooner or later, of that impalpable, but steel-strong pressure to get married, and Mary, who was not at all susceptible to atmosphere, or the things people imply, was brought face to face with it suddenly, and most unpleasantly" (*The Grass is Singing* 40). Mary's marriage takes her back to her past. Dick's failure takes her to her subconscious where she resembles her mother. Her life becomes a nightmare from which she cannot escape. She finds herself weak and unable to fight circumstances and finally becomes trapped in loneliness that leads her towards depression.

Over many years of marriage, Mary passes many periods that have adverse effects on her psyche. This happens because she is not willing to modify or even change her life. We have seen that Mary loved to read books before marriage but after marriage she becomes reluctant even to have a book in her hand. She was quite sociable and extroverted but after marriage she becomes unsocial and introverted, unwilling even to communicate with anybody. She isolates herself from others and keeps her feelings to herself and these repressed feelings subvert her psychological life. Her unsuccessful marriage, isolation and pessimistic attitude add more ingredients to her subverted psychic life. She was caught in a dark future. Buyu defines the whole chronology of the novel and the negative effects on Mary's psychology, "The novel begins to tell the life of Mary in a chronological order focusing on her unhappy childhood, and then the happy days in town, her desperate marriage at the age of thirty, coming to

the village as a result of her marriage to Dick, the broken illusions of both, Mary's brutal treatment towards the natives, the economic collapse of the couple" (Buyu 23).

It is shown by the narrator as, "She was letting everything slide, except what was forced on her attention. Her horizon had been narrowed to the house. The chickens began to die; she murmured something about disease; and then understood that she had forgotten to feed them for a week" (Lessing, *The Grass is Singing* 149). Being alone for days, Mary turns into a psychological wreck. Her behavior totally changes. She only wants to sleep in order to escape from her life. Her life has become meaningless. This pessimism paves the way to her depression. The meaninglessness of her life is made clear by this passage by V. Mikluc as:

The noise of nature, i.e., eros, causes headaches and heaviness in her limbs. Hot, low, heavy sky and the hot, painful neck that is going to be broken by the end of her story are the images that make the pulsing noise even louder. Right before her death, Mary frantically runs to all the places that make coordinates of her unsuccessful journey through life (Mikluc 212).

There were various factors behind it and, as had been shown earlier, her disastrous marriage was also one factor in it. The other factors were poor economic stability, her incompatibility with her native servants, her hatred for natives and the presence and dominance of Moses which became the cause of all her destruction. Moses became the main cause of her depression and destruction. This is shown by the narrator, "She was tight and controlled in his presence; she kept him working as long as she could, relentless over every speck of dust and every misplaced glass or plate that she noticed" (148). These internal and external conflicts in Mary are because of an individual's obligations to their society. She is so occupied with her thoughts that she forgets everything else. The narrator states it:

Her mind, nine-tenths of the time, was a soft aching blank. She would begin a sentence and forget to finish it. Dick became accustomed to the way she would say three words, and then, her face becoming suddenly null and empty, lapse into silence. What she had been going to say had gone clean out of her head. If he gently prompted her to continue, she looked up, not seeing him, and did not answer (149).

Sometimes she talks to herself loudly and at the same time is afraid of her servant who had been the reason of this destruction as stated in these lines, "Once she was roused by a noise, and realized it was herself, talking out loud in the living room in a low angry voice. . . She was afraid, jerked

back into herself, shrinking from the vision of herself talking like a mad woman in the corner of the sofa" (149–150). The narrator further talks about her depression in this way: "She laughed without knowing why" (199). She was such a psychological wreck that her servant helps her in dressing and this is caught by Tony Martson, another Englishman. He becomes very much annoyed. She is so terrified of Moses that she cannot express her feelings to anybody. The fear of Moses leaves her restless. He is the reason behind her breakdown, the narrator describes it as, "'Will you go?' shouted Tony. He could have killed this native: he wanted to take him by his throat and squeeze the life out of him" (188).

The novel *The Golden Notebook* is one of Lessing's best works. Most critics have praised it for being true, experimental, and at the same time fascinating in its order and form. She chose those topics that were controversial at her time. The novel is considered a masterpiece of Lessing. It explores the social and mental breakdown of its protagonist. It is an analysis of the communistic approach of the author from the 1930s to 1950s. It reflects the attitude of the people of its time and is regarded as the author's masterpiece. It touched the feminist issues of its time. When the story opens Anna Wulf visits her friend Molly Jacobs after a long period of time, "Anna meets her friend Molly in the summer of 1957 after a separation" (Lessing, *The Golden Notebook* 25). They live in London and are independent, Anna works as a writer and Molly as an actress, and they consider themselves free women who are not tied up in any social or personal conventions. Anna and Molly are divorced, living with their children. Anna has a daughter, Janet, and Molly a son, Tommy. Anna and Molly are busy gossiping when Richard Portman arrives; he is Molly's ex-husband and wants to talk about his son Tommy who is presently living with his mother. They have been divorced after only a short time of marriage. Richard has married another lady, Marion, and has three sons, but Richard is very worried about his son Tommy. They are all concerned for the betterment of Tommy who, being at the age of twenty, sits all alone in his room. His father Richard offers him (Tommy) many jobs in his companies, but Tommy rejects the offers and wants to prove himself without any help. Tommy is influenced by the idealistic philosophy of his mother and her friend Anna who have been activists in the British Communist Party. Richard leaves without resolving the issue of Tommy. The ladies start to gossip again. They discuss Anna's writer's block. She has written a novel *Frontiers of War* and it has been a bestseller. At the same time, Anna does not want to write another novel because she does not like the old traditional way of writing novels based on fantasy and imagination, and so she writes in diaries that no one can see. In these

diaries she records the true experiences of her time which no other writer has done.

After the meeting with Molly, Anna goes back to her home and starts writing in her notebooks. She has four different notebooks for different experiences in her life: black, red, yellow and blue were the colours of these notebooks. The black notebook was about her life in Africa where she spent more than fifteen years of her life. It also recorded her thoughts about communistic philosophy during WWII. She had many friends who shared the same thoughts about Communism. Among her friends were Paul and Jimmy who were in the military and May Rose, a beautiful white African who was also disillusioned by the World War. Her other friend was Willi who was a refugee from Germany. They share a single room but they do not have any strong feelings for one another. The story takes place most of the time at the Mashopi Hotel, a beautiful place in Africa. At this place they enjoy life by drinking heavily and then discuss sex and the politics of racial discrimination in Africa. During their visit to the hotel, Paul discusses his friend Jackson and the story narrated by the Black cook that racial discrimination, or what we can call oppression, of these Blacks is very bad in Africa. The landlady of the hotel, Mrs. Boothby, gets threatened when she listens to it and bans the poor Black cook from meeting with Paul. After some time, she finds them both again and then all of a sudden she dismisses the Black cook from his job without any fault of his. This itself presents an example. The landlady is frightened for her own security and in order to save her honor she dismisses the poor Black cook from his job without committing any crime. He has been fired from his job only to show white supremacy. The cook had worked for them wholeheartedly for fifteen years but was fired without any regard.

In the yellow notebook, she writes in the form of a novel. The main characters were Ella, who represents Anna, and Julia, who represents her friend Molly. The novel written about Ella represents Anna's personal experiences and her love for Michael who is none other than Paul represented in the black notebook. Ella works as an editor for a magazine. Her boss, Patricia Brent, invites her to a party at her home, where she first meets Paul, who is a psychiatrist. Paul is already married but Ella and Paul start a love affair. Ella feels more passionate about Paul. With the passage of time, Ella becomes more serious about the relationship. As time passes, their love affair disintegrates and Paul goes to Nigeria leaving Ella behind.

In the blue notebook, Anna writes about her relationship with Max (Willi) who is her ex-husband and the father of Janet. She also notes her experiences

with Mrs Marks, a psychoanalyst therapist with whom Anna recounts her memories about war, peace, and then the Cold War. Her therapist encourages her to write again in order to pour out her feelings that have paralysed her life. She suffers from what is known as writer's block as she finds herself unable to continue her writing. There are many reasons behind it but the main reason for her block is that she wants to write the truth. She feels that she cannot express herself fully in words. This becomes the reason behind her madness. Emotional intimacy becomes another cause behind her breakdown. It may be that Anna or Ella both struggle throughout their lives in search of true love but fail. They enjoy sex with men but are starved of true love and a relationship. There is no emotional bond between them and their lovers.

Anna finds so many lovers in her life but as she gets emotionally attached to them, they leave her. There is no security in the relationships. Only a few men in the novel are emotionally strong and one among them is Tommy, who decides to work for the betterment of mankind. As the novel proceeds, we find Molly at the end decides to marry and turn her life towards stability and security. But Anna remains a free woman till the end of the novel. Anna always remained the staunchest follower of communistic philosophy and worked for the proletarian revolution but became disillusioned with it. This led her towards a personal crisis resulting in her breakdown. When Anna's relationship with Michael ends, she feels emotional disorder. She has relationships with other men, especially with married men, which prove to be unsatisfactory and without emotional intimacy. Anna tries to transform her dilemmas in the shape of the novel, making Ella her mouthpiece. Ella represents Anna's feelings and thoughts and to some extent those of Doris Lessing who worked for justice and the equality of mankind.

The main themes of the novel are emotional and mental breakdown, the Cold War, politics, women's struggles, love, and maternity. But the main theme of the novel is fragmentation; through the character of its protagonist Anna Wulf this fragmentation is quite clear. Being a writer, she even fragments her writing into different notebooks. It also reflects the fragmentation of a society. Anna wants to bring all things like that together in her fifth notebook. The novel shows a complete breakdown of Anna and, in her attempts to overcome situations, she leans towards madness.

Children of Violence is a series of five novels published between 1952 and 1969. The series was first published by Michael Joseph and MacGibbon

and Kee in the United Kingdom. *Martha Quest* was published in the year 1952, in 1954 *A Proper Marriage* was published, *A Ripple from the Storm* was published in 1958, *Landlocked* in 1965, and then the last novel *The Four-Gated City* was published in 1969. American editions were first published in the years 1964, 1966 and 1969 respectively by Simon and Schuster and Alfred A. Knopf in a sequence of three, *Martha Quest* and *A Proper Marriage* then *A Ripple from the Storm* and *Landlocked* and then finally *The Four-Gated City*. All the novels were in a sequence depicting the life of the protagonist Martha Quest from her childhood to adolescence and her death.

Martha Quest (1952), published by Michael Joseph in the United Kingdom, tells the story of its protagonist Martha Quest, who is a rebel throughout the story. It is the first book of the *Children of Violence* series and the story covers the years from 1934 to 1938. Martha is an intelligent girl who observes everything with keenness. As she observes, the world seems to have gone awry. When the narrator introduces the readers to Martha, she is a fifteen-year-old girl living in Africa with her parents who work on African farms. Martha is passionate, avid for self-knowledge and remains most of the time bitter and narrow-minded. As time passes she, being a rebel, breaks this bondage of her home and moves to the city to take a job as a typist. In the city, she encounters the life that she had been eagerly looking for. The story of Martha is autobiographical as it resembles Lessing's own experiences in Africa. It depicts life in the veld, the superficial atmosphere of racial discrimination and the sophistication of life in the city. The novel draws upon Lessing's childhood memories, her involvement with politics and her concern regarding social concerns. The novels, through the protagonist, decry the oppression of Black natives by white colonisers and their need to dominate with their own culture in Africa. As time passes, Martha notices discrepancies with the white people who would say something but mean something different. She observes the attitudes and behaviors of these white settlers towards the Black natives, and she feels unhappy and at the same time displaced. She finds relief only in literature where she finds spiritual support for her soul. Martha uses these great books to shape her theory of the world.

The second novel of the series is *A Proper Marriage* (1954) published by Michael Joseph in the United Kingdom. It is a separate novel and carries forwards the life of Martha. Martha becomes disillusioned with life in the city and soon marries Knowell Douglas. She leaves her job in the city and becomes a dedicated wife and with the arrival of a baby becomes even busier in her life. As time passes, Martha finds herself giving up her

hopes, dreams and ideals as an individual. She finds herself changed because of the marriage.

The story further shows Martha's rebellious nature towards her new life. She becomes disillusioned with her marriage and then, with the arrival of a baby in their life, her freedom seems to be snatched. The novel further shows the outbreak of war and Douglas leaving with the army. Martha is unable to handle her baby, Caroline. After a year Douglas returns from the war, having an ulcer. The whole family then moves into a big bungalow. They have servants there. Martha treats the Black servants in a good manner. Being a Communist, she knows the rights of equality among people. Her philosophy of life teaches her to struggle for the rights of people. But, like other British people, Martha's mother always told her that she did not know how to handle these Black servants. They should be treated less as humans, and the common phrases used to Martha are that she has spoiled the natives, but she ignored all this criticism. She joins a communist group and lectures at various occasions for the equality and class struggle and finally leaves Douglas.

In the first novel Martha wants to escape from her mother to experience life in the city. In this novel, she wants to escape from marriage, her husband and her child. She wants to be free without any strings attached to her. She wants to live her dreams. She becomes a victim of violence, not of physical violence, but of the social violence that she cannot further tolerate. She fails as a wife and as a mother but wins the battle of self-standing and independent living for herself, if not for others.

The third novel of the series is *A Ripple from the Storm* (1958) published by Michael Joseph in the United Kingdom. Its American edition was published in 1966 by Simon and Schuster. This novel focuses on how a Communist group came into existence in a small African town. The group was the result of the Soviet Union of 1942, 1943 and 1944 respectively. Martha becomes an active member of the group and, divorced from her first marriage, then marries a German refugee named Anton Hesse who is their group leader.

Martha resembles Lessing who is a divorcee from her first marriage and joined a Communist group and then married a German refugee, Gottfried Lessing. Lessing, through this novel, describes the psychology of a group who were against their own society and at the same time the psychology of a single individual behaving in a communal way. As time passes, we come to know how the group fails and also their ideology. The novel opens a

new chapter in the life of Martha. Her divorce from Douglas and moving forward is not cherished in her society. She keeps herself busy and becomes weak from not feeding herself. Her mother's attitude makes her sick. People often ask her how she feels after leaving her daughter (Caroline), when she does not want to think about her past life that she had altogether left. She did not like being a mother, all she wanted was freedom. She did not like to think of her past but was busy with what was happening with the Communists, with society, with whites and Black people and how the situation could be improved.

The fourth novel of the series is *Landlocked* (1965) published by MacGibbon and Kee in the United Kingdom. Its American edition was published in the year 1966 by Simon and Schuster. This novel is the last in the series set in Africa. It depicts the last months of WWII that ruined Europe but at the same time had the message of equality among people. Martha's story as a struggler towards the oppressors continues. She becomes more politically engaged with the Communist group and fights for the rights of African people. Her daughter Caroline grows and believes that Douglas's second wife is her mother. Martha thinks that one day her daughter will be grateful to her for letting her be free in her life. The novel brings out Martha's love affair with Thomas, they live together and share the same bed. Thomas was a Polish Jew and was married with children. It is with this love affair that Martha realises a new side of herself. For the first time she enjoys her body and the way Thomas touches her. It is the time when she has fallen in love but is aware that the relationship could end at any time. This relationship takes Martha to a new side of life where she becomes more emancipated at a different stage of womanhood.

World War II and the fight among countries that changed the map of the world is the background to the novel. Martha and her friends were great supporters of Communism and opponents of capitalism. As the war finishes everyone wants to move from Africa, Martha also gets a chance to leave for Britain and she does not miss this opportunity. She wants to live for herself. She finally gets divorced from her second marriage and is free from all responsibilities and boundaries so wants to begin the adventure of her new phase of life. She wants to move away from her mother, from a society that always oppressed her and look towards a future that would definitely bring a new realm in her life.

The last novel of the series of *Children of Violence* is *The Four-Gated City* (1969) published by MacGibbon and Kee in the United Kingdom. The novel was published in America in 1969 by Alfred A. Knopf. The novel is

set in Britain after WWII. It depicts post-war London and Martha as a part of the Cold War, Swinging London and the Aldermaston Marches. The novel portrays the poverty of people because of the war, painful insights of people and social anarchy. It covers the whole of the twentieth century and ends with the illusion that the world was in the grip of World War III. In the year 1997 Martha died on a Scottish island.

The Children of Violence series is based on the self-analysis of its protagonist Martha Quest; she goes through complex processes in the search for herself. Most of the novels of the series are set in Africa and trace the agonies and miseries of African people. The main themes are Communism, feminism, and psychoanalysis for self-discovery. Lessing's writing covers many facets, like sociology, psychology, and politics. The series describes the evolution of Martha Quest from her teenage years in Africa to her adulthood and finally her death in 1997 in Scotland. Celine explains the *Children of Violence* series as, "The novels unfold for us Martha Quest's life from 1936 to 1997, taking us through her restless adolescence, eventful and mature adulthood and to her prophetic death in 1997 in a nuclear holocaust, which destroys the entire world" (Celine 38). During this cycle Martha changes her name and identification, for example she is Matty in the city, after her first marriage she becomes Mrs Knowell and then on her second marriage she becomes Mrs Hesse, having no identity of her own. Throughout the series she fought for her own identity and for the identity of the natives.

Most of the writings of Lessing focus on realist themes, projecting the clear image of the people and the society in which they live. Her fiction is mostly autobiographical, emerging from her personal experiences in Africa. The series of five novels is about the growth of the consciousness of its heroine Martha. Nancy Ferro in her research paper "Doris Lessing: Children of Violence" states the motive of Lessing behind this series was:

Setting out to read these books, you move into the inner and outer life of a woman named Martha. She's a lot like a lot of us—unhappy childhood, self-destructive early marriage, communist party activity, search after herself and some kind of truthful engagement with the world. But most of all Martha, like all of us, is a child of violence. . . Her growing-up years were orchestrated by the anxious, foreboding peace of the twenties and thirties, and World War II ushered Martha, along with the modern world, into maturity (Ferro 18).

Lessing compares Martha with every individual who has suffered at the hands of their society. E. Celine in the research work "Marxism in the

Novels of Doris Lessing”, states that the spirit of Lessing’s writing in the “*The Children of Violence* series attempts to express her experiences of Africa, and her growth and understanding of life in its complexities through her autobiographical heroine Martha Quest. Lessing shares with Martha her quest for freedom, hatred of oppression, sensitivity of mind and the visionary spirit” (Celine 37).

Violence is no solution and people should live in harmony with each other. Lessing, through Martha’s character, shows the roles assigned to her by society as a daughter, as a wife and then as a mother. Martha, to some extent, tries to fulfil all her responsibilities but then she rejects all these traditional roles in order to find her own identity. Mrs Carson, in the novel *A Ripple from the Storm*, proves an example of white coloniser’s attitudes towards natives. The narrator portrays her as:

The widow Carson’s life was a long drama played against fantasies about her servants. She never kept one longer than a month; they left for the most part in a state of bewilderment. . . Mrs Carson, late at night, standing motionless under the big jacaranda tree at the gate, watching the house. She was engaged in some dream of a black marauder breaking into the house in spite of all its bars and barricades and finding it empty. As for Martha, she slept as usual with her windows and doors open (Lessing, *A Ripple from the Storm* 31-32).

Lessing makes a comparison between two people of same society where one believes in the equality of all individuals while the other is an epitome of injustice. Mrs Carson always has ill intentions and treats the natives only as criminals. It is the realistic view of Martha that makes her behave with justice towards all individuals, irrespective of race or color.

Everyone believes that Martha, being an intelligent girl, would do something worthy in her life, but Martha is confused about her dreams and desires. Her only desire was to leave her home and to get a job in the town. She dreams about this freedom day and night and finally leaves her home to find a job in the town. Mohammad Kaosar Ahmed in his research work “A Psychoanalytic-Feminist Reading of Martha’s “Battle” with Mrs Quest in Doris Lessing’s Martha Quest” states the personality of Miss Martha as, “Lessing’s Martha Quest, the first volume of *The Children of Violence* series, presents an ordinarily curious and rebellious English adolescent, Martha Quest, coming of age against the colourful backdrop of the African landscape” (Ahmed 33). Martha’s desire to get a job torments her as she wants to free herself from her home and the veld. The quest for identity is shown in the research work as:

In order to establish an identity which she could be satisfied with she tries to break away from her mother. Because of this Martha makes decisions which have profound effects on her future: for example, instead of passing the matriculation exam and going to the university, Martha ends up moving into town to work as a secretary (225).

She wants to explore her potential and her knowledge. She wants to be free from the clichés of her mother because, for her, mother means domination. Her mother's influence means the influence of the society that always haunted her and made her irritable. C. Renuka in her research work entitled "Doris Lessing and the Dimensions of Freedom with Special Reference to *Children of Violence*" states Martha's rebellious attitude as, "What we see is a gradual shift of focus, from a close scrutiny of individual experiences of Martha's marriage and motherhood to a wide-angle vision which encompasses the entire planet, the universe of human experience" (Renuka 118). She represents collectively all human civilizations who dream of freedom. When she leaves the veld and goes to town her mother even influences her there by changing the settings of her room to her own taste and Martha feels tormented by this influence of her mother as:

Martha gazed around the room with as much dislike as if it had been contaminated. She looked into her drawers, and every crease and fold of her clothing spoke of her mother's will. . . She flung all the clothes out onto the floor, and then rearranged them to her own taste, though no outsider would have seen any difference; she pushed the bed back to what she imagined had been its old position (Lessing, *Martha Quest* 119).

Martha represents an outsider in contemporary British Society. She is a white settler living in a colony that is different from her motherland. Martha remains haunted by the atmosphere of racial discrimination, the sense of exile and homelessness bringing alienation in to her life. Celine in her research work compared Martha with Lessing as, "*Children of Violence* exposes a heroine who is in revolt against the very structure of the capitalist society which perpetuated exploitation and discrimination not only of the black but also of the weaker section of the society" (Celine 25). Lessing has also felt this pain of homelessness herself. Zhang Chunming in a research paper entitled "Doris Lessing's Cultural Trauma and Traumatic Writing" states the traumatic effect of homelessness on her mind leading towards alienation as:

Martha is doomed to have a complicated complex of Africa. She thinks that Africa is her home, but she is also an alien white settler. She has the same opinion with her parents though she does not like to admit. This

ambiguous attitude and marginal social position cause her cultural traumas. It is not individual trauma, but collective trauma existing in the mind of many generations continuously rooting in the society (Chunming 39).

The sense of being in exile always haunted Martha. This traumatic feeling because of cultural trauma is expressed through Martha who fights for the rights of Black people in Africa, being a member of the Communist group. The approach of the Communist group can be understood when all the members are in discussion at their meetings. The narrator states:

They were talking of how the four of them would meet after the war, and continue this friendship which was subordinate to the Revolution. They did not specify the country where they would meet: the world was open to them. As Jackie often remarked: when you're a communist you can go to any country in the world and be with friends at once. . . they were part of the great band of international brothers (Lessing, *A Ripple from the Storm* 39–40).

Lessing accepted that she had written from personal to collective. Lessing, in *A Small Personal Voice*, mentioned the *Children of Violence* as “a study of the individual conscience in its relations with the collective” (Lessing, *The Small Personal Voice* 14).

Lessing's concern for the social cause became her motive in life. In order to achieve this, she made writing her weapon and knowledge her power. She was not more educated but made herself read more and more to gain knowledge of the world. Lessing always read to gain knowledge of the world, she did not read for her enjoyment like others. She gained the knowledge that helped her in the intentions behind that reading. She mostly studied nineteenth century literature and those contemporary political works that shaped her ethical concerns.

In her essay *The Small Personal Voice*, Lessing confessed what her literary preferences were, “For me the highest point of literature was the novel of the nineteenth century, the works of Tolstoy, Stendhal, Dostoevsky, Balzac, Turgenev, Chekhov; the works of the great realists” (Lessing, *The Small Personal Voice* 4). In *Landlocked*, Anton Hesse, Martha's second husband and her lover Thomas are outsiders in the African country. Their circle is only a small group of white colonisers who are against racism. They have many dreams and ideas for the rescue of natives but their identity as white colonisers puts a halt on their plans and actions for the African people.

The novel series *Children of Violence* owes its greater part to the complexity of exploring the cultural psychosis that is directly the outcome of colonization. Lessing struggled for the freedom of people throughout the series of novels as stated by Celine: "she longs also for the deliverance of the blacks, whom unlike the other whites she considers, human beings. She feels their oppression and isolation and envisages a land where they will be free and treated as human beings and equals" (Celine 59).

Martha, throughout her life, played the role of a rebellious daughter, a wife, a mother and also a comrade of the Communist Party. She realised her own self only after she went to London. In London, Martha had psychiatric sessions to understand her identity. During her sessions with the psychiatrist, Dr Lamb, she states her childhood experiences as, "She was always making fun of me because I wasn't good at the boy's things. My brother was always beating me" (Lessing, *Four-Gated City* 230). Throughout the novel, Martha was unable to achieve the wholeness but in the last novel of the series, *The Four-Gated City*, when she had sessions with her psychologist, she realised what her true role was and what was the reflection of others.

Martha's vision was to work for all classes of people, irrespective of color. She believed in the world of humanity. Martha becomes disillusioned with life as she faces the harsh realities of the World War and the breakdown of the bond between the members of her party. It leads to the psychological breakdown of Martha and other members as they find everything a disaster. Her mother's painful life, her father's life as a victim of war, their loneliness and her own isolated life become the chief causes of it. She finds no solution for it and finally she leaves her childhood country in order to find the peace of mind in another country where she also finds no peace. Her vision finally leads her to find the world under the threat of nuclear war.

African Stories were published in collected volumes; both the volumes were published in 1973 by Michael Joseph in the United Kingdom, the first volume is *This Was The Old Chief's Country* and the second volume is *The Sun Between Their Feet*. All these collections came to be collectively known as *African Stories*. Doris Lessing spent most of her life in Africa and was impressed by the natural beauty of the Dark Continent—its landscapes, wild jackals, pigs and other creatures impressed her throughout her life. This experience is quite visible in her writings about Africa. These stories about Africa are full of the agony that she feels for Africans and the bitterness she had for white settlers who oppressed the Black natives. She

further goes on praising Africa for its atmosphere which she finds a chief gift from such a landscape to its writers.

Doris Lessing is undoubtedly among the powerful writers of her own century. She belongs to the circle of writers of the realistic tradition and definitely explored the social, moral, and political aspects which in turn affect the psychology of a character. Her works fall into the categories of racism and feminism and her main concern was Communism to work for justice and equality for mankind, irrespective of caste, color, creed or sex. In most of her African stories, her main concern was to rule out the themes of alienation, racism, injustice, and oppression. Lessing's fiction is much more concerned with her political involvement with the Communist Party. This involvement is evident in most of her works where she fights for the equality of these people. These short story collections include every story about Africa and contain Lessing's joys, agonies, and the complexities of African life. She combined all her extraordinary work in these collections. Lessing herself belonged to the British settlers of Rhodesia and her father bought thousands of acres of farmland from the Matbele tribe of Rhodesia who were expelled from their homeland by these white settlers. As the time passed Lessing became aware of the racism in Africa. She became conscious of how with violence and threats these white settlers had brutally taken the lands of the Black African natives. Some of the important reviews about the collection of these short stories are:

Lessing took the stand to work for the justice of these oppressed natives. So, her stories are full of this anguish and the guilt. These colonials have oppressed most of the part in the world along with Africa. They consolidated their political power in Africa in the form of establishing companies in the Dark Continent and it automatically shifted the power under British rule. The natives were so tortured that they cannot speak for their rights, if they did; they have to be dragged out of their native land. Lessing chose Southern Rhodesia as the core of her African writings. It is the place where Lessing experienced all the brutalities by the white settlers on Black natives. Most of her work is autobiographical in nature. In her preface to *This Was the Old Chief's Country* 1964, this autobiographical element is:

Writers brought up in Africa have many advantages—being at the centre of a modern battlefield; part of a society in rapid, dramatic change. But in a long run it can also be a handicap: to wake up every morning with one's eyes on a fresh evidence of inhumanity; to be reminded twenty times a day of injustice (Lessing, Preface *This Was the Old Chief's Country* 8).

Lessing's main concern was to bring out the injustice that Africa faced through her literature, wanting the attention of the whole world. She found this injustice herself while living in Africa, where she spent most of her time. Veera Swamy and Pathlavath in their research article "Fiction and Narrative: A Study of Doris Lessing's 'Memoirs of a Survivor'" have shown the autobiographical elements of Doris Lessing in her fiction as:

Lessing's fiction is deeply autobiographical, much of it emerging out of her experiences in Africa. Drawing upon her childhood memories and her serious engagement with politics and social concerns, Lessing has written about the clash of cultures, the gross injustices of racial inequality, the struggle among opposing elements within an individual's own personality, and the conflict between the individual conscience and the collective good (Veera Swamy and Pathlavath 117).

In her *African Stories*, Lessing has shown the injustice of African people. She believed in the equality of human beings which is the maxim of the Marxist philosophy. Georgescu states Lessing's intention behind writing *African Stories* as, "In her African writings, Doris Lessing works both within and beyond the colonial experience. . . This extended vision enables her to see beyond the false colonial myth of white superiority, of the necessity that blacks and whites should never mix" (Georgescu 166). Throughout her life and writing career, she followed the Marxist philosophy, either by being an activist of the Communist Party, or by her writing. Celine explains the Marxist view of writers as, "Every writer, writes with a sense of society and that is why literature is called "criticism of life". However, it is the Marxists who for the first time emphasised the role of the writer in shaping the society" (Celine 231).

Lessing herself belongs to the white settlers but was against the oppression of the natives by them. She wants to have justice for all, "Truly to understand, we have to lose the arrogance that is the white man's burden, to stop feeling superior" (Lessing, Preface *This Was the Old Chief's Country* 9).

In a story titled *The Old Chief Mshlanga* the oppression by the whites towards Blacks is shown in clear terms. Lessing wanted to make the world aware of the oppression and injustice that people faced only because one race of humans thought of themselves as superior with others as inferior. When the story *The Old Chief Mshlanga* begins, the narrator is a white girl whose father, like other British people, had a large unused farm. The Black people were to serve the white settlers. There was a gap between the Black and white population and even the children were taught the same

injustice. The narrator states it as, “The black people on the farm were as remote as the trees and the rocks. They were an amorphous black mass, mingling and thinning and massing like tadpoles, faceless, who existed merely to serve, to say ‘Yes, Bass,’ take their money and go” (Lessing 14). They taught their children the same thing, to take Black people for granted. The white settlers believed that it was not possible to bridge the gap between the Black and white populations, “The child (white) was taught to take them (blacks) for granted: the servants in the house would come running a hundred yards to pick up a book if she dropped it. She was called ‘Nkosikaas’- Chieftainess, even by the black children her own age” (14). She represented the collective unconsciousness of all white settlers in Africa, “I went by, my gun hanging awkwardly, the dogs sniffing and growling, cheated of their favourite game of chasing natives like animals” (Lessing, *The Old Chief Mshlanga* 16) and “White child, brought up to consider all natives as things to use” (17).

Lessing perfectly tackled the burning issues of Africa in her time. She wrote for a change in the society, E. Celine writes about it in the research work entitled “Marxism in the novels of Doris Lessing” as, “Doris Lessing seems to have listened to Africa as no other writer has been able to do. Africa is a place that taught her the necessity for a change in Society and prompted her to seek an answer through the left politics” (Celine 5). She belonged to the white settlers but her stories focused on the life of the poor natives. The protagonist represented the white settlers in Africa and their perception and behavior towards natives.

Lessing has always been a self-defined writer as Africa gave her the opportunities to explore possibilities of spiritual growth for social and political development. Africans were exploited by the white settlers for a long period of time. Lessing wanted to bring about change and this change was visible in these African stories. Lessing exposed the racism. Her stories showed the injustice to the natives in their own country. In her stories, Lessing used narrators who have been the victims of this injustice. Lessing portrayed her personal experiences through these stories about where she had once lived and had been an important part of her life. African society was divided into different races only because of the color bar. The natives were denied their basic rights only because they were black in color and not white. The laws of whites were so harsh for the natives. If the same crime had been committed by two people, one white and the other Black, the punishment was different for them. The fixed jobs for the natives were to work as servants in the houses of whites or in the

mines. Lessing's concern was to make the world aware of the injustice on the basis of race, region and color.

Lessing, through her novels, had the image of the protagonists who were dissatisfied with their present situation. These protagonists wanted to discover their real identity. Willingly or unwillingly, they tried to discover their own identity and also to help others to discover their oppressed identity which may be social, psychological, political or spiritual. Lessing wanted to draw the readers attention to the social pressure and how it trapped and blocked the development of a personality.

Lessing's characters' quests were for their individuality as well the individuality of their fellow beings. They suffered from pain, agony, alienation and desolation in such a vast landscape of Africa. She fought for the identity of self, for this identity she moved from bush to farm, from farm to city, from childhood to adulthood, from adolescence to marriage and then to motherhood. She made her stories interesting by mixing fact with fiction. Her focus shifted from personal to collective as she fought for the natives and not for a single individual. Lessing explored the unconscious aspects of her main characters that became the basic instincts of self-realisation.

In the world of literature some authors devoted their lives to writing about subjects that they had not experienced but there are authors like Doris Lessing who wrote about her personal experiences. The experiences were good as well as bad. Lessing's intention was to bring together conventionally separated facets. Her writing presented themes like fiction versus fact, individual versus collective and stasis versus change, etc. Writers are the product of their times and society is the principal subject of their work. Situating Lessing's fiction in that soft ground where the balance between man and society is lost, she portrayed the individual in their ceaseless interaction with social and political forces. *The Grass is Singing*, *The Golden Notebook* and *Children of Violence* portrayed the protagonists' epic struggles against various collectives until they learned to counter their narrow prejudices and evolved a humane outlook. A keen observation of Lessing's writing shows that she was a writer with firm motives. Her fiction most keenly questioned our morality and spirituality as human beings.

One of the important influences on Lessing's writing was the horrible and miserable conditions of people in Africa. It was the place where she grew up. She saw how the Black native population were treated by white settlers

and how they were discriminated against and exploited. This discrimination on the basis of color gave her a strong aversion towards racism and colonialism. It made her have sympathy towards Black people and be concerned about amelioration for them. Her only idea was to bring social justice for all. Tawhida Akhter talks about the role of writers, “So writers like them raised the issues of contemporary women like man-woman relationships, oppression and particularly suppression faced by them within and outside home. These writers make literature their weapon to fight against these issues in their societies” (Akhter, 2233). She went beyond the defined categories of class, race, ideology, and gender, to grasp the totality of human mental processes and collective consciousness.

Lessing, in all the selected novels, talks about the odyssey of the self, the journey from the bush to the farm, from the town to the city and from adolescence to marriage and then to motherhood. Her protagonists desperately struggled to discover their own identity. All the protagonists like Mary, Anna and Martha had the question of their identity and their motif of the self-quest. They may not have discovered their identity but at each event of their lives managed to learn a little about their self. Lessing holds a place of singular distinction in the English literature of the post-war period. Her uniqueness, sheer scope, number, and variety of works have given her a unique position among the writers of twentieth century. She has written more than three dozen books in various genres from social realism to space fiction, from autobiography to mysticism and philosophy. Her literary oeuvre offers a highly perceptive, though critical, social, political and cultural milieu of the post-1950s world. Lessing's 'literary art' presents to the reader a deep insight into the characters' psyche and emotional behavior. In her writing, she provided three main levels of exploration. Firstly, the "individual" level—a self-analysis of the individual's character. Secondly, the “interpersonal” level—a relationship between two different individuals and lastly, the level of “social relations” which focused on the attitudes of the protagonists towards social conventions as a whole. Freedom is one of the most significant elements in her writing.

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CHAPTER 7

A PERSPECTIVE OF INDIAN CULTURE THROUGH LITERATURE

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India is a country of several literary languages. All these languages have long literary traditions. Among these languages, English is assumed to be the main literary language and has been given the status of “Official Language” by the Constitution of India. The role of English in Indian literature is a curious cultural phenomenon, but English is not an Indian language. It is the language of the United Kingdom, Australia, Canada, Ireland, and the USA. India has several sophisticated literary languages. Indian English literature is the most recently developed branch of Indian literature.

In 1835, Lord Macaulay brought English as a means of instruction into the Indian education system. India's British rulers saw English as an analytical weapon that could be used to 'civilize' Indians. English literature was included in school and university classes but India already had a long and rich literary tradition in more than a dozen living languages at the juncture of this encounter; but because English literature was created in the nation of the rulers and celebrated by them, it instantly acquired a high cultural standing in India and had a long tradition of having international influence.

In India, there has been such a complex interrelationship between different social, linguistic, racial, and religious cultures, and these distinguishable

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subcultures are so numerous that it is virtually impossible to fit them into a common formula of linguistic sociological or ethnic cultural structure.

Indian English literature is the latest literary form in India with a rather brief history of just one hundred years. Multiculturalism, however, is the oldest and most common characteristic of the Indian way of existence. An Indian is inevitably bicultural and lives within a bilingual or a multilingual cultural idiom. English literature produced in India has acquired this double identity, at once stylized and pragmatic. There are also certain issues in English for Indian literature that are special in the entire gamut of commonwealth writings.

Throughout India, the English language is considered the dominant language relative to the Indian languages. The Indian writer likes to claim it as his own "Indian language" but at the same time, he writes for the readership belonging to that social class. With this split, the Indian English style can barely become a discourse. The other serious problem emerging from the conflicting cultural demands on English literature in India is linked to development. The Indian nation recognized English as one of its two national languages, the other being Hindi. But Hindi is a regional language and has a specific geographical base, whereas English does not. The result is that it is used, on the one hand, as a language of status and on the other hand as a static language. Because English is an international language, it is called a status language and, not being an Indian language, it is more learned than spoken in India, so it is a static language. It enjoys being a more resourceful language than it has been elsewhere. The inevitable consequences of this attitude, to keep in with the international status of the language, are that most writers assume a learned ironic tone at the same time, to rid it of its stasis and burden it with excessive local color.

A large number of authors have created a substantial body of literature. Slowly, the English Indian novel began to take shape on Indian soil. Mulk Raj Anand, R. K. Narayan and Raja Rao appeared as literary giants who took the Indian English novels to international attention in the 1930s. Their books are regarded as landmarks of English-language Indian literary history. Such authors were mindful of their heritage and had a strong understanding of Indian history and community, customs, and modern Western concepts. All three authors started their creative writing in the mid-nineteen thirties when Indian literature in English was in its incubation stage and Western authors were not serious regarding Indian books. These three filled out the flesh and blood on the skeleton of Indian

writing in English and were responsible for the development of the Indian English novel on the international scene, giving it identification.

The founding fathers of Indian English literature were Raja Rao, R. K. Narayana and Mulkraj Anand. They were concerned with Indian people, the miseries of the downtrodden and India's spiritual and conventional ethics. They touched upon every part of Indian existence and, through their writings, depicted the beautiful image of India, rendering its history, heritage, and ideals so easily visible in the world sense. These authors with their truthful writings have inspired a whole century.

Literature has often been a mirror of culture and, through their books, Indian authors have depicted the picture of an ancient Indian community. Writers like Munshi Premchandra depicted the real Indian culture and the circumstances that prevailed during his period when India was a rural area entirely. Premchandra depicted the suffering, miseries, and anguish of the farmers and poor Indians. Premchandra, in the novel *Kafan*, depicted a poor family of farmers who had no resources to cremate a dead woman's corpse. The family then asked the local zamindars and other members of society for money. Afterwards, they used the money to relieve their appetite. This story portrayed the bleak truth of the time and attempted to demonstrate what the author had experienced and what existed in India during those days. As time passed, Indian civilization grew, and the culture and literature have slowly developed.

There is a well-known saying that if you want to study the culture and tradition of any period, you should do so through its literature. Tawhida Akhter in a paper shows the relation between literature and society as, "Literature is a mirror to society and reflects the reality of the society. The true meaning of literature is the written works in different forms, such as novels, poetry, stories, plays, fiction etc." (Akhter, 2228). Thus, literature plays a vital role in preserving knowledge to be passed down through generations. The literature of India has always spread the fragrance of its rich culture and traditions.

Raja Ram Mohun Roy (1772–1833) and other progressive English-minded citizens in the early part of the nineteenth century firmly pleaded with the government to make English the medium for schools to impart European knowledge of astronomy, natural philosophy, mathematics, chemistry, anatomy, and so on. English literature education has been seen as a means of disseminating English ideals without falling into direct conflict with local religious beliefs. A crucial time in the history of Indian literature was

the nineteenth century. It has been called by literary historians the age of the Indian Literary Renaissance. It created new avenues of thinking and learning.

Since the conquest of authority in India, English—the rulers' language—started to assert its impact over the scholars of the period. Western schooling has profoundly affected not just the Indian languages but also the country's social, financial, religious, and cultural realms. It led the Indians to spread Western thinking, science, nature, individualism, and liberal ideas. The advent of individualistic civil order, the rising of the middle class, the proliferation and advancement of mass media—newspapers, news journals, and magazines—the formation of the era of rationality, legislation, and women's liberation attempted to bring a new age of social reform. These forces of transition quickly started to affect the Indian conservative society's long-accepted belief structure. People embraced systems of imperial control and socio-economic changes as necessary and useful. The trained elite opposed the conventional values of India because of the intellectual revival, empirical mind, and progressive spirit.

The first step or formative era began in 1864 with *Rajmohan's Wife* by Bankim Chandra Chatterjee and finished in the 1920s. Throughout this time, the novels published dealt with issues such as finances, theology, literature, political revolution, the influence of colonialism, and so on.

The second phase began in 1927, with K. S. Venkataramani's novel, *Murugan the Tiller*. This period of pre-independence is often referred to as the Gandhian Period or the Colonial Age and acts as the basis for the development of the Indian novel in English with the advent of the triumvirates, Mulk Raj Anand, R. K. Narayan and Raja Rao under British rule and concluded with the Indian emancipation in 1947.

The third era, or the Post-Independence Period, included novels starting in 1947 with *So Many Hungers* (1947) by Kamala Markandeya and finishing in 1980. This period was distinguished by the Era of Transformation defined by individualism and East-West confrontation, from passion to realism.

The fourth phase began with the landmark book, *Midnight's Children* (1981), by Salman Rushdie. In terms of both creative production and the diversity of themes and methods adopted it represented a golden period in the literature of Indian English novels. The literature community was reborn, strengthened by creating new avenues and creative strategies to

articulate a changing national, political, educational, economic, and psychological environment. During this process, the novels often addressed topics such as race, gender, age, wealth, human rights, etc. The 1980s, therefore, held a prominent role in the history of the development of Indian English novels.

Pre-independence period novelists experienced financial, political, economic, and academic upheavals in the face of civil turmoil that supplied the novelists with ready-made resources. The key aim of the writers of the time was to build knowledge and to imbibe the social and political consciousness in them. The plots were woven around the main protagonists and the tone of the novels was didactic. Though the novels were deficient in literary merits, one should note the historic significance of the works. The 1930s and 1940s are deemed momentous because of the parallel creation of Indian independence and the Indian novel in English. Both the events provided the sources and inspiration to come out in the incipient novel form for the writers.

The numerous historical revolutions, such as the 1857 Sepoy Mutiny, the Civil Disobedience Movement, the Jallian Wallabagh Massacre, Dandi March, Non-Cooperation, and Quit India Movement, among other protests, have been a source of motivation for the period's novelists, and the revolutions have given direct or indirect fuel to their works. The leaders of the national movement, Gandhi, Nehru and others exercised in writing English prose in general. Nehru's long spells in prison resulted in his monumental works like *Glimpses of World History* (1934) and *The Discovery of India* (1946) during this period. The spiritual and philosophical writings, speeches and discourses of Dr S. Radhakrishnan, Sri Ramakrishna Paramahansa, Swamy Vivekananda and others inspired the writers of the time.

A great author, who is socially dedicated, cannot disregard what is going on around them. The duty of a great writer is to reflect the culture and its varied factors in his literature. Throughout many terms literature and culture are interwoven inextricably; each represents and affects the other.

Mulk Raj Anand (1905–2004), a social chronicler, started his literary career in 1935 when his magnum opus *Untouchable* (1935) was published. The Oxford-educated Anand, under the influence of Marxist ideology, wrote socially committed novels in his relentless zeal for social justice. His novels tackled the sufferings and injustices of the people and their search for a better existence. *Untouchable* documented a single day's

activities in the life of a low caste yet introspective young child, Bakha. He lived in the colony of a sweeper, in Bulandsahar, a small cantonment area. He was exposed to a series of humiliations and oppressions by the Hindu upper-caste culture, which made him pursue freedom from the misery of his life. At the end of the book, Anand brought forward three ways to eliminate untouchability.

Rashipuram Narayan Krishnaswamy (1906–2001), identified as R.K. Narayan, is yet another famous English Indian author. Contemporary with Anand and Raja Rao, Narayan was raised in a Brahmin family of South Indians. He was a novelist who, over several decades, wrote fifteen novels and numerous short stories, and who managed to publish until his death in 2001. Similar to the Wessex novels by Thomas Hardy, Narayan developed the fictional city of 'Malgudi' where his novels were located. Some criticized Narayan for the parochial, isolated, and closed culture that he built in the face of Indian society's increasing social conditions.

Narayan provided an intriguing comparison to Raj Anand Mulk and Rao Raja. There was a pronounced absence of current socio-political concerns, but in his fiction he discussed the middle-class South Indian milieu. He was the voice of the cause of the weak and the oppressed, a distant outsider who reported for a select community of men and women and their strangeness and discussed their protagonists' inner thoughts and aspirations. In his novel, *Malgudi*, an imagined town, came to life in South India. His debut novel *Swamy and Friends* (1935) offered a vibrant account of a schoolboy, Swamynathan, alias Swamy, recapturing all the freshness of his boyhood days. *Waiting for Mahatma* (1955) was an ironical interpretation of Gandhism's impact on the struggle for freedom. It also convincingly focused on the latent savagery of those who masqueraded as Gandhians. Thus, Narayan vividly portrayed human suffering and disillusionment.

An important author and contemporary of Mulk Raj Anand and R.K. Narayan was Raja Rao (1908–2006). Rao was raised in a Brahmin family in Hassan and was educated and lived in Paris. His first novel *Kanthapura* (1938) was a symbolic novel about the pre-independence period, based on the Gandhian ideology of honesty and nonviolence. This was the first full-length novel championing the Gandhian opposition against the British. The novel's action occurred in a fictional village called Kanthapura, close to the Western Ghats. The narrator of Raja Rao, Moorthy, was an example of Gandhi. The villagers called him 'our Gandhi' who, for the nation's sake, discarded his schooling and international clothes. He was an idealist, he enjoyed the encouragement of his village's students, local members,

and practiced Gandhian ideals such as purity, *charaka*, eradication of untouchability, reality, and nonviolence. While Gandhi is not shown visibly, throughout the novel his power and energy could be felt. The narrator, Moorthy, was the real embodiment of Gandhi's heart. The book was largely dedicated to the Gandhi-led freedom-struggle campaign.

The post-independent Indian English novel had a distinct corpus, which revealed the spirit of the age in a matter-of-fact manner. Perhaps the Indian society was in transition from the old order to the new. The old and rigid practices and customs, the disintegration of old values with the emergence of new values generated interest.

The striking aspect of the Indian English novels published after independence opened the floodgates of creative energies. Novel after novel tended to re-interpret India's past or examined the possibilities of moving together from East and West in the expanding socio-political and cultural frameworks. The interesting truth is that this period's novels moved away from the public sector into the private realm. A few authors changed their topics from Gandhi to the individual's private life. The Indian English novel had been under the renaissance cycle since independence. Through the period the early reformist enthusiasm for social upliftment gave way to an intense self-examination. It was only inevitable that a new generation of novelists would be self-conscious, inward-looking, and critical. Such a change culminated in the emergence of practical novelists.

The waning of British imperialism and the growing social, historical, political, and cultural awareness among the people brought about radical changes in Indian society. Consequently, the Indian novel in English acquired a new dimension after independence as creative writers attempted to look at their past and their culture from a different perspective. With this new awareness, the novelists began to explore and interpret the Indian sensibility by choosing contemporary social, political, and cultural issues. They began to view and understand the relationship between man and his surroundings from new perspectives. They shifted their focus from politics to the socially downtrodden, economically exploited, and politically subjugated classes. Thus, the post-independence Indian English novel was free of rabidly nationalistic overtones and concerned itself with the problems of the inner self. The novelists of the period tried to give expression to the Indian experience of the modern predicaments. The writings of this period were largely based on realistic ideology and sociological and Marxist theoretical perspectives. One can notice that from 1947 to the 1970s, the writers did away with all the inhibitions and

constraints that the earlier novelists suffered from. They assumed the role of reformists and critics through their writings. Consequently, the Indian English novel became complex and thematically richer. The fiction of this period turned introspective and the individual's quest for personal meaning in life became a theme of urgent interest for the Indian English novelists.

Nirad C. Chaudhuri (1925–1999) was a writer who wrote both English and Bengali books that are the foremost authority on the history and culture of India during British colonialism. While working as an accountant in the Indian Army, he began writing for popular magazines and newspapers. In 1951, his masterpiece *The Autobiography of an Unknown Indian* was published, which put him on the list of the greatest Indian writers. The book related the protagonist's mental and intellectual development, his life and growth in India, his observations of vanishing landmarks, the changing Indian situation, and historical forces that were making the exit of the British from India an imminent affair. The dedication of the book is:

To the memory of the British Empire in India,
Which conferred subjecthood upon us,
But withheld citizenship.
To which yet every one of us threw out the challenge:
“Civis Britannicus sum”
Because all that was good and living within us
Was made, shaped and quickened
By the same British rule. (Chaudhuri, n.p.)

Kamala Markandeya (1924–2004) was the first postcolonial woman novelist who occupied a prominent place in Indian English literature. Like Anand, she too was sympathetic toward the poor and the downtrodden and believed that poverty was the root cause of all social evils and exploitation. With ten novels to her credit, Kamala Markandeya drew the readers' attention with her penchant for characterization and a remarkable range of characters. *Nectar in a Sieve* (1954), her first novel, portrayed the tragic plight of a peasant woman. It also depicts how people faced poverty, hunger, and communal disturbances. At the same time, the novel criticizes the way industrialization and urbanization destroyed the rural way of life. Her *Some Inner Fury* (1955) successfully dealt with the horrors of war and *A Handful of Rice* (1966) was about the urban poor. Her strength lay in her delineation of human relationships. Her last novel, *Nowhere Man* (1972), talked of the racial prejudice that Indian migrants confronted in England. As a writer, she had a clear perception of rural as well as urban life and

culture. Her contribution to the genre of Indian English novels is noteworthy.

Babhani Bhattacharya (1906–1988) was a prolific writer who won the Central Sahitya Academy Award for his novel, *Shadow from Ladakh* (1967). In all his novels, Bhattacharya presented a realistic picture of India and its teeming millions struggling for life and substance. He too, like Anand, believed in the social upliftment of the poor and downtrodden. His representative work *So Many Hungers* was written against the background of the great famine that devastated Bengal. Millions of people lost their lives due to famine. The hunger in the novel is not the hunger for food but the hunger for bloodshed, power, money, fame, sex, and wealth that corresponds directly to the moral degradation of mankind. Bhattacharya's chief concern was to focus on the major social, political and historical changes that were taking place during partition.

Ruth Praver Jhabvala (1927–2013) was another representative woman writer of free India. Born of Polish parents in Germany she then migrated to England, took a Master's degree in English, married an Indian architect and stayed in India for some time. As a keen observer, Jhabvala's significant themes of her novels were East–West encounters, tradition and modernity, and clashes of cultures. She portrayed the complex human relationships against the backdrop of the people of India's political discontentment which added a new dimension to her literary excellence.

Attia Hosain (1913–1998), the first Muslim woman novelist, has only one novel to her credit, namely *Sunlight on a Broken Column* (1961), which depicted the tragic story of a woman and focused on the effects of the partition on the Muslim community in India. Her position in Indian literature became significant because she portrayed the trauma of partition and the problems that the Muslim community faced in India.

Sudha Koul was born in Kashmir in 1947 in a Brahman family. She was the first woman from the Jammu and Kashmir states to be selected in the Indian Administrative Services. After marriage, she went to the US and stayed there. Even though today she is in America, she still writes from there for her native place, i.e., Kashmir. Her major publications were *Curries Without Worries*, *Come with me to India on a Wondrous Voyage Through Time* and *The Tiger Ladies: A Memoir of Kashmir*. In 1983, Sudha Koul founded Cashmir, Inc. a publishing house and, for the last twenty years, she has been the president of this publishing house. *The Tiger Ladies: A Memoir of Kashmir* talked about the Kashmiri culture, but

if looked at in depth we will come to know that this book beautifully explained the plight of Kashmiri women, both Muslim and Pandit. So, it would not be wrong to call this book a great motivational book for encouraging girls to work hard and attain emancipation in their lives.

Nayanatara Shagal (1927–) occupies a prominent place among Indian English novelists. Shagal was educated in the West and came back to India in 1947. Being the niece of Pt. Jawaharlal Nehru and the daughter of Vijayalakshmi Pandit, she was a witness to the social, historical, political, and cultural changes of the times. Her literary world was dominated by the upper crust of society, which included bureaucrats, politicians, businessmen, women of high-class society, etc. Her works concentrated on the socio-political situations of the times such as modern woman's search for sexual freedom and self-realization, Western-educated elites and their pettiness, power politics, its hypocrisy, shallow values and so on. Her first novel *A Time to be Happy* (1958) articulated the problems of identity faced by the English-educated elite in India. Her next novel *Storm in Chandigarh* (1969) was about the partition of Punjab on linguistic lines in 1965. *Rich Like Us* (1985) was set against the background of the Emergency of 1975, and it won her the Sinclair and Central Sahitya Academy Award. The novel also discussed the *Sati* system as entrapment for women in conventional marriages. Her novels clearly documented the decline of social and cultural values among government servants and common people at large in post-independence India.

Anita Nair (1966–) is an Indian English writer and the author of the bestselling novels *The Better Man* and *Ladies Coupe*, the poetry collection *Malabar Mind*, a collection of short stories *Satyr of Subway* and eleven other stories and has also written two books for children. She has also edited an anthology of writings about Kerala titled *Where the Rain is Born*. Anita Nair evokes experiences that are drawn from day-to-day life and her approach often enables the readers to suspect the character to be one of their neighbors or a friend. In her opinion, the social consciousness of today is leading us to the point where conditions for the better growth of two complementary components, man and woman, would be ensured by their separate and individual development. Anita Nair depicts in her works the changing relationships within family and society. Her concept of a free woman transcends the limits of economic or social freedom but relates to her mental and emotional attitude and well-being.

Anita Desai (1937–) occupies a distinguished place among the Indian women writers in English. The fictional world of Anita Desai is quite

different from that of other women writers. Desai is often compared to Virginia Woolf. Born to a German mother and Bengali father, her novels probed deep into the psychology of the characters. Most of the female characters of her novels were lonely, sensitive, intensely emotional, and felt like misfits within their world. Trapped in a repressive culture or an insular family, the women characters struggled to assert their identity against subjugation, voicelessness and patriarchy. Many of her protagonists suffered from incompatibility, breakdown of relationships, and traumatic experiences of married life. Her novels are highly pessimistic in tone. Anita Desai began her writing career with *Cry the Peacock* (1963). Her other well-known novels are *In Custody* (1965) and *Voices in the City* (1965). Her second novel, *Voices in the City* (1965), was again a tale of alienated individuals.

Kamala Das (1934–2009) was born in Malabar, Kerala. Kamala Das is one of the best known contemporary Indian women writers and has written many autobiographical works and novels. She has also written several well-received collections of poetry in English, numerous volumes of short stories, and essays on a broad spectrum of subjects. Since the publication of her first collection of poetry, *Summer In Calcutta* (1965), Das has been considered an important voice of her generation, exemplified by a break from the past by writing in a distinctly Indian persona rather than adopting the techniques of the English modernists.

Her sensibility was filled with agonizing circumstances of feminine predicaments and the resultant anxiety and angst. This anxiety and angst were eventually transformed into violent poetic outcries which were directed toward a society that constantly and continuously cold-shouldered feminine sensibilities and violated the freedoms and aspirations of women. In the context of modern India, hers is a unique poetic innovation and experiment of superimposing the violent and revolutionary ideas of the Western women's liberation movement upon the Indian women's world of rigid and unbending traditions.

Kushwant Singh (1915–2014) was a prolific writer, polyglot, journalist, diplomat, historian, translator, and columnist and had a multifaceted personality. He was the fusion of both the East and the West. Singh's first novel *Train to Pakistan* appeared in 1956 and was considered a landmark in the history of Indian literature. Kushwant Singh began his literary career with his seminal novel *Train to Pakistan* published under two titles, *Train to Pakistan* in India and *Mano Mazra* in the US. It was a pathetic story written against the backdrop of the India-Pakistan partition in 1947,

one of the most moving events and a great catastrophe in contemporary Indian history. It tells the story of a sleepy village, Mano Majra, in Punjab and its enforced awakening to the partition of India and Pakistan. Singh's next novel *I Shall Not Hear the Nightingale* (1959) is another important novel that dealt with the Punjabi joint family set against the freedom movement of 1942–43. It presented the colonial encounter between the Indians and the British Government. His third novel *Delhi: A Novel* (1989) was written with a broad historical background in an informal and aggressive style, depicting the varied history of India's capital city from 1265 to the anti-Sikh riots of 1985. Khushwant Singh is India's most widely-read author and produced in his works an uninhibited, erotic and endlessly entertaining celebration of love, sex, and passion.

Shashi Deshpande (1938–) is one of the eminent novelists of contemporary Indian literature in English. Women, in Deshpande's texts, are not simply victims of circumstance but victims of family and society. The woman deprived of love, understanding, and companionship is the center of her work. She showed how traditional Indian society was biased against women, but she recognized that it is very often women who oppress their sisters, though their values are the result of centuries of indoctrination. Deshpande's best work *That Long Silence* narrated the story of Jaya, an upper-middle-class housewife with two teenage children, who was forced to take stock of her life when her husband was suspected of fraud. The family then moved into a small flat in a poor locality, giving up their luxurious house. The novel revealed the hollowness of modern Indian life, where success is seen as a convenient arranged marriage to an upwardly mobile husband with the children studying in good schools.

Arun Joshi (1939–93) is one of the gifted Indian novelists in English, who contributed five significant novels to the corpus of novels in English. Born in India and educated in India and the United States, Joshi was a management consultant by profession, had a brilliant academic career and headed a Research Institute in New Delhi. His premature demise in 1993 cut short his promising literary career. Quests for identity, alienation, futility and hollowness were the major and recurring themes of Joshi's novels. The fictional world of Arun Joshi seemed to offer insights into the human predicament in the contemporary materialistic society. He was born in Kenya, the only son of an Indian father and an English mother. He became an orphan at an early age and grew up without family ties or a country. Realizing the futility of life, he developed a philosophy of detachment. He passionately loved an American girl, June Blyth. As he was afraid to marry her, he ended the relationship. Later he was deeply

involved with Kathy, an English housewife, who hungered for adulterous love. She too left him to go back to her husband. Though he came back to India, again he had to face alienation due to his inability to cope in the Indian society.

Joshi's *The Strange Case of Billy Biswas* has an exciting, wise, and beautifully constructed plot. It is the story of Bimal Biswas, known as Billy, the son of a Supreme Court judge, educated in New York. On his return to India, owing to his strange nature he feels alienated and forgoes his comfortable life in Delhi with his wife and friends. *The Last Labyrinth* (1981) portrayed the tragic story of Som Bhaskar, a married man with two children who met a mysterious woman, Anuradha, in Benaras with Aftab, her lover, an immoral businessman. Som wanted to possess both the woman and Aftab's business, but partly succeeded in this misadventure and met his end. The novel is a paradigm of the diseased world where discontent, a lack of humanity, a lack of faith, and a lack of grace dominate the human life caught in the labyrinth.

Gita Mehta (1943–) was born in Delhi into a renowned Oriya family of freedom fighters. She was the daughter of Biju Patnaik, who actively participated in the freedom struggle and who later become the Chief Minister in post-independent Odisha. Gita Mehta has written only three novels and in *A River Sutra* (1993) she changed her focus and attempted to explore the diversities within Indian society.

Shobha De (1948–) is one of the most controversial women writers in Indian English writing today. De is a multifaceted writer, a columnist, activist, editor of magazines, and she represents the modern urban cosmopolitan India. Shoba De began her career as a model, and then she switched over to a career in journalism in 1970. She was more cosmopolitan in her views as she grew up in that tradition. Her writings depicted an exquisite world of passion, romance, fantasy and the hard realities of life and issues like failed marriages, sexual obsession, extramarital affairs, and loveless relationships set against the backdrop of Mumbai's cosmopolitan world. Critics and readers have branded her novels rather as entertainers as they found erotic elements in them.

Manju Kapur (1948–) lives in Delhi and teaches English literature at Miranda College, Delhi. Her novels depict the social and psychological upheavals in the lives of the women protagonists, who come from the traditional business community of Punjab in particular, and the urban middle class in general. With four novels to her credit, *Difficult Daughters*

(1998), *A Married Woman* (2002), *Home* (2006), and *The Immigrant* (2008), Manju Kapoor's women characters suffer under the phallogocentric society. Apart from familial issues, she also penetrated larger issues like partition, communal violence, Ayodhya issues, etc.

Shashi Tharoor (1956–), a multifaceted personality, was born in London and was educated in Bombay, Calcutta, and the USA. He graduated in history at St. Stephen's College, Delhi and attained a Ph.D. from the Fletcher School of Law and Diplomacy at Tufts University. He was a UN diplomat in Geneva, political commentator, politician, former Union Cabinet Minister, novelist and writer. His novel *The Great Indian Novel* (1989) is a political satire, which interpreted the *Mahabharatha* as modern India through a fictional recasting of events, episodes, and characters. Like Rushdie's *Midnight's Children*, *The Great Indian Novel* fuses history, myth, fiction, and fantasy all in one to deal with almost the same period of the history of India.

Jhumpa Lahiri (1967–) is the author of *Interpreter of Maladies*, *Unaccustomed Earth*, *The Namesake* and *The Lowland*. These works examined such subjects as the practice of arranged marriage, alienation, dislocation, and loss of culture and provided insight into the experiences of Indian immigrants. *Unaccustomed Earth* chronicled the Bengali-immigrant experience. *The Namesake*, (2003) explored the cultural dissonances experienced by immigrants who were caught between the culture of their Indian birthplace and the unfamiliar ways of their adopted home.

Amitav Ghosh (1956–) is perhaps the most significant of writers of Indian origin after Rushdie whose works bring a density to Indian English literature. Ghosh is the author of *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008) as well as other nonfiction writings. Ghosh deliberately reconstructed history to explore the psychological dilemmas experienced by individuals whose quest for identity was the predominant theme in all his novels. His novels spoke on subaltern themes and gave voice to the silenced humanity of the past. Ghosh's novels went beyond political and national boundaries and across generations in time. In introducing issues like imperialism and multiculturalism, which are central to the postcolonial debates with sharp insights, Ghosh probed deeply into the historical events that were sidelined or overlooked in government and official records and upheld the related issues.

Arundhati Roy (1962–) is a trained architect from Kerala and a political activist who won the Man Booker Prize for her debut novel *The God of Small Things* (1996) in 1998. She candidly explored the plight of subaltern women subjected to oppression and exploitation in the phallogocentric South Indian society. Roy's novel focused on issues related to social justice and economic inequality. The plot of the novel is set in Kerala during the 1960s. The story is about the twins Estha and Rahel, and the dreadful consequences of the accidental death-by-drowning of a visiting English cousin. In a delightful and lyrical language, the novel portrayed the vibrant life of a small South Indian town. It exposed the hypocrisy of adult lives from the perspective of children. It also looked at the Indian caste system from a non-Hindu perspective.

Kiran Desai (1971–), the daughter of the renowned writer Anita Desai, is an acclaimed contemporary novelist. Her debut novel *Hullabaloo in the Guava Orchard* (1998) dealt with human foibles and eccentricities. It was her second novel *The Inheritance of Loss* (2006) that won the Man Booker Prize in 2006 which shot her to instant fame. The novel is an astute commentary on modern man's problems, and dilemmas, and immigrants' problems, insecurity, loneliness, sense of loss, passive hate, misunderstandings, discontent and lust for material life and other issues, all portrayed effectively.

Basharath Peer (1977–) studied political science at Aligarh Muslim University and journalism at Columbia University, worked as a reporter at *Rediff* and *Tehelka*, and is currently in New York. Peer, a young journalist, in his debut novel *Curfewed Night* (2008) gave a first-hand account of India's troubled region, Kashmir Valley. The novel was a blend of memoir and reportage and recounted his youth in the troubled Valley during the 1980s and 1990s. It explored the hopes, aspirations and frustrations of the Kashmiri Muslims, especially the youth. Initially, an organization called JKLF led a movement for an independent Kashmir, declaring that Kashmir was neither a part of India nor Pakistan. The majority of JKLF members were from the middle class or peasant class who were misled by Pakistan ISI agents who had trained them to create trouble in India. Peer told the readers deeply touching stories of the suffering mothers who lost their sons reported missing or killed on suspicion of being militants. It also depicted candidly the wily politicians repeating their lies about war and peace to the media, the innocent crowd, locked shops, angry soldiers, boys with stones, military bunkers, curfewed nights, etc.

Aravinda Adiga's (1974–) debut novel *The White Tiger* (2008) won him the Man Booker Prize for the same year and is a penetrating piece of social commentary attuned to the inequalities that prevailed in India despite its economic prosperity. The novel provided darkly humorous perspectives of India's class struggle in a globalized world as told through a retrospective narration from Balram Halwai, the protagonist. *The White Tiger* is a rags-to-riches story of Balram Halwai, son of a rickshaw puller, who came from rural India, the Lakshmangarh area, Dhanbad District, Bihar. The message that Adiga intended to give through his protagonist is that poverty creates monsters and Balram himself was such a monster.

Chetan Bhagat (1974–) attended the Indian Institute of Technology (IIT), India's foremost university for Engineering Sciences and Research. He arrived on the Indian literary scene with his debut novel *Five Point Someone* (2004). His other works are *One Night @ Call Centre* (2006), *The 3 Mistakes of My Life* (2008), *The Story of My Marriage* (2009), and others. His novels are very popular as they capture the vociferously rebellious tone of the present-day Indian youth. Many of his novels have been adapted for movies. Bhagat was also chosen by *The Times* magazine as one of the 100 Most Influential People in the world.

Indian English novels deal with all the representative works of the forerunners and pioneers. Indian English novelists are today concentrating more and more on the socio-political realities of the times and their works are increasingly based on everyday reality. Contemporary writers are not blind to the facts of what is happening around them. They are sensitive in articulating them in their writings. This has widened their vision, sharpened their intellect, and broadened their scope. In a way, Indian writing in English has a wide readership both in India and abroad and is gaining worldwide recognition through winning prestigious international literary awards like the Man Booker Prize, Nobel Prize and so on. The urge for social reform was, of course, a significant aspect of the Indian English novelists. From the 1930s to the late 1940s the Indian English novelist was more concerned with national, political, and social problems.

Post-independence novelists have dealt with various social, political, historical, cultural, economic, religious, and psychological issues. Their themes range from the portrayal of Mahatma Gandhi, freedom struggles, partition, exploitation, violence, the status of women, love, marriage, caste, class conflicts, regions, religion, East-West encounters, alienation, identity crisis, psychological conflicts, terrorism, materialism, spiritualism, philosophy, the corporate world and so forth. Indian writers in English

have now acquired a new status in the national and international scene and are considered seriously by Western writers. But the novelists writing from the 1950s onwards have shifted their focus to the individual's quest for personal meaning, existential problems and social relationships. After the 1980s, the novelists, inspired by Salman Rushdie, took up the relationship between national issues and the individual in a different way. The contemporary Indian novels in English concentrate on issues like social insecurity, political instability, moral depravity, communal violence, religious intolerance, subaltern issues, feminine consciousness, ecological issues, market forces, and global influence. Idealism and spiritualism have been replaced by materialism and consumerism. Liberalization, privatization, and globalization have become the focus of discussion in both written and verbal expressions. These have become pivotal issues of concern for creative writers.

The Indian English novel after the 1980s ventured into new themes and experimented with new techniques and approaches to handle those themes. The writers simply experimented with the times without prejudices or set notions. This encouraged them to focus on a vast and comprehensive canvas and to invest their themes with epic dimensions.

Indian literature has always focused on India's cultural traditions, human values, philosophical meaning of life, and spirit of freedom, imagination and idealism - on the establishment of universal humanism. The whole scenario of Indian life was projected by many Indian English writers.

The novel as a portrait of society has had a widely diversified treatment in its hands. The depiction of socio-cultural life has been a theme of fascination for generations of Indian English novelists.

The traditional Indian value system is influenced by myths, legends, and folk traditions. The myths of India have displayed the collective wisdom of an ageless, anonymous and many-sided civilization. Myths and folklore, so much a part of Indian tradition, impinge upon the consciousness of the Indian writers, giving their work a certain richness. Among the early Indian English novelists, Raja Rao made abundant use of myths and legends and folklore in his novel *Kanthapura*. Change has become an integral part of life. Society and literature are interrelated. Social change is the transformation in society. Any society evolves and changes through time. Melver and Page have observed, "Social change is a process responsive to many types of change, to changes in the attitudes and beliefs of men, and to changes that go back beyond human control to the

biological and the physical nature of things” (Milver and Page, 16). Humans are dynamic beings and society is also dynamic: growing, decaying, renewing, and reorienting itself to the new conditions and undergoing vast changes along the time-flux. Fiction, like other forms of literature, delineates the contours of change. Indian English writers are also no exception to that. They find themselves swept along by the current of new ideas and cannot help responding to their sensibility.

Due to the upsurge of nationalistic feelings, the content of the works of Indian writers in English underwent a drastic change. The writers started writing with different dimensions, probing the inner psyche of the characters. Gender discrimination, the constructed norms of patriarchy, male hegemony, familial problems, the burdens of traditions imposed upon them, and so on were looked at from different perspectives. Thus, the focus of the Indian novelist of the period shifted from the public sphere to the private domain. The writers grappled with the individual’s quest for the self and identity and its varied and complex forms along with personal problems. Incidentally, the women novelists of the period gave a fresh look to the Indian English novels. With their feminine sensibility, they opened up new vistas of human nature, women’s psyche, their status in the phallogocentric society, East-West encounters, and man-woman relationships.

It is noteworthy that Indian English novelists wrote significant novels that revealed the spirit of the time in a matter-of-fact manner. The Indian society was in a transition period, which was moving from the old order and giving way to the new which created a cultural crisis due to the influence of Western culture. The traumatic experiences such as partition, the disintegration of the old social, cultural, moral, and ethical values, the instability of the new ones, the growing interest in modernism, progressivism, national awakening, fascination with Gandhi and his ideologies, the rise of humanism, the change of fictional themes and techniques, styles and language and the evolution of various fictional genres are some of the characteristics of post-independence novels.

The 1980s marked a vital period in the history of Indian English novels. The novels of this period employed new approaches, thematic variations, and varieties in taste, perceptions, and styles. The literary scene was renewed, quickened by the opening up of new possibilities to give expression to a changing social, political, cultural, economic, and psychological landscape. The novels of the 1980s also discussed issues such as ethnicity, gender, sexuality, class, human rights, and other issues.

Thus, the 1908s decade occupies a significant place in the history of the Indian English novel.

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CHAPTER 8

THE POTENT VOICES OF SELECTED AFRICAN AMERICAN POEMS

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The search for identity in Black poetry is a dominant literary movement in the U.S.A. It began after 1900, particularly during the First World War—the era of ‘seeking’, of high living and ‘bath-tub gin’—when African Americans began to strive for personal identification with Black mass culture because, as Claude McKay writes, “It is the common people... who furnish the bone and sinew and salt of any race or nation” (McKay, 47). A pathetic existence, powerlessness and abject poverty, their oppression and rejection by the hostile white society and their environment formed a part of their common experience. According to McKay, “There were racial paradigms, these lay in the past history of the race, were to be found in the lifestyle of the poor and even in precarious existence maintained by the Black middle class, were forced to walk the tight rope between the fidelity of race pride and the white acceptance” (McKay, 49). Being based on color, the sense of duality came “from the core of Consciousness of Black America and is reiterated, time and again, in a multitude of ways, by Negro [sic] American writers”² (McKay, 52). Gwendolyn Brooks aptly remarks that simply because he is Black, he cannot escape having important things to say. His mere body, for that matter, is eloquence. His quiet walk down the street is a speech to the people, is a rebuke, is a plea,

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² The term 'Negro' is used only when in a title or within quotes due to the offensiveness of the term.

and is a school. Rejecting race as a myth and a dying concept, Redding, however, accepts that race “is a burden on everyone too, but it is a personal burden to the Negro—a burden of shame and outrage imposed on him at the earliest moment of consciousness and never lifted till death, all his energies, mental, emotional, spiritual, must be held in reserve for carrying it” (Brooks, 47). The dilemma of the African American author as explained by James Weldon Johnson under a similar title involves the theme of two-ness, two worlds, two antagonistic points of view. It has been seen that, as a result of the new awareness, the Black writer, from that point in time, has no option but to shoulder the new burden, or, in other words, perform a double task. First, he has begun to refer society to himself and create his art while opposing that society. Secondly, he cannot be honest with himself or his people without lending his support to the making of a new society that respects the dignity of man, irrespective of his color or complexion.

There has been a unique and radical transformation from slavery to freedom, from acquiescence and petition to protest, from non-entity to identity, from a self-image based on the view as held by white people to that of the one based on self-experience, common sufferings and hardships, low social position, common original home and common heritage. “Vibrant” with new psychology, “the new spirit is basically a renewal of self-respect and self-dependence” (Brooks, 97). Alain Locke calls it spiritual emancipation for the new Black person, shaken off by the 1920s’ psychology of limitation and implied inferiority.

It was faced with a very pertinent question: whether or not there is something called the Black experience. As the African American in America has lived a dehumanized existence, both the individual and group experience, therefore, have no meaning and significance. Neither of the two, based on awareness, have related one individual to another or any group. Sociological and race-psychological interpretations tend to discard the elements of the poet’s private experience, accounting for his uniqueness. It is, however, true that every author during a period of crisis cannot remain aloof from the social-psychological distress of his race. Countee Cullen, Claude McKay, and Jean Toomer have endeavored to transcend the race line but failed to overcome their inner compulsions of bringing race into their poetry. It is primarily because their private and public experiences have coalesced. Their autobiographical writings, in particular, are expressions of their private agonies, but, at the same time, they mirror the life of a majority of African Americans. Both the writers and the readers are quite familiar with the situation.

Their ghettoized living, low-status menial jobs, like those of porters, scrub women, elevator boys, laborers, or shoe-shiners, their casual sex behavior and the social hierarchy within the Black community, which was further divided into sub-groups, are some of the significant factors arresting the growth of the respectable authentic African American image or authentic American image. Quite a few of them had no family life, no specific class status, and no specifically structured relationships to ascribe a definite place in the society or group. They had been leading life in anonymity.

The African American tradition of religious literature in the form of the spirituals, the myth of the inexhaustible patience and endurance of the community, their community memory and folklore, renaissance image and myths of the new African American as the Black Christ of Africa, provide them with some tangible channels for establishing an identity and awareness of having a common past and common destiny. Under these circumstances, their primary dilemma has been to identify with either America or Africa, with the whites or the Blacks, to accept the white Anglo-Saxon culture or the pure Black culture known as 'negritude.'

Delineating a distinction between the white and the Black cultural dualism of America, Saunders Redding observes that the difference is more of 'trunk and branch.' African Americans have smarted under a sense of rootlessness. Naturally, they looked back for their roots in Africa. Ralph Ellison, however, believes that African Americans have been forced to relate consciously and imaginatively to their mixed background as African and American. Saunders Redding finds in the literature of the period under study contradictory elements and believes that African Americans are "native and sophisticated, elemental and overwrought, hysterical and sober, frivolous and worthwhile, joyously free and yet hopelessly enslaved" (Redding, 203). He characterizes it as "a period of catharsis indeed of complete abrasion and of ingurgitation" (Redding, 207). As the study reveals, it was a period of gestation for the African Americans, for they were undergoing considerable stress and strain. Their imprisoned selves have gradually moved toward the birth of a new self-image. Under these circumstances, they just could not develop artistic objectivity. The poets were obliged to nourish their work with their sufferings, their history, their burdens, and recognition of themselves in terms of their 'negritude.'

In the period of introspection, exploration, and expression, one finds that African Americans deal with a complex vision of themselves and their situation. Their vision has been human and romantic, racial, and universal. They have been trying to cross the Mississippi, inundated with the

ritualistic battle of Black vs. white. If, on the one hand, they have tended to draw the contours of their self-image, they have also been, at the same time, shattering the Anglo-Saxon image of the white. Rejecting the Christian concept of God, they have turned to literature mirroring the qualities of Roman and Greek gods, powerful, strong, and capable of punishing oppressors in consonance with the new image of their own. The new image of self-dependence has been made a mass image in which all African Americans could see themselves by acquiring the artifacts of culture and the variety of myths. They have been on the road toward self-definition. This has imparted a distinctness that could not be submerged in the flood of the working-class movement. Nor could it be destroyed by the holocaust of the Second World War. But these events have certainly mellowed down the racial bitterness.

The growth of nationalism in Africa and the establishment of nation-states have shattered their romantic African image. They have realized the cultural gap between them and Africans. They have suddenly found that they have been more closely bound to the 'hell' of American culture. Their American experience, with overtones of humanism, universalism, and naturalism, does not run counter to broad American cultural values. They returned to the American experience but with a difference since they had been prepared to live in America as a marginal community, serving the civilization and culture of America. African Americans have traveled a long way from protest to distinctness, from distinctness to assertion, from assertion to the acceptance of themselves, as Americans, with equality of rights and status, and with equal participation in the realization of their long-cherished, deferred dreams.

If a disagreement with the great authorities like Saunders Redding and Richard Wright is not viewed as a sign of insanity, it may be suggested that the use of phrases like "narcissistic navel-gazing of artists" (Wright, 184) or 'narcissistic level' for a static literary stance by the above-mentioned scholars explains only a part of the truth, not the whole truth. It is a very narrow view and a conservative judgment. Moreover, the phrase 'narcissistic level' is used here more in the sense of clinical psychology and not in the sense of mere self-awareness as shown earlier.

Unlike his predecessors who staged an aesthetic restart into the world of poetry and longed for freedom, at last in death, DuBois is hopeful of "the rending of the veil in this very life by which the song, sweat and spirit of the Black folk may pass through the whirl and chaos of the color line to liberate America's imprisoned Negroes" (DuBois, 276). Of all art forms,

poetry is the most patient and most effective artistic revelation of the soul and poets are the antennae of race and people, reflecting upon their own and the people's conditions. The writers of those who are under-studied have tried to integrate the internal and external phenomena based on pride of race, as well as grief for the wrongs suffered. They portray realistically and aesthetically the world of Black Americans in sheer humanistic and, at times, holistic terms. They have established a tradition of artistry and truth and of pride in being Black. They sang of the bonds of brotherhood and the need for freedom and equality. Posterity has, naturally, followed them.

No wonder the prophets of those who were Black stooped to conquer the world through songs "with soul awakened, wise and strong" (DuBois, 97). The sensitive Black scholars have produced literature which can be explained as literature of "felt life," to borrow a Jamesian expression, or literature of necessity. It has helped to integrate the inner self of African Americans with the external phenomenon, which inevitably is American and not African. Their American experience had developed into a kind of fear of hate syndrome. But they have remained, despite Garveyism, part and parcel of the American experience. How complex their vision of identity is can be illustrated by the distinct perspectives held by the African American writers.

A great scholar and the best-known spokesman of the darker-skinned people of America and the world, DuBois was acclaimed by Henry James and revered by James Weldon Johnson. DuBois is a great literary figure who does not lapse into pessimism, nor does he treat the subject with a highly developed symbolic art. Nevertheless, some of the symbols such as 'the swamp' and 'the cotton' have proved enduring. A bright star of the dawn of "New Negro" poetry, he has heralded a new era in African American literature. DuBois is a trendsetter. He has emphasized the significance of literature and art as mediums of transforming the self-image of the much-exploited African Americans. For years, he has enabled his fellow African Americans to grasp the nobility of their heritage and realize a new feeling of racial pride, the primary basis for a stable and positive self-image. Considering every African American an artist, he believes that assuredness, firmness, and determination are a cocoon to protect them and their race from white material, from spiritual and cultural onslaughts, rather than psychological armor to counter the white oppression on equal terms. As, for him, art is propaganda, his interests correspond to his political activism. Honest and eloquent, his writings serve as a mirror, showing the viewers psychic dualism. He has also suggested strategies, literary and others, for obliterating psychic dualism

and evolving an integrated self-image and self-identity rooted in the Black tradition.

DuBois was an awakener and a mythmaker. His *The Soul of the Black Folk* was regarded as “an eloquent statement of the conditions and aspirations of Negro” (DuBois, 64). Probably “the most genuine inside view of Negro life” (DuBois, 76). He desired to fight back and obliterate the hundred-year-old image of the “New Negro” poetry, “Negro” as an ugly picture, a dirty illusion, a nasty comment, or a pessimistic forecast.

The pioneer and propagandist DuBois observed that African Americans, until the turn of the present century, saw themselves through the eyes of the white world. Being Black and American meant suffering from irrevocable two-ness, an ambivalence. His “two souls, two thoughts, two irreconciled strivings, two warring ideas in one dark body” (DuBois, 97) has imparted him with double consciousness. But there has been an intense desire in the African American “to attain self-conscious manhood, to merge with his double self into a better and truer self” (DuBois, 203). DuBois’s formulation of the dilemma of the Black artist is one of the earliest and is still perhaps the most lucid. His writing celebrates Black culture and infuses pride and confidence in Black people. But at the same time, he strived to harmonize the universal idealism of international brotherhood and unity with American conditions in which he is considered inferior. As a humanist, he displayed more concern with the problems of man than with things, more with changing the human condition than accepting its limitations.

James Weldon Johnson, a contemporary of W.E.B. DuBois, was a poet, a diplomat, a lawyer, a lobbyist, and a famous entertainer who epitomized conservative old values based on status and prestige. On the evidence of his *The Autobiography of an Ex-colored Man* (1912) and *Along This Way* (1933) one can say that he was a writer who would walk the middle ground between the Gargeyites and the van Vechtenites. As far as his concept of African American identity is concerned, he did not glorify African heritage, nor African American folk traditions and cultural heritage. Unlike DuBois, Langston Hughes, and Claude McKay, he did not strictly adhere to African identity. In his opinion, Africa is a myth that African Americans have grasped romantically and unrealistically. He is critical of many aspects of the Black American culture of his time and its limitations, which form an integral part of his episodic novel *The Autobiography of an Ex-colored Man*. He presents a tragic picture of contradictory tendencies, making him violently oscillate between the

Black world and the white. Standing for brotherhood between the Black and the white, he urges Black people to change their lifestyle and mode of thinking in order to make them acceptable to the whites. Johnson believed that the status of an African American in the United States “is more a question of national attitude toward the race than of actual condition” (McKay, 243). He deprecated men of talent who wasted their intellectual energy in the grueling race struggle. Johnson believed that Black people, as Greeks and Romans had done in the past, must define their identity in terms of the Euro-American experience with Anglo-Saxon definitions of art and moral values, for they have survived the test of time. He argued that intense commitment to African heritage would confirm the white view of the Black. He concludes his argument by suggesting that prejudice oppresses the white as well as the Black person. His views are reminiscent of Booker T. Washington’s *Atlanta Exposition*. Johnson’s insistence on American identity is so sure that he sings:

This land is ours by right of birth,
 This land is ours by right of toil,
 We helped to turn its virgin earth
 Our sweat is in its fruitful soil (McKay, 240)

It is in this perspective that he urges the members of his race to develop their identity as modern civilized Americans.

Unlike Johnson, Langston Hughes firmly believes that African identity is fundamental to African Americans. In correspondence with the ideas of Marcus Garvey, he puts a premium on the African tradition, a powerful African image for the survival of the African community in America and to avoid the strangulating grip of the tentacles of the octopus of white culture. He takes issue with George S. Schuyler who rejected the idea that there was a distinct Black culture. The latter relegates racism to limbo; at best, a superstition. Schuyler stresses the need to dissolve dualism in America. But Hughes, a great votary of Black aesthetics who inaugurated a movement of ‘negritude,’ in his article *The Negro Artist and the Racial Mountain*, established that Black people must hold their identity in the face of American standardization by adhering to their cultural heritage. They must feel proud of their skin: “I am a Negro and beautiful” (Hughes, 45). He wrote: “We younger Negro Artists who create now intend to express our individual dark-skin selves without fear or shame. We build our temples for tomorrow, strong as we know how and we stand on the top of the mountain free within ourselves” (Hughes, 90). Far from self-pity and self-rejection, he wore the color of his skin not like “a shroud but a

banner for the proud like a song soaring high” (Hughes, 71). He was not a blind racist for he knew that his race was neither uniformly admirable nor uniformly despicable: “we know we are beautiful and ugly too” (Hughes, 72). If compared with other representatives of the Harlem Renaissance, it is clear that he took an extreme position at that time and desired that African Americans should evolve a distinct Black identity in America. A true representative and a follower of Black Nationalism, he inspired them to “Reach up your hand, dark boy, take a star.”

Claude McKay, a Jamaican, senior to Langston Hughes, had “[a] genuine gift, a vision that evokes from the confusing details of experience and brings into the picture the image in all its completeness of outline and its gradation of color, and rendered with that precise surety of form possessed by the resourceful artist” (McKay, 96). A sensitive intelligent observer, he was horrified by the ignoble cruelty meted out to members of his race. He reacted like an injured panther and expressed himself in poetry with a fierce celebration of personal pride, independence, and extraordinary exuberance. His poetry is so beautiful that he has come to be known as an aesthetic radical. He shows his class in *If We Must Die* (McKay, 97). Not a great perfectionist and a practitioner of ‘art for art’s sake,’ he was a strident propagandist to whom poetry came naturally to clothe his anger, contempt, arrogance, and defiance. Nevertheless, the primary aim of his poetry was not to jitter, cry or abuse but to reject completely the white American image of the African American. With a supremely refined sensuality, he lay focus on the opposites of good and evil in the African American consciousness of instinct and intellect, of passion and spirituality, yet he was simple, liberated, and uncorrupted. Like Langston Hughes, he admired primitivism and loathed Western civilization and industrialization. He was more effective as a protest poet for he articulated Black anger, militancy, and defiance. He was too much of an individualist; he did not feel deeply involved in the African American culture. An outsider and a compulsive wanderer, he roamed around Europe and North Africa, trying to discover the true African image. As a social realist, his poetry and fiction highlighted the sufferings and deprivations of Africans everywhere and of all sorts, including the description of pimps and prostitutes, plantations, parties, and prayer meetings. In this respect, he believed in the Universal Black brotherhood. The self-image which he desired Black people to acquire is expressed in the last line of his poem *Baptism*, “A stronger soul within a finer frame” (McKay, 94). He envisions a world of rising African American consciousness.

Jean Toomer, a mixed-race author, was the one who imparted an artistic treatment to African American life to make it a part of authentic American literature. The greatest of the Harlem Renaissance writers, he contributed a wealth of Black idioms, images and symbols of a very subtle nature and high quality. He has also strengthened the growing tradition of Black aesthetics. If any of the Harlem writers came close to the definition of poetry, it was Jean Toomer. "Not autotelic," his poetry "depends on the creative genius of the author and in treatment of the subject matter, reaches beyond form and structure and communicates with every person anywhere" (Toomer, 471). He displayed unashamed and unrestrained love for the race, soil, and setting. In reality, Toomer's own response was not parochial. With a nagging interest in human life, he presented the harmonization of the different strains of American heritage. His view of the universal human does not permit him to shed the influence of being Black, for in *Cane* he depicts African Americans, their heritage, their sufferings, joys, and melodies. He has given a distinct theme of urban primitivism. He uses the symbol of 'Cane' to depict African American alienation, uprooted from the African land, planted in the hostile land of America. But nature, in his opinion, had experimented in America "for three hundred years and with millions of blood crossing to produce one man" (Toomer, 408). He projects African Americans as an integral part of American society. A committed humanist, Toomer also viewed African Americans as a community, integrated with the African and other races of mankind. Unlike Emerson and Whiteman, whose goal was self-fulfilment by building up a self-reliant soul, Toomer wanted people to fulfil themselves to become a whole. His identity perspective transcended the racial parameters as he viewed African Americans as one of the seven streams of the American people.

Countee Cullen was a great scholar and a poet in the tradition of Keats and Shelley. Obsessed with the theme of death, he has been viewed as a pessimist poet who could weep and cry but not bite. Determined not to be regarded as a specifically African American poet, he tried to escape a confrontation with the realities that his times and his race imposed upon him.

Cullen was the son-in-law of W.E.B. DuBois and for some time has failed to receive the recognition he deserves. Though his work is derivative in quality, less original and natural than Langston Hughes, and he was conservative in his political and social beliefs, he has endeavored to change the stereotyped view of the African American. Although most of his poems are non-racial, he highlights color by putting his publication

under this title and in every following publication, there is a section of 'color'. His poetry primarily touches on the tragedy and frustrations of the African American and their colorful African heritage. But he managed to break through the racial boundaries and build up a tragic self-image of the African American. Essentially pessimistic in outlook, he gave utterance to the agony of the Black people. An ardent admirer of Africa, he questioned whether or not his white countrymen have the same glorious spirit and values as are possessed by the Black people. His attempt to express the deep sorrow and woe of his race was itself a sort of spiritual triumph as Blanche E. Ferguson rightly observes. Nevertheless, like Claude McKay and unlike Toomer, James Weldon Johnson and Langston Hughes and the other younger generation poets who affirmed Black people's character and style, Cullen presents negative compulsions. But the burden of his negative compulsion was considerably eased by his spirituality, devoid of Christian forms but endowed with a mystical commitment to Blackness and communal love.

Although with divergent angles, all these poets were groping in the dark in search of images. They have also been struggling to discover an American image with which they could identify. This is a movement of mind, a belief shared by these and other poets who express their experience in Black patterns of speech, Black idioms and Black rhythms. But the path they follow passes through the by-lanes of racism and self-glorification. By and large, their assertion for distinctness rather than separateness has taken the form of a search for the metaphysical past, manifest in their effort to transcend race. Although the operational strategy has followed the pattern of race war, it would be wrong to confuse cultural crisis with the race war. African American poetry has served a socio-psychological purpose. It has provided a mirror to the reader who, while looking into it, sees their tormented, tortured self, their innocence, cultural past, present, future, their own confident, exuberant, and powerful self, in pride, their beauty. Like the mythical Cane and cultural limbo, the African American is on a long and arduous journey to discover his identity and roots, gradually acquiring a new vision, a new feeling, a limitless extension, and oneness with the entire Black community. If literature is an index of self-image, the African American writers, borrowing English forms of poetry, have imbibed the naturalism of Emile Zola, Frank Norris and Dostoevsky, have acquired the perception of Garvey and have drunk deep at the fountain of race history and culture, enjoying a fine concoction of realistic idealism and humanism "a synthesis from which the soul of the Black man could emerge transfigured and enlarged." Indeed, it is a unique and splendid spectrum, a rainbow, indicating the dawn of a beautiful vision of

the total integrated self-image of the African American, rather, of a new American.

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