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Sprachbund features in Indian English Writings of the Nineteenth Century: A Few Examples

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Abstract: Indian English has undergone the influence of diverse Indian languages so that some sociolinguists have doubted its existence. But Indian English has bound itself into one whole by virtue of carrying in its corpus the *sprachbund* features of Indian languages. This phenomenon can be located in the nineteenth century itself and this paper discusses a few examples of the *sprachbund* features in Indian writing in English in the nineteenth century. The paper aims to show that Indian English was destined to consolidate into one dialect since the days of its inception in Indian society.

Keywords: Indian English *sprachbund,* 'areal', mother-tongue interference.

Indian English is one of the recognized dialects of the English language today [1]. Still writers and critics argued that like Indian nationalism, Indian English is also fractured [2] into regional entities like Hinglish, Bengali English, Tamil English, Punjabi English etc. Sociolinguists like Kamal K. Sridhar pointed out an integrating feature in Indian English:

> While transfer of structural features from the mother tongue adds to the diversity of non-native varieties in multilingual communities, it also has a unifying effect when the mother-tongue in question share typological or *sprachbund* (areal) features. This is true of South Asia, where due to millennia of language contact, most of the languages of the area have come to share a number of formal properties such as retroflex stops, the dative subject construction, sentential and participle relative clauses, etc. The English spoken in this area is influenced by these areal features, contributing to the structural cohesiveness of South Asian English (43).

Braj B. Kachru also noted this aspect among the languages used in India:

> It is not only that the language families are shared across the continent; there is also considerable linguistic convergence (*Sprachbund*) due to areal proximity and contact between typologically distinct languages, such as Dravidian and Indo-Aryan. This convergence is additionally the result of shared cultural and political history, shared literary and folk traditions, and all-pervasive sub-strata of Sanskrit, Persian and English, in that chronological order ('English' 498).

Jyoti Sanyal enlisted the following expressions having the same meaning from several Indian languages: 'chhoti chhoti baatein (Hindi), chhoto chhoto katha (Bengali), kochchu kochchu karyangal (Malayalam), chotya chotya goshti (Marathi) (310-11).

These are examples of reduplication, which is one of the *sprachbund* features of the languages of India. When Padma in the second chapter of *Midnight's Children* says, 'Eat, na, food is spoiling' (24), Rushdie basically uses a *sprachbund* or 'areal' feature – the word 'na' - which is present in many Indian languages such as Hindi, Urdu and Bangla as a peculiar suffix to a sentence. However, it needs to be mentioned here that the phrase 'food is spoiling' is an example of the mesolectal [3] variety of Indian English which is indicative of the class to which Padma belongs and not an 'areal' feature. It is often assumed that in Indian writing in English, examples of linguistic convergence can be found only in the twentieth century especially since writers like R.K.Narayan and Mulk Raj Anand started their literary career in the 1930s and later popularized by Rushdie. For example, in his book *Indianization of the English Language*, Braj B. Kachru cited the phenomenon of 'Indianization' mostly from Indian English novels of the twentieth century and ignored much of the writings of the previous century with the assumption that 'Before 1947 English had a precarious position in South Asia' (17). In order to clarify his stand, Kachru mentioned of 'Babu English', a mesolectal variety which emerged in the nineteenth century, but ignored the rich acrolectal variety, which did participate in the phenomenon of 'Indianization' of the English language. Shifting *sprachbund* features of the Indian languages to English writings and speeches consists of a vital part of 'Indianization' of the English language. This paper discusses a few samples of *sprachbund* or 'areal' features from the writings and speeches of Indians in the nineteenth century, which paved the path for more such uses in the twentieth century.

An interesting aspect of the use of *sprachbund* features in Indian English is that in most of the cases, the user spontaneously uses a translation of an idiomatic expression or a manner of expression peculiar to her/his mother tongue, yet that particular piece of mother-tongue interference remains comprehensible to even those Indian readers or listeners whose mother tongue is something other than that of the user. For example, when Rammohan Roy allowed interference of mother tongue while translating one of his own articles written in Bangla into English, he did not render himself incomprehensible to non-Bengali English-educated Indians: '…what misery do the women not suffer?' Roy's rhetorical question implies that Indian women suffer all sorts of misery possible on earth. The sentence is taken from 'A Second Conference Between an Advocate for, and an Opponent of, the Practice of Burning Widows Alive' (1820). While translating from Bangla it was quite natural on the part of Rammohan to indulge in mother-tongue interference; the sentence carried his sincere feelings quite forcefully. Now, in several Indian languages such as Hindi and Urdu this type of expression is also common.

A wide domain of common vocabulary is also one of the 'areal' features which bind Indian English into one whole. In his diary-entries which was published in 1871, Keshub Chunder Sen used words such as 'dhoom-dham' (3), 'bilaiti' (25) and 'tamasha'. These loan-words are quite common in almost all Indian languages and they constitute a characteristic of *sprachbund* languages. 'Dhoom-dham' is an Indian word for 'extravaganza' and in Indian English it conveys an idea of extravaganza which is peculiar to Indian life and culture. Keshub Sen provided the meaning of 'bilaiti' in a one-word footnote: 'foreign'. But the fact that he preferred the Indian

word over the English 'foreign' suggests that he felt the urge to express the indigenous meaning captured in the Indian word 'bilaiti':

> It is the first European city [Marseilles] we pass through; I cannot help being struck with astonishment, everything is so unique, so perfectly beautiful, so perfectly *bilaiti* (25).

The word 'bilaiti' captures here a typical Indian attitude towards the west: it is a curious mixture of awe and cynicism. The word 'tamasha' comes close to 'farcical' and it is very popular in many Indian languages. Keshub Chunder Sen, who seldom used Indian words or phrases in his lectures, used the word 'tamasha' in one of his diary entries to capture a unique spirit of fun and banter: 'While enjoying the grand *tamasha* we almost forget that we are on board a ship!' (10-11).

'Areal' features are often deeply interspersed with the common cultural space shared by speakers of the *sprachbund* languages. In Bankimchandra Chatterjee's *Rajmohan's Wife*, Matangini, the young heroine, is addressed as 'mother' (71) by an elderly woman. Throughout India, a girl or a lady is addressed as 'mother' as a mark of respect and affection. Hence, when Suki's mother, a minor character in the novel, says, 'No mother, do not return but go to your sister and see what he will do' (71), an Indian reader comprehends the particular tone of affection and respect inherent in the sentence. Similarly in Krupabai Satthianadhan's *Saguna*, there is a reference to the vow of 'sakhi' which is peculiar in Indian rural life and culture. In the novel, Lakshimi exhorts her friend to promise and take the vow of 'sakhi':

> 'Here before Gunga mata, before Surya Narayena I say that you are my own sakhi, my friend, till the end of my life. Now do not fear. Your brother will be my brother when you are gone and your father mine,' and she drew little Gopala to her breast and the three wept (*Saguna* 39).

The vow is further sanctified by invoking the river Ganges ('Gunga mata) and the sun ('Surya Narayena), both of which are worshipped by the Hindu community throughout India. Satthianadhan thus authored in the above passage a pan-Indian cultural discourse in English although her primary aim had been to portray the relationship of two Marathi girls realistically.

Finally, I am going to discuss *sprachbund* features in one of the speeches of Swami Vivekananda which was delivered in the last decade of the nineteenth century in 1897. After his first historic tour of the West, the first lecture delivered in Asia was in Colombo in Sri Lanka from where began a historic journey of Swami Vivekananda delivering a series of lectures in the Indian sub-continent including present-day India, Bangladesh and Pakistan. It was in 1897, when in Colombo Vivekananda defined 'India'; in this speech he used some Sanskrit words which could be understood by most south-Asians:

> If there is any land on this earth that can lay claim to be the blessed Punya Bhumi, to be the land to which souls on this earth must come to account for Karma, the land to which every soul that is wending its way Godward must come to attain its last home, the land where humanity has attained its highest towards gentleness, towards generosity, towards purity, towards calmness, above all, the land of introspection and and of spirituality – it is India. (*Lectures* 3).

Phrases such as 'Punya Bhumi' are not to be found in his speeches of Chicago. In Colombo Vivekananda was speaking to Asians where he could use 'areal' features of the south-Asian languages. Speakers of south-Asian languages are quite aware of 'Punya', 'Bhumi' and 'Karma'. Moreover, instead of saying 'that can claim', the clause 'that can lay claim' point towards a linguistic convergence as in several Indian languages a claim may be lain or imparted. Again, there is an influence of Indian religious and cultural belief in the clause 'must come to account for Karma'. 'Karma' here does not denote merely each and every activity a man or a woman does but moral action which has an impact on the balance of good deeds and bad deeds. Visiting a holy place or a pilgrimage is considered in India as an action which can 'account for' the sins committed in a lifetime. Hence, the passage of Vivekananda, in a nutshell, contains all the three *sprachbund* features discussed in this article: a particular manner of saying, a common vocabulary and a common cultural context of using an Indian word or describing a native custom.

It may be concluded here that Indian English, since the days of its inception, was destined to integrate itself rather than split itself into regional fragmented identities. The English language played an interesting role in integrating speakers of diverse Indian languages through the *sprachbund* or 'areal' features which had been inherent in those languages. It is a fascinating history of the English language in India and perhaps it could have been possible only in India, the land which has a long tradition of embracing diverse languages, cultures and religions, which is unique in world history.

NOTES

1. While David Crystal observed that there was more speakers of Indian English than British English, R.M.W. Dixon recognized the existence of Indian English and Braj B. Kachru wrote extensively on Indian English.
2. See Krishnaswamy and Burde's *The Politics of Indians' English* p. 60-63.
3. According to Barbara A. Fennell, 'It is usually the case that a society in which a creole develops displays a continuum of language varieties, which we refer to as a post-creole continuum. The varieties that coexist in such circumstances range from a still relatively reduced 'basilectal' variety, through a range of more standard-like 'mesolectal' varieties to 'acrolectal' varieties, which are very close to the dominant (lexifier) language, but which retain features of grammar, lexicon and pronunciation that still mark them off from the national (often European) standard variety (Fennell 4). The terms 'acrolect', 'mesolect' and 'basilect' are now used in contexts beyond that of post-creole continuum, in indigenized variants of a language. For example, Kamal K, Sridhar categorizes the English used by clerks and receptionists in India as 'mesolect' and the English used by journalists and professors as 'acrolect' (42-43). Hence the texts that I discuss in this article may be called 'acrolect'.

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Anxiety of Effeminacy and Desperation for Masculinity: A Re-reading of Shakespeare's *Macbeth*

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Abstract

Shakespeare's presentation of the witches in Macbeth *complement the theme of masculinity embedded in the play. Lady Macbeth and Macbeth embrace brutal violence as a masculine virtue leading to tragic consequences. It is intriguing that they are attracted to and misled by three witches who have a hermaphrodite-like appearance. The witches, the response they generate from the characters on stage and the tragedy of Macbeth and Lady Macbeth, altogether become a critique on early modern European obsession with manliness and its anxiety with effeminacy. This article builds upon discourses of masculinity and gender in Shakespeare criticism and aims to explore the educative aspect on masculinity which is still relevant in this century.*

Keywords: masculinity; witch; effeminacy; gender; identity; Renaissance.

The urge to guard and maintain the status-quo of socially defined identity of gender is one of the characteristics of Renaissance European society. Artists and playwrights sometimes interrogated the status quo resulting in debate and controversy. A commonplace allegation was that the stage was making the men effeminate. Gary Spear observed, 'It is now almost commonplace to discuss effeminacy in English culture in terms of the antitheatrical pamphlets that emphasized the corrupting power of the transvestite theater and named the early modern stage as one site from whence the epidemic of "effeminacy" spread outward

into society' (409-10). In renaissance Italy 'to dress as a woman implied "becoming" a woman and taking on a passive role that was associated with the dangerous sin and even more dangerous crime of sodomy' (Ruggiero 744). Jean E. Howard points out similar beliefs in polemical works in England in the sixteenth century: 'wearing effeminately ornate clothes would, in Stubbes's words, make men "weake, tender and infirme, not able to abide such sharp conflicts and blustering stormes" as their forefathers had endured' (424). Howard was quoting from Philip Stubbes's *Anatomy of Abuses* (1583). Howard shows that cross-dressing was punishable for women and shameful for men because it disrupted the hierarchy of gender and class. Cross-dressing is also sinful as per Christian doctrines; however, there were several examples of males masquerading as females in ancient classical literary traditions which found a new life during the renaissance: in the Greek tragedies of Euripedes, in the narrative traditions of Odysseus, Achilles and Hercules and also in the myth of 'Jove cross-dressing as a woman to seduce the nymph Calisto' (Ruggiero 746) in Ovid's *Metamorphoses*. Consequently, renaissance Italy was a vortex of continuous redefinitions of masculinity reflected in its art and architecture. The dominant trend was to achieve a perfect balance between soft grace and civility on the one hand and physical stamina and strength on the other which can be noted in Donatello's *David* (in bronze) and Micheangelo's paintings and sculptures, most notably *David*. The legacy of Spartan strength and endurance have for ever been celebrated. But the feminine charm of Leonardo Da Vinci's *Saint John the Baptist* [1] has been a never-ending source of bafflement and disturbance for centuries of onlookers and art critics. Although the impact of Renaissance Italian sculptors and painters on sixteenth century English writers is a subject of which not much can be told in concrete terms, Jonathan Woolfson informs that in recent years 'research on this subject has been active, revealing many connections between visual developments in England and Italy in a wide range of contexts.' Woolfson has explored this subject from the beginning of the Tudor period till the 1540s when the Elizabethan age is yet to begin. However, sixteenth century London was most likely to catch the Italian preoccupation with the perfect balance in manliness. Besides Italian comedies, Castiglione's *The Courtier* is perhaps the most important channel of import of Renaissance cultural ideas and values into England. Interestingly, we find Count Ludovico in Castiglione's influential book *The Courtier* disapproving the contemporary men's fashion of bringing feminine grace in appearance although he is also preoccupied with the sense of balance which to him is more a matter of

mind and temperament than of looks. His ideal courtier will be a man of arms but not indifferent to the delights of music and dance. Replying to the enquiry of messer Bernardo Bibbiena if he looks manly, Count Ludovico assures him in the following manner:

> Still it [Bibbiena's appearance] is of a manly cast and at the same time full of grace; and this characteristic is to be found in many different types of countenance. And of such sort I would have our Courtier's aspect; not so soft and effeminate as is sought by many, who not only curl their hair and pluck their brows, but gloss their faces with all those arts employed by the most wanton and unchaste women in the world; and in their walk, posture and every act, they seem so limp and languid that their limbs are like to fall apart; and they pronounce their words so mournfully that they appear about to expire upon the spot: and the more they find themselves with men of rank, the more they affect such tricks. (Bk I, 28-9).

According to Castiglione, men used a lot of effort, even adopting the practice of 'unchaste' women, that is, of applying cosmetics. Such practices were most likely followed by men in the sixteenth and seventeenth century England as Thomas Tuke wrote *A Treatise Against Paintng [sic] and Tincturing of Men and Women: Against Murther and Poysoning: Pride and Ambition: Adulterie and Witchcraft. And the Roote of All These, Disobedience to the Ministery of the Word. Whereunto is Added The Picture of a Picture, Or, the Character of a Painted Woman* which was published in 1616. It is interesting that using make-up was associated by Tuke with diverse vices including adultery and witchcraft. I find that early modern European society kept on upholding what R. W. Connell defined as hegemonic masculinity while in the arena of art and performance art, subordinated masculinities kept on reasserting itself. According to Connell and Messerschmidt, hegemonic masculinity may be practised by only a minority but it is 'normative' and 'ideologically legitimated the global subordination of women to men' (832). The plays of Shakespeare portray the dangers of hegemonic masculinity and reassert subordinated masculinities and this paper discusses the point with reference to one play, namely *Macbeth*.

Critics are not unanimous regarding this theme in *Macbeth*. While Marilyn French argued that 'ambiguity about gender roles… is the keynote of the play' (242), Janet Adelman argued that there is presence of male subconscious fear of 'maternal malevolence' (4) in

several of Shakespeare's plays; in *Macbeth*, Lady Macbeth and the witches represent malevolence and 'female chaos' (133). Regarding *Macbeth*, Robin Headlam Wells finds that the dominant heroic concept of masculinity: 'bloody, bold and resolute' (4.1.79) is upheld by 'heroes and villains alike' (139). He argues, '…like Virgil's *Aeneid*, the play is an anatomy of heroic values that offers no solution to the conundrum it dramatizes' (143). The phrase 'bloody, bold and resolute', quoted by Wells, was uttered by the second apparition shown by the witches and they are not the final words of the play itself. I argue that the play intends to represent the dangers of the value-system which apprises brutality and fears effeminacy.

Although men had to play the roles of women and dress as women, the dramatic action in Shakespeare's tragedies, unlike the comedies, is free from the socially non-commendable cross-dressing. What is more significant as far as gender is concerned is that the tragedies are very much involved with prejudicial notions of masculinity and femininity. The conservative and hegemonic idea of manliness, free from all womanly traits, represented in brutal violence, is a key theme in *Macbeth* and this theme is complemented by the presence of witches who are beings of indefinite sexual identity. Witchcraft was practised in England and Scotland by both males and females. So why did Shakespeare give them a hermaphrodite-like appearance? It is described by Banquo in Act 1 scene 3: 'you should be women, / And yet your beards forbid me to interpret / That you are so' (1.3.45-7) [2]. It is therefore obvious that the witches are also an integral part of the discourse on manliness and womanliness embedded in the play.

Janet Adelman interprets the witches as representation of malevolent 'female chaos' (133) and 'destructive maternal power' (131, 146). While she acknowledges their androgynous existence, yet she argues that they 'constitute our introduction to the realm of maternal malevolence…' (132). This again is contradicted when she argues that 'to a certain extent, they [the witches] help to exorcise the terror of female malevolence by localizing it' (136). The androgyny of the witches represents primarily the ambiguity of values, as also asserted by Marilyn French (242). The confusion regarding fair and foul prevails in the mind of the protagonists. At the same time, they represent the foggy and filthy ideas regarding identity and gender prevailing in society. Adelman is right in pointing out that witches in the play are portrayed as per English beliefs rather than Continental beliefs. But English beliefs on witches actually do not fit in with her scheme of arguments. The word 'witch' according to *Concise Oxford English Dictionary*, is derived from Old English *wicca* (masculine) and

wicce (feminine) and the verb *wiccian.* The adjective 'wicked' comes from the same Old English source; 'wicca' was also a name for the cult of witchcraft in England as per the entry for 'wicca' in *Concise Oxford English Dictionary.* Lara Apps and Andrew Gow did a commendable research on the presence of the male witches in early modern Europe and also on the subsequent effort of deleting the male witches from witchcraft historiography. They prepared data of different places across Europe on the percentage of male witches convicted in comparison to female witches convicted. Their data reflect that in Essex, between 1560 and 1602, twenty-four percent of all witches convicted were male (45). Hence for an English audience of the early seventeenth century, witchcraft is not inevitably a feminine affair; Shakespeare's witches are also not inevitably 'female'. Clark and Mason report that William Davenant's adaptation of the play was 'the form in which *Macbeth* was 'known in the theatre from the 1660s' (98) and that since Davenant's time the 'Witches had been played by male actors as a comic turn' (99) and Henry Irving considered himself an 'innovator in having female witches' (99). The witches therefore do not represent maternal malevolence.

In Holinshed the witches are unequivocally feminine: '…the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science' (Muir ed., 171-72). In *Macbeth* the witches are not goddesses but they do foretell the future like the Delphic oracle in Sophocles's *Oedipus: The King.* Oedipus argues within the play that he is a victim of 'savage power' [3]; the witches, unlike the Oracle are not respectable at all but they claim that they can bring about devastation – the way they plan to harm the captain of the Tiger in Act 1 scene 3 is a case in point. This shows their socio-historical existence and status in European society rather than their power. In *Macbeth,* the witches are physically present and they tempt the protagonist; they represent a historical reality. Terry Eagleton observed that the witches 'are exiles' from the patriarchal society based on 'routine oppression and incessant warfare' (47). It is significant that the actors who played the witches in the Globe Theatre's 2010 production, as reported by Carol Atherton, 'developed backstories for their characters that explained why they were isolated from society, leading to the vindictive behaviour they display in Act 1, Scene 3'. However, their physical existence on stage has relevance which transcends mere pointing out of a marginal entity. Shakespeare deliberately gives them an androgynous dimension although in reality they were either female or male. The witches are referred to as weird sisters who look like

men. Banquo's description brings to mind the image of hermaphrodites, who were traditionally identified in early modern Europe as having masculine physique and sporting feminine attires (Gilbert 2). The early modern man had little knowledge of hermaphrodites; for him they were mysterious people lacking sexual identity and hovering the borders of human society and hence they are objects of fear. Shakespeare made the witches more fearful to his audience by making them look like hermaphrodites. Banquo, who is rational as well as conscientious, fails to explain the gender of the witches although he is sure that they are 'instruments of Darkness' (1.3.124). The witches become an objective correlative of the confusion within the Renaissance man. Banquo's confusion is a rallying point of the early modern confusion and inability to comprehend gender. Their grotesque appearance reflects the confusion within rather than that without because in Shakespearean vision, 'In nature, there's no blemish but the mind' (*Twelfth Night* 3.4.318).

That the witches, like the hermaphrodites, are outsiders and live a marginal existence are reflected in the first witch's begging of the sailor's wife in Act 1 scene 3 and the way the sailor's wife drives her away: 'Aroynt thee witch!' (1.3.6). The word 'Aroynt' is obviously a colloquial expression. Kenneth Muir annotates that the origin of the word is unknown; however, 'rynt thee' is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way and the phrase 'arent the wich' is quoted in a record in Stratford-upon-Avon. (10-11). Macbeth calls them 'secret, black and midnight hags' (4.1.48). Nobody in the play seems to revere the witches. Ruth Gilbert's description of the social position of hermaphrodites in early modern Europe is noteworthy here:

> …hermaphrodites raised a series of ontological and epistemological questions. Was the hermaphrodite a sublime spiritual figure or a grotesque monster? Was it an idea or a reality? How could hermaphroditism be explained or categorized? Above all, hermaphroditism generated stories about sex, gender and sexuality. (1).

Coleridge's description of the witches locates them within the dark recesses of the human mind rather than on earth: 'they are the shadowy, obscure and, fearfully anomalous of physical nature, the lawless of human nature, elemental avengers without sex or kin' (219). The witches are not without sex, rather they reveal that absence of sexual stereotype is considered fearful by early modern society. It is intriguing that Shakespeare chooses to depict

an equivocation of gender in the witches who were generally either female or male as we know from the documents cited by Lara Apps and Andrew Gow. I think that the witches' sexual identity or lack of it is deeply linked with the dramatist's scheme of depicting the play as a tragedy of culture which nourishes foggy and filthy notions of gender and identity. Sex is so essential to identity in early modern society that hermaphrodites are outsiders in society; moreover, the conservative approach towards gender is exclusive rather than inclusive so that 'masculine' cannot accommodate any traditional 'feminine' trait of character; the witches mock at these standpoints and by so doing become ominous. Early modern society resisted the fluidity between 'male' and 'female' depicted in theatres and upheld the exclusively 'masculine'. While Shakespeare's comedies through cross-dressing and disguise mocks this mindset, the witches uncover the hollowness of the conservatist mindset. It is interesting that Macbeth who is introduced to the audience as the model of virile strength and 'bloody execution' is drawn towards and tempted by the androgynous witches. Macbeth seems to be fond of them as he returns to them in the apparition scene and the witches seem to be always waiting and planning and preparing for Macbeth. They rejoice with drumbeat the arrival of Macbeth: 'A drum! a drum! / Macbeth doth come' (1.3.30-31).

The witches were already a controversial issue when Shakespeare's *Macbeth* was staged, thanks to Reginald Scot's *Discoverie of Witchcraft* and King James I 's Daemonologie, published in 1584 and 1597 respectively. Shakespeare utilized the popular issue to delve deep into the social human psyche: his witches indicate the marginal existence of hermaphrodites at one level and at another, they symbolise the collective unconscious of early modern English society regarding confusions of gender.

The Macbeths idolise as well as project a dangerously exclusive idea of masculinity which incorporates action and violence and nothing else. However, neither of them is exclusively brutal or violent by nature. The human side of the husband and wife render it as a tragedy of culture rather than a tragedy of character. Adelman argues that Lady Macbeth is more 'frightening' (136) than the witches, but she does not discuss the human side of the character. After all the high-sounding evocation of evil spirits to unsex herself, Lady Macbeth is frightened by the call of the owl which gives the 'stern'st goodnight' (2.2.4) and after boasting that she can kill a sucking baby she is unable to harm the sleeping king because he resembled her father. She does not belong to the category of 'pelican daughters' (3.4.74) in

King Lear. After the sleep-walking scene, in retrospection, Lady Macbeth's role seems heroic as she conceals her own sufferings in order to protect her husband from falling apart. Although Macbeth shares his mental agony with his wife, Lady Macbeth hides all her agonies within herself so that her husband, 'too full o'th'milk of human kindness' (1.5.17) remains mentally strong and fortified. But Lady Macbeth also has her share of the milk of human kindness, otherwise she would neither have felt the way she does in the murder scene, nor would she have suffered from sleep-walking and guilt-ridden conscience. She, who has been her husband's 'dearest partner of greatness' (1.5.11) has been largely left to herself as Macbeth, after the murder of Duncan, chalks out his plans all by himself. In her sleep, she is still taking almost motherly care and reassuring her husband: 'Wash your hands, … I tell you yet again, Banquo's buried: he cannot come out on's grave again' (5.1.58-60). But she has no one with whom she can share her agony. She gets no paternal care unlike her husband. Hence, it is very natural that it is she, rather than Macbeth who develops this mental disease. It is significant that in the world of Macbeth where pseudo-masculinity is idolised a woman's love and sacrifice go utterly unrecognised and she remains deprived of mental support and care. One of the causes of the tragedy of the Macbeths is Lady Macbeth's serious conviction that to be cruel is to be masculine and to be kind is to be feminine. It is not her error of judgement but it is an acquired prejudice. This is the ideological base on which her adventure of unsexing herself is launched.

Macbeth confesses of 'vaulting ambition' but Lady Macbeth does never speak of a personal ambition distinct from her husband. She has no dream other than that of her husband: 'Glamis thou art, and Cawdor; and shalt be / What thou art promis'd' (1.5. 15-16). She is the traditional wife in patriarchal society whose identity is inseparable from that of her husband. Ironically, after all her attempts to 'unsex' (1.5.41) herself and fill herself with 'direst cruelty' (1.5.43) she uses her sexual self to persuade her husband to agree to utilize the opportunity to murder Duncan:

> *Lady M.* Was the hope drunk,
> Wherein you dress'd yourself? Hath it slept since?
> And wakes it now, to look so green and pale
> At what it did so freely? From this time
> Such I account thy love. (1. 7. 35-39)

Macbeth's 'hope' is personified here but the dialogue is also a comment on his appearance. Macbeth's 'hope' is personified as a fellow who was bold once but now reduced to a drunken fellow, who becomes green and pale to think of his former actions. The phrase 'green and pale' as commented by Sandra Clark and Pamela Mason in the latest Arden Edition, has 'perhaps… overtones of girlishness, as in green sickness' (168). A man who looks pale and sleepy and not out of his hangover, is the least attractive to any woman and no man would like to be or to look like such a man before his loving wife or girlfriend. As long as his 'hope' of becoming the king is pale and sleepy (rather than strong and erect) Macbeth cannot look attractive. Macbeth cannot miss this underlying sexual innuendo of his wife's words as she theatrically delivers, 'Such I account thy love'. By equalling 'hope' with 'love' she accuses that his love for her has also become limp and pale**.** The anxiety 'I am looking pale and not manly' is a deep-rooted one in the male psyche [4]. Macbeth sacrifices his conscience by stepping into the trap of masculinity. In his book *Mask Off: Masculinity Redefined* J. J. Bola observes, '…masculinity is a performance; that is to say, it is acted out in a way that reinforces the widely held view of what is normal for those born as male' (20). But the 'widely-held view' may be a prejudice or a construction of patriarchal hegemony, or both.

Lady Macbeth posits a prejudicial as well as a dangerous view of masculinity, which becomes one of the reasons of their tragic downfall. In the same speech where she equates 'hope' (ambition) with love, she asks her husband if he is 'afeard' to convert his 'desire' into 'act and valour' (1. 7. 39-41). Here manliness is further associated with 'valour' but here 'valour' is not merely courage but implies murder and violence as well. She concludes the dialogue by comparing Macbeth to 'the poor cat i'th'adage' (1.7.44). While the nation compares him to eagle and lion (1.2.35), Lady Macbeth compares him to 'the poor cat i'th'adage', that is, to a cat which would eat fish and would not wet her feet [5]. The whole speech consists of a series of questions ending up in the image of the poor cat, thus sharp accusations giving way to sharper ridicule, which is sure to pierce Macbeth. He reacts by claiming that he is the most daring of all men: 'I dare do all that may become a man / Who dares do more, is none' (1.7.46-47). Macbeth is thus trapped in fixed gender roles. Clark and Mason find a similar situation in Shakespeare's *Measure for Measure* - where female gender roles are fixed – in 'Angelo's injunction to Isabella: "Be that you are, / That is, a woman; if you be more, you're none"' (168). Macbeth's entrapment in gender roles allows Lady

Macbeth to unleash the dangerous discourse of destructive masculinity; she replies that when he dared to do the murder, then 'you were a man' (1.7.49). She does not stop there and speaks on boasting of her idea of daring:

> …I have given suck, and know
> How tender 'tis to love the babe that milks me:
> I would, while it was smiling in my face,
> Have plucked my nipple from my boneless gums,
> And dash'd the brains out, had I so sworn
> As you have done to this. (1.7.54-59)

Lady Macbeth presents a picture of unnatural daring which Macbeth or no other man or woman is likely to imagine in normal circumstances. Before this image of extreme cruelty, to kill King Duncan seems hardly a crime. However, ruthless killing is not unfamiliar to Macbeth as he 'ne'er shook hands, nor bade farewell' but 'unseam'd' the rebel Macdonwald from 'the nave to the chops' and 'fix'd his head upon the battlements' (1.2.21-23). Lady Macbeth devalues the feminine virtue of motherhood - as well as the human virtue of kindness - which is trampled to nothingness by the socially acclaimed masculine virtue of being bloody and violent. Thus, manliness is equated with a dangerous view of cruel daring which does not accommodate even an iota of kindness or mercy. Lady Macbeth is successful in convincing Macbeth with her own vision of manliness because she herself believes in this pseudo-masculinity. She tries to be masculine in her attempts to 'unsex' herself. What is more horrible is the fact that Macbeth readily buys this idea of manliness which is evident from the remark he makes at the end of the scene:

> *Macb.* Bring forth men children only!
> For thy undaunted mettle should compose
> Nothing but males. (1. 7. 73-75).

It is strange that Macbeth thinks of Lady Macbeth as a prospective mother even after her boast of infanticide. Perhaps Macbeth has not taken the boast of his wife regarding infanticide literally because they are childless but he has taken it seriously that utmost cruelty is the essence of manliness and a woman who can conceive such cruelty can conceive only male babies. Macbeth belongs to a society where males are required to be bold and resolute; where a father cannot imagine a 'fairer death' (5.9.15) for his son who dies fighting for his

people. But the Macbeths – to fulfil their ambition - have equated apathetic violence with masculinity. This is the foggy and filthy idea of gender which is more horrible than the witches themselves. It is here that the germ of the tyrant Macbeth is born, the Macbeth who will conceive the murder of Fleance and the children of Macduff. Even in the twenty-first century human civilization is still haunted by this horrible vision of perverted manliness: in Beslan (in 2004) and in Peshawar (in 2014).

Macbeth could have argued that love is not proved by execution of hope or ambition. But reason and conscience are trifles when manliness is at stake. Hence, when a man's vulnerable area, that is, his manliness is questioned by a woman, he is likely to be confused. Macbeth's arguments - that Duncan is his guest, that Duncan is in 'double-trust' (1.7.12) and his vivid imagination of 'Pity, like a naked new-born babe' (1. 7. 21) - are all blown away by his desperation to prove his manliness. In the seventeenth century sexuality was the prime source of identity and a man could not prefer to be conscientious by risking his manliness. This is a fallacy of culture symbolically represented by the witches in their androgynous and grotesque appearance and marginal existence in society, which I have already argued above. The drama shows that a man would prefer to be a villain than appear impotent: so deep-rooted is a man's fear of impotence and anxiety of performance. The witches are an objective correlative of the subconscious fear of impotence.

That Macbeth, who is hyper-sensitive about his sexual identity, is misled by the androgynous witches speaks volumes about the complementary role played by the witches. To Macbeth they are more alluring than fearful. He is always eager to listen to their ambiguous stuff. The witches represent ambiguity in multiple layers: in sexual identity, in their language, such as 'the battle's lost and won' and the slogan of 'Fair is foul and foul is fair' in the opening scene and also in their apparitions. From Macbeth's perspective, the witches are 'secret' and 'black' (4.1.48) and belong to the nocturnal world of black magic and evil beyond the periphery of nature. Macbeth, himself limited and constrained by his sense of guilt, sin and sexual identity, is tempted by the magical world of the witches where his inhibitions, his helplessness and limitations may be magically resolved leaving him free to realize his ambition. However, this hope is never fulfilled: Macbeth is never secure and he finds himself wading into blood and brutality tediously; the witches cannot show him any magical release from this tedium.

The future is shown symbolically to him through apparitions by the witches but not interpreted. Only the last apparition of Banquo's ghost and the line of kings is crystal clear to him. He is falsely given a sense of fortification by the prophecy that he will be overcome by a man not born of woman and he is safe until Birnam wood comes to Dunsinane castle. The prophecies apparently point towards a world beyond the laws of nature, birth and femininity which does not exist. Macbeth feels amused and fortified but does not have the rationality to question the value of such prophecies.

The pseudo-masculinity of the Macbeths leads them to a hollow and disintegrated world 'Signifying nothing' (5.5.28). We are redeemed out of this vortex of hollowness by Lady Macduff who accuses her husband because he fails to perform the role of protector and leaves his family in his castle. She does not question his manliness but she does question his love and courage:

> …He loves us not:
> He wants the natural touch; for the poor wren,
> The most diminutive of birds, will fight,
> Her young ones in her nest, against the owl.
> All is the fear, and nothing is the love;
> As little is the wisdom, where the flight
> So runs against all reason. (4.2.8-14).

The 'poor wren' is feminine as indicated by the pronoun 'Her' and yet the poor bird plays a protective role because it is courageous and loves its offspring. In his annotations in the Arden edition of the play, Kenneth Muir, citing from Noble's *Shakespeare's Biblical Knowledge*, points out the biblical allusion from I John iv. 18: 'There is no fear in love, but perfect love casteth out fear: for fear hath painfulness: and he that feareth is not perfect in love.' (118). Lady Macduff's accusation against her husband may be incorrect, yet she is accurate regarding courage. The passage indicates that courage and love have nothing to do with sexual identity and gender. This passage is theoretically necessary after Lady Macbeth's dangerous view of manliness which has a big impact upon Macbeth before he commits the murder of Duncan. The chief contribution of this drama, as far as discourse on gender is concerned, lies in detaching courage and fighting spirit from sexual identity. It does not

undermine the traditional role of a patriotic soldier or general but detaches its heroism from sexual identity.

Lady Macduff is further complemented by Macduff. When Macduff laments for his family and children, Malcolm asks him to tolerate like a man and Macduff replies, 'But I must also feel it as a man' (4.3.221). Macduff in a way reminds the weeping Duncan overwhelmed with joy. Duncan said that his 'plenteous joys, / Wanton in fullness, seek to hide themselves / In drops of sorrow' (1.4.33-35). King Duncan was not feminine but he was definitely undiplomatic. He had already announced Macbeth the Thane of Cawdor and when Macbeth arrived he had no reward to give except 'drops of sorrow'.

The Bible says, 'Jesus wept' (John Chapter 1, verse 35) and Castiglione in Book I of *The Courtier* documents the weeping of King Alexander in his discussion on self-praise (28). In *Macbeth* Macduff's lamentation for his wife and children reasserts the view that for a man there is nothing wrong in weeping and it is not a sign of effeminacy. Emotion has no gender just as cold-blooded villainy has no gender; diplomacy has no gender; Cleopatra was diplomatic in *Antony and Cleopatra* in sending 'twenty several messengers' (1.5.65) to Antony and thereby not allowing him to forget her just as Octavius uses a team of spies to keep him updated all the time. But in diverse cultures, in times past and times present, gender has been attached with several characteristics of human beings. In fact, Macduff repairs the lost link between mankind and manliness, between emotion and manliness. Macduff weeps and shows his determination to liberate Scotland from the thraldom of Macbeth although he himself stereotypes weeping with femininity:

> O! I could play the woman with mine eyes,
> And braggart with my tongue. – But, gentle Heavens,
> Cut short all intermission; front in front,
> Bring thou this fiend of Scotland, and myself;
> Within my sword's length set him; if he 'scape,
> Heaven forgive him too! (4. 3. 230-35)

It is up to the audience to see that there is no shame in playing 'the woman' as long as one has the courage and determination to fight against falsehood and tyranny. When Lear weeps in *King Lear* after betrayed by two of his daughters, he finds himself feminine:

> O! how this mother swells upward toward my heart!

Hysterica passio! down, thou climbing sorrow!
Thy element's below. (2.4.54-56)

Coppelia Kahn, in her essay 'The Absent Mother in *King Lear*' argues that the play tracks the tragic hero's journey of finding and coming to terms with the emotional or motherly side in himself and also his journey of overcoming his misogynist views of womanhood and arriving at 'a new mode of being' (258). In *Macbeth*, it is the audience who are supposed to arrive at a new mode of being, being educated with lessons of gender. Both *King Lear* and *Macbeth* end with no female characters living; but it is not a fulfilment of male fantasy but it is ominous and disastrous caused by fallacious concepts of gender.

Finally, readers and lovers of Shakespeare are quite aware that honour and masculine glory of military valour appear trivial in Shakespeare's vision of time which can only be conquered by love and art:

The painful warrior famoused for fight,
After a thousand victories once foiled,
Is from the book of honour razed quite,
And all the rest forgot for which he toiled:
Then happy I, that love and am beloved,
Where I may not remove nor be removed.

(Sonnet 25)

NOTES

1. Eleanor Beardsley narrates that responding to the invitation of King Francis I, Leonardo Da Vinci arrived in France in 1516. He 'came with three of his own paintings – 'Saint John the Baptist', 'the Virgin and Child with Saint Anne' and the Mona Lisa, all of which are part of the Louvre collection'. Leonardo died in France and the paintings also never returned to Italy. This fact is important for us because Italian influence on England in the sixteenth century 'mediated through France and the Netherlands' with which England had 'a longstanding and ongoing artistic relations' (Woolfson, Abstract).

2. All quotations of Shakespeare are taken from the Arden Editions: *Macbeth* (1994), *King Lear* (1985), *Antony and Cleopatra* (1995) and *Sonnets*, except *Twelfth Night* where the single line quotation is from New Cambridge Shakespeare edition (1989).
3. See *Sophocles: The Three Theban Plays*, translated by Robert Fagles, London: Penguin Books, 1984, p 207.
4. The phenomenon is still persistent. In *The Guardian* on 16 May 2020, Arwa Mahdawi reports (in the context of the pandemic caused by Covid 19), 'Men are less likely to wear masks – another sign that toxic masculinity kills'; it is a survey conducted in the United States and England where several men suffer from the assumption that wearing masks 'is a sign of weaknesses'.
5. See annotations on the line in *Macbeth*. Edited by Kenneth Muir. Arden Edition 1994.

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IMAGES OF ANIMALS IN SHAKESPEARE'S *MACBETH*: A PSYCHOANALYTIC STUDY

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ABSTRACT

Images of animals working as signs and symbols and their relation with the deep recess of the human mind have become a big area of interest for not only researchers but also for the common educated man and woman. With the perspective of modern knowledge about symbolic values of animal images, Shakespeare's Macbeth may be revisited as the play uses a huge range of animal images. The play not only represents the biodiversity of nature but hints at the deep psychological relation we hold with diverse creatures of nature. This paper analyzes the key animal images used in the play and restructures our perception about Shakespeare's immortal creation.

KEY WORDS: *subconscious, dream, psyche, mythology.*

INTRODUCTION:

It is a well-known psychological fact that an individual may have…an unconscious identity with some other person or object.

Carl Gustav Jung

Identification of the self with the outer world has a symbolic dimension on which psychologists, scholars and researchers of social science are continuously enlightening the common man. Simultaneously, human societies in the twenty-first century are getting more and more inquisitive and curious about ancient symbols in religion, art and sculpture which reinstate the modern developments of the collective unconscious. There are diverse channels and websites in the electronic media which dwell on the symbolic-psychic significance of animals, birds and insects, of sun, moon and the stars, of dreams of the objects and creatures of nature. Some are zealous about shamans and totems while many are obsessed with the influence of the dragon and the laughing Buddha and end up befooled by clever practitioners of Feng Shui or Vedic Shastras. Jung was not a celebrity in his lifetime [1] but today the common man has an intellectual hunger for knowledge of the relation between the human psyche and the natural world, about ancient cultural signs and symbols. From this modern perspective of inquisition which is informed with Freud, Jung and research works on myths of different cultures and which is available readily in innumerable websites, it will not be fruitless to review the images of animals and celestial bodies in Shakespeare's *Macbeth*, although Shakespeare is more than three centuries older to Freud and Jung and more than four and a half centuries old today.

Macbeth is a play which explores the dark recesses of the human psyche through symbols and images. Caroline Spurgeon in her famous work *Shakespeare's Imagery and What It Tells Us* pointed out the recurrence of images of fear such as darkness, blood and animal images of fear such as the grey cat, snake and the Hyrcan tiger. Spurgeon highlighted the patterns of darkness and clothing imagery while the animal

images were mentioned as just reinforcement of the theme of fear; its relation with the human sub-conscious begs to be analyzed. This paper reviews the images of bio-diversity in the light of modern findings of psychoanalysis.

In the opening scene we are confronted with two very common but problematic images of animals with respect to psychoanalysis: 'Graymalkin' and 'paddock'. The image of a cat resurfaces in the very first line of the third and final appearance (Act IV scene i) of the witches: 'Thrice the brindled cat hath mewed'. People all over the world react with a variety of ways to confronting or dreaming of cats. In India, the cat is linked with the goddess of childbirth [2]. In the west, the cat is not only ominous but also deeply interlinked with femininity. Julia Williams is of the opinion that 'An aggressive cat [in a dream] might suggest difficulty with the feminine aspect of yourself'. Now the witches obviously had a 'difficulty' with their femininity on several counts: their identity as witches and their apparently ambiguous appearance. Banquo points out the presence of beards on their faces. Although some women naturally do have a faint beard on them, patriarchal sixteenth and seventeenth century English society understandably had a narrow view of femininity and viewed them as witchlike. Even today, the huge global market of hair-removers points towards a stereotypical view of femininity which is still fashionable. It is interesting that the three women are not called 'witch' by the playwright throughout but 'weird sisters' which sounds softer. Shakespeare has liberated these three characters from their outcaste-like existence and humanized them with the term 'sisters'. As the first witch or the 'weird sister' responds to the call of 'Graymalkin', it becomes associated with her self. Jung pointed out that a person can have 'an unconscious identity' (24) with something else. In the opening scene, image of grey cat and frog become symbolical of the self of the witches. According to the website 'Best Dream Meaning', 'Frog in dreams typically relate to some form of transformation, renewal, or rebirth. However, if the frog appears in an unpleasant dream, the dream can point to uncleanness and diseases. Difficulty of sexual identity is further aggravated by a sense of uncleanness and an awareness of diseased existence. Altogether, the weird sisters are highly dissatisfied with themselves and can only dream of a transformation or rebirth.

From the time Macbeth utters his first dialogue: 'So foul and fair a day I have not seen', a telepathic link between the witches and the hero of the play is established as he echoes the mantra of the weird sisters in the opening scene: 'Fair is foul and foul is fair'. In Act I scene iii, Macbeth is 'rapt withal' on listening to the prophecy of the witches which betrays the fact that he had nourished evil designs and that the witches'prophecy were also a sort of echo of his innermost desires. Hence the difficulty and dissatisfaction of the witches may be considered as alter images of the psychological problems of Macbeth himself.

Before Macbeth and Banquo enter the stage, they are associated with two animal images symbolical of courage and royal nature: the eagle and the lion. The injured soldier in Act I scene ii compares the two heroes with their enemies in terms of animals of prey and their victims:

Duncan: Dismay'd not this our captains, Macbeth and Banquo?
Captain: Yes, as sparrows eagles, or the hare, the lion. [3]

Till the end, Macbeth is not afraid of the 'rugged Russian bear, / The armed rhinoceros, or the 'Hyrcan tiger' (Act III scene iv, lines 100-101). All these images are symbolical of strength and ferocity which are a part of Macbeth's nature. But the animal images which disturb and frighten him are that of insects, birds and reptiles: scorpion (Act III scene ii, line 36), 'shard-born beetle' (Act III, scene ii, line 42), snake, crow, 'maggot-pies, and choughs, and rooks' (Act III scene iv line 125). According to globeviews.com, dream of a scorpion may suggest of a new acquaintance which might result in sudden infliction of pain and danger. Apparently, when Macbeth exclaims 'O full of scorpions is my mind, dear wife', it suggests his guilt-stricken soul, but being informed with the analysis of dreams, scorpions also stand for the stings of threat that Banquo's existence poses for Macbeth. Since the weird sisters prophesied that Banquo will beget a line of monarchs, Banquo is the useless (although not new) acquaintance which might cause sudden infliction of pain and danger. Macbeth does not dream but the spontaneous exclamation hint at his subconscious.

Macbeth himself paints a frightening atmosphere with 'black Hecate' and the 'shard-born beetle'. According to auntyflo.com, the beetle represents 'respect for authority, but also protection and gaining more acceptable standards. According to Stephen Klein beetle represents respect for or lack of authority. Even after becoming king, Macbeth is never sure of his power and authority and is constantly suffering from insecurity, which results in his devilish designs against Banquo and Macduff. Hence the image of beetle is symbolical of Macbeth's crisis of authority.

Lady Macbeth advised the hesitating Macbeth to 'look like th'innocent flower, / But be the serpent under't (Act I scene v, lines 63-64). The archetypal image of evil and temptation returns to haunt the tragic hero after he is crowned: 'We have scorched the snake, not killed it' (Act III scene ii, line 13). It is the same scene where Macbeth speaks of scorpions and beetle. Edward Capell, as quoted by Braunmuller in his annotations in the New Cambridge Edition, argued that the snake is 'Duncan, alive enough in his sons, and his other friends, to put his wounder in danger' (169-70). The tragic irony is that instead of being the serpent beneath the innocent flower, the protagonist is haunted by the 'scorched' snake, which will heal itself and return to put Macbeth into danger:

She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth. (lines 14-15).

The snake has symbolic values beyond Freudian implications. In many cultures in east and west, it is associated with healing and medicine. The rod of Ascleipus in Greek mythology supports a snake and is still an international symbol associated with medicine and cure; in Indian mythology, Lord Shiva holds snakes in his neck which represents freedom from fear and control over the self and knowledge of the *kundalini*. Hence this aspect of the symbolical significance of the snake is part of collective unconscious globally. Macbeth defied nature and is now afraid of natural process of healing which undoes all his actions and efforts; his effort to burn the snake comes to no use as it returns to its former self.

In the banquet scene, we find Macbeth is afraid on realizing that truth cannot be suppressed for ever and this realization is expressed through images of birds:

MACBETH:… Augures, and understood relations, have
By maggot-pies, and choughs, and rooks brought forth
The secret'st man of blood (*Act III scene iv, line 124-126*).

Both the terms 'choughs' and 'rooks' mean crow; while the former is a common term for crow, rook is an Eurasian crow with black plumage. In the Bible, the cock, another common bird, betrayed the truth. Braunmuller annotates that maggot-pies or magpies can imitate human speech and the image also recalls stories from Ecclesiastes where a bird betrayed the truth. According to a website 'Dreaming and Sleeping' crow is not only ominous but also representative of wisdom. However, when Lady Macbeth, in Act I scene v. speaks of the raven, which 'croaks the fatal entrance of Duncan' it is a bird of ill omen. But ironically the bird of ill omen is transformed into the bird of truth and wisdom and it is ominous for the Macbeths with this new significance.

Amid all the serious imagery of fear, there is in Macbeth the happy image of the house-martin described with joy and admiration by Banquo:

This guest of summer
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here (*Act I scene vi lines 3-6*).

The martlet is the symbol of Pembroke House and its symbolical value is used by several international educational institutions; in their website, they argue that the bird 'is a mythical creature that represents the ceaseless pursuit of learning'. Indeed the bio-diverse world of Shakespeare is full of symbolic and psychological significance which reasserts the findings of modern psychoanalysis.

Notes

1. See 'Introduction' by John Freeman to *Man and his Symbols.* Freeman mentions of Wolfgang Foges, who was the managing director of Aldus Books and who reflected that it was a pity that while Freud was well-known to educated readers of the western world, Jung had never managed to break through to the general public and was always considered too difficult for popular reading' (p 1).
2. In Indian mythology, cat is the carrier of the Mother goddess Shasthi, an incarnation of Mother Parvati, who presides over childbirth.
3. All quotations from Shakespeare's Macbeth is from the New Cambridge Edition edited by A.R.Braunmuller.

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'Mother and Child in Art: A Retrospect

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Mother and Child in Art: A Retrospect

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ABSTRACT *Representation of mother and child in art and sculpture is a popular theme in modern art and sculpture. The theme is present in diverse artworks which decorate our homes and offices. There is a huge national as well as international market for such artworks. Today it is worthwhile to look back to its evolution since ancient times. This paper offers a glimpse of the representations of the bond between mother and child in fine art and sculpture in Western and Indian art: how it evolved from religious ethos to emerge in modern times as an aspect of humanism. With this aim the paper critically analyzes a few specimen of Indian and western artwork.*

Keywords: *ancient, medieval, theotokos, renaissance*

Artistic visual representation of mother and child are an important part of home décor today. Paintings, sculptures, murals, glass paintings etc of mother and child or of mother Parvati and Lord Ganesha are an inevitable part of many Indian household today and they have an increasing demand in the global market as well. Today there are artists who specialize on the particular theme. One may check the curio shops in town or the display of mother and child sculptures in websites such as www.ba-bamail.com, www.novica.com, www.pinterest.com etc. Amid a labyrinth of identities – political, provincial, religious, ethnic, and ideological – which keeps the human being segregated in the twenty-first century; motherhood stands out as a universal and global theme which readily appeals to all of us cutting across differences of nationalities and isms. At the same time it is sure to be appreciated. Hence its growing popularity and demand does not surprise us. But it is also worthwhile to retrospect the evolution of this theme in fine arts since ancient times in the west and the east. This paper attempts to give a glimpse of this evolution.

In ancient Egypt (see figure 1), Isis and her son Horus was present in artworks as symbolical representations of motherhood. Some of these ancient sculptures have a remarkable modern appeal; the naked child (Horus) and the nude or semi-nude Isis in these artworks does not represent divinity but rather celebrate motherhood.

Figure 1. *Isis and Horus*, 7th century B.C.

In medieval Europe, the concept of mother of God dominated representations of Mother Mary and Lord Jesus; it is evident in the invention of a classical word 'theotokos' which in Greek, means 'God-Bearer' (Encyclopaedia Britannica); it is, according to encyclopaedia Britannica, 'the designation of Mother Mary as mother of God'. Simultaneously, it is also evident in the medieval paintings in the churches of Eastern

Europe, where there is an inevitable halo around mother and son; nudity is absolutely deleted and substituted by heavy formal dress in both mother and child (see figure 2 and 3).

Figure 2. Gelati Monastery Georgia, 12 th Century

Figure 3. Salus Pouli Romani, Rome, 5th or 6th century.

Medieval paintings are not mimetic representations of nature and human life but symbolic representations of the values of the church. But Italian renaissance art, such as those of Leonardo Da Vinci, Michelangelo, Raphael and Botticelli, holds up the mirror to nature.

According to Ioli Kalavrezou (1990), 'With the demise of Iconoclasm [sic], theologians and artists took a fresh look at the Virgin and began to develop the human and maternal side of her personality'. Botticelli's renowned work, *Madonna of the Book,* uniquely puts the focus on the mother with the child looking at the mother's face while the mother is deeply lost in her thoughts, understandably pondering on the content of the book she is reading. From the merely symbolic representations of medieval art, Mary emerges in Botticelli's work as a feeling and thinking lively personality, who participates in the humanistic culture of leisurely reading. Botticelli not only explores the 'human and the maternal side of her personality' but explores the coexistence of the maternal and the inquisitive faculties in Mary. The veil over Mother Mary's head and the curious headgear of Jesus are vaguely reminiscent of the medieval halo. But more unlike medieval traditions is the prominent presence of natural beauty in the background: the bouquet of rose, the blue sky and the landscape are present although in fragments.

Figure 4. *Madonna of the Book,* Botticelli

Raphael, who lost his mother when he was barely eight years old, is best known for his 'Madonnas'. In his treatment of the theme, the halo and the regal dress is entirely done away with and is replaced by a natural representation of life and motherhood which surpasses all the previous artworks on this theme in its beauty and simplicity:

In the famous Madonna della Seggiola (see figure 5), the boy with the Cross notwithstanding, the natural posture, the realism in the costume, the diversity of colours and the design of the shawl and the headscarf, all speak volumes about the onset of the modern age in European history. The painting is a celebration of the bond of mother and child, of the birth of new life and of the pride in a mother who brings forth new life on this earth. In subsequent times the theme has been the subject for great artists like Monet, Gauguin , Van Gogh, Tissot, William Adolphe Bougureau, only to name a few (see www.1st-art-gallery.com)

Figure 5. ***Mario Della Seggiola,*** **Raphael**

In Indian art, the depiction of Lord Ganesha and Mother Parvati is not common until the late nineteenth century. However, I have come across a *surasundari* with a child in Indian Museum in Kolkata. Surasundari or celestial beauty is a creation of artists who flourished under the Chandella dynasty in present Odisha and Madhya Pradesh (see figure 6).

Figure 6. Surasundari

It is quite well-known that in India, a high quality of artistic works carved on temples emerged on the subject of the female body as the form of beauty and lyricism. Surasundaris and yakshinis are more prominently present than goddesses on the exterior of Indian temples. In the above sculpture on the left (see figure 6), the beauty of the feminine posture and form spellbound the viewer. Hence, I think that the popularity of Lord Ganesha and mother Parvati was perhaps an influence of the west, particularly of the Madonnas of Raphael and Botticelli and several other renaissance painters.

In the words of Kishore Singh (2014), 'Indian art's tryst with modernism occurred in Bengal where visiting colonial artists brought with them the freshness and excitement of the realistic way of painting on a large scale, using the more glamorous medium of oil and canvas'. Abanindranath Tagore's subject of painting Ganesha and Parvati (see figure 7) is a case in point as it does seem to be an Indian adaptation of the theme of Madonna. However, Abanindranath's innovative wash-canvas sets him apart from the glossy western canvas. Moreover, Ganesha is not calm and quiet like the Jesuses of the western paintings but in a playful mood. The natural background is also present, although it seems to be decidedly non-western. Moreover, Tagore has also humanized the figure of Mother Parvati as she does not look like the traditional Hindu goddess; rather her dress has an impact of Islamic culture.

Figure 7. Ganesha and Parvati. Abanindranath Tagore

Jamini Roy has brought folk technique and immensely popularized the theme of Goddess Durga and Ganesha in modern Indian art in the twentieth century.

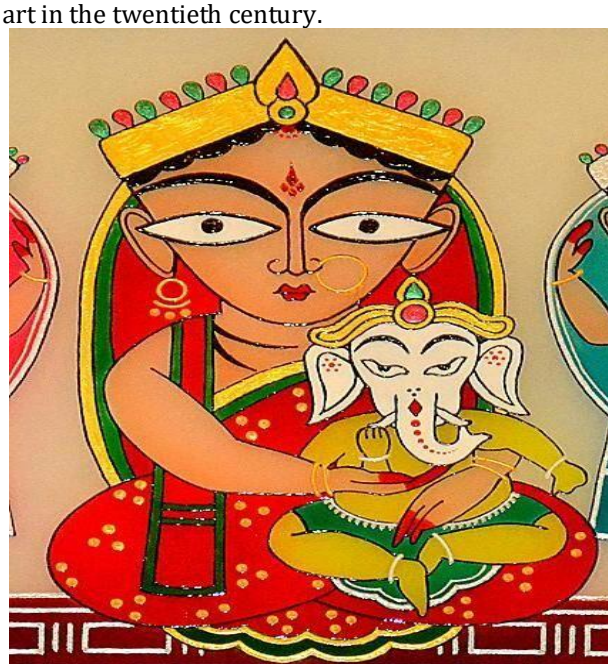

Figure 8. *Lord Ganesha and Mother Durga*, Jamini Roy

Like Raphael's paintings both mother and son are in complete harmony (see figure 8), which is manifested in posture. However, in the paintings on Krishna and Yashoda, there are distinct identities of the son and mother depicted in painting. In the painting where Lord Krishna wants more of the butter from her mother (see figure 9), mother and child face each other, in posture of negotiation rather than absolute harmony. This is a marvellous development on the theme, which presents the bond of mother and child from a new perspective.

Hence modern artists working on the theme of mother and child has a rich heritage to fall back upon

Figure 9. Lord Krishna and Mother Yashoda, Jamini Roy.

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Munshi Premchand and Dalit Literature: Breaking the Definition Gap

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Abstract

Of late 'Dalit Literature' as a literary genre has been in vogue. But even before the introduction of the term, 'Dalit Literature', we were blessed to have a great writer, Dhanpat Rai Srivastava known by his pen name Munshi Premchand who wrote some extraordinary texts to make the people understand how the colonial India was conflicted by religion, casteism, discrimination and exploitation of lower-class people or Dalits. In fact, through his writings he seems to emerge as a singularly powerful cultural symbol around which Dalit literary and political identities are constituted. It is undeniable that Dalits are still marginalised in one way or the other. But the contention arises with some of the works of Premchand for which he is being denominated as 'anti-dalit' recently by some Dalit writers and critics. This paper discusses the valuable contribution of Premchand to Dalit Literature and throws question on the existing definition of Dalit Literature.

Keywords: *Literature, Dalit, Dalit Literature, Equality, Caste politics*

Introduction

> "WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC and to secure to all its citizens: …the dignity of the individual and the unity and integrity of the Nation; (The Constitution of India, P. 22.)"

These words at the beginning of Indian Constitution make everybody feel proud. However, the question is - does everybody abide by the rules laid down there? What is the true identity of an Indian? Is there any economic justice at all in India? Or is it a country of politics, interwoven with class and caste system?

Discussion

The following words taken from Premchand's *Kafan* (*The Shroud*) uttered by Madhav and Ghisu describe the condition of Dalits in India:

> 'मेरी औरत जब मरी थी, तो मै तीन दिनों तक उसके पास से हिला तक नहीं; और फिर मुझसे लजाएगी की नहीं? जिसका कभी मुँह नहीं देखा, आज उसका उधरा हुआ बदन देखु! उसे तन की सुख भी तो न होगी ? मुझे देख लेगी तो खुलकर हाथ-पाँब भी ना पटक सकेगी !'
>
> 'मै सोचता हु कोई बल-बच्चा हुआ, तो केया होगा ? सोंठ, गुड़, तेल कुछ भी तो नहीं हे घर में !' (Premchand, P. 6-7)

English Translation:

> "When my wife died, for three days I never even left her side. And then, won't she be ashamed in front of me? I've never seen her face-- and today I should see her naked body? She won't even have bodily ease: if she sees me, she won't be able to thrash around freely."
>
> "I'm thinking, if a child is born-- what then? Dried ginger, brown sugar, oil-- there's nothing at all in the house." (Translation. Pritchett)

Another example of Dalit voice from Premchand's *Thakur Ki Kua* (*The Thakur's Well*) by Gangi,

> "हम क्यों नीच हैं और ये लोग क्यों ऊँच हैं? इसलिए कि ये लोग गले में तागा डाल लेते हैं? यहाँ तो जितने है, एक- से-एक छँटे हैं। चोरी ये करें, जाल-फरेब ये करें, …परंतु घमंड यह कि हम ऊँचे हैं!" (Premchand, P. 142)

English Translation:

> "Why was she so low and those others so high? Because they wore a thread around their necks? There wasn't one of them in the village who wasn't rotten. They stole, they cheated, …but they bragged that they were better than people like her." (Translation, Rubin)

Again, an extract from his novel, *Godaan*,

> "तुम हमें बाँभन नहीं बना सकते, मुदा हम तुम्हें चमार बना सकते हैं। हमें बाँभन बना दो, हमारी सारी बिरादरी बनने को तैयार है। जब यह समरथ नहीं है, तो फिर तुम भी चमार बनो। हमारे साथ खाओ, पिओ, हमारे साथ उठो-बैठो। हमारी इज्जत लेते हो, तो अपना धरम हमें दो।" (Premchand, P. 269)

English Translation:

> "You can't make Brahmans out of us but we can make chamars out of you. If you're willing to make us Brahmans, our whole community is agreeable. As long as that's not possible, then become chamars. Eat with us, drink with us and live with us. If you're going to take away our honour, then give us your caste."

In the above speeches of *Godaan, The Thakur's Well* and *The Shroud*, it is evident that Premchand tried to present the Indian socio-cultural context, where a large number of mass has been the victim of caste and economic discrimination for ages, and it will not prorogue until or otherwise the question like "Why was she so low and those others so high?*"* gets resolved, and a stable equal society is established. These texts also give subaltern perspective where the Dalits can question, critique, resist and reject the idea of forced truths be it ideological, moral or historical. In fact, it is only through these glitches that break an ongoing traditional relationship between the exclusive castes and the excluded castes, between the rich and the poor or between 'Dalits' and 'Non-Dalits'. In the novel, *Godaan*, out of a rage, the above words were ejected by a sixty years old cobbler, Harkhu, at Dattadin, the village Brahman. Not only that, Harkhu brings his fellow cobblers to befoul Matadin, vegetarian Brahmin son by putting a bone in his mouth because of the love exploitation of his daughter, Seliya. Thereby, he negates and rejects the ideological supremacy of the upper caste by pointing the difference from the dominant group, and hence highlights their individuality and existence. The similar idea is located in *The Thakur's Well* when Gangi finds it difficult to fetch water from the well of a Thakur for her husband, and opens up a question to the entire existing system of culture that, "Why was she so low and those others so high?" If one looks at the story, *The Shroud*, Premchand has shown the extreme condition of Dalit life due to social and economic inequality in India. Madhav and Ghisu

are not two mere characters; they are those unprivileged mass who don't have anything to do except leaving everything at the hand of fate. So, if they are unvoiced, it was because of the time--it was society that did not let them speak. If they suffer, because the society was built up in such a way that did not give them space.

So, the way Munshi Premchand tried to present the caste ridden inequal Indian society through his writings, there remains no doubt that Premchand had a realistic vision of a kind of 'silence caste oppression' in India. Hence, his detailed portrayal of the lives of the excluded castes or the 'untouchables', now known as Dalits are not less important arena as far as Dalit Literature is concerned. One of his short stories, "Sadgati" (Deliverence, 1931) was turned into a telefilm by Satyajit Ray. This is not by any coincidence that Satyajit made this story a telefilm. The fact is both Ray and Premchand were sympathetic to the cause of the Dalits, the most culturally marginalized in India. However, their portrayal differs in terms of tone and rhythm, which in a way trans-creates the content. Satyajit Ray's *Sadgati* (1981), a film adaptation of Premchand's short story 'Sadgati' raises direct Dalit question which was perhaps not there in Premchand.

Ray's creation shows an alternative, and analyses the mediation from one *Sadgati'* to another *Sadgati*. Ray's creation discusses the shifts that seem to have taken place, particularly in relation to the representation of the caste question, which has been a matter of serious concern for writers and artists both within Dalits and outside the said community, but one has to understand why this has happened. Ray realised the characters of Premchand closely, and made them performed taking them out of the mere reading text. Therefore, while Premchand's story seems a pathetic account of the tragic lives of untouchables in this country, and their blind submission to God, Ray's presentation of the subject shows a sense of failure and dejection to the entire life story of Dukhi — even when Dukhi is alive — as if it's all over, and as if nothing can be done to help the Dalits. Even as Dukhi fires up and hits at the log instead of his oppressor. One can feel as if his mere existence, his entire life, all up to this point, has been a mere lie — that he was born a slave and that he would die a slave, never to question his master, and never to stand up against the existing practice of the society. It is with this sense of hopelessness that Dukhi collapses to his death. It is important to note that his failure is so strong and impactful, that the readers hardly get a chance to think about the injustice happening right in front of their eyes — the marriage of a young girl child. So, they could see the structure of the society where there was no as such space of voice for the Dalits then.

Now the question is if Premchand's writings are part of Dalit literature or if Ray's re-creation is a part of Dalit voice. The man who was the target of fierce and abusive attacks from the exclusive castes because of his sympathetic portrayal of the oppressed lower castes and untouchables is being designated as "anti-Dalit" these days by many Dalit writers and critics. The majority of Dalit writers and critics firmly believe that only a Dalit can write authentically about his community, for a writer belonging to the exclusive caste or upper section does not have those experiences that are specific to the Dalits. One eminent Bengali writer, Byapari claimed, "দলতি সাহত্যি দলতিরাই লখিতে পারবে" i.e. Dalit Literature can be written by Dalits only. Another famous Bengali writer Anita Agnihotri on being asked about the Dalit Literature, she agreed what Mr. Byapari had said. One of the leading websites, Wikipedia defines Dalit Literature, "Dalit literature is literature written by Dalits about their lives."

Now, let us understand the meaning of literature. Long writes,

> "Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions, aspirations;"

He also says,

> "literature which is the art that expresses life in words that appeal to our own sense of the beautiful, we have many writers but few artists."

So, his point is to write a piece of literature one needs to be an artist rather than a writer. It does not mean to which particular ethnic community he or she belongs to.

Again, Johnson says,

> "Literature is an imitation which has been judged to have value a period of centuries as a true but general reflection of human nature in a variety of real or imaginary circumstances."

There are lots of definition of literature available. However, to be honest, there is no perfect definition of the term 'literature'. Most of the definitions of literature are given by critics and scholars according to their subjective experiences and context of life. Even if there is no specific definition of literature it has some features- imagination, thoughts, feelings and life experiences stay at the core of literature. Munshi Premchand as a writer shared his thoughts, feelings, imagination and life experiences in his writings to present the inequal society, the excluded caste life and their suffering in India. Despite this, Premchand is being accused by Dalit critics and writers of type-casting the characters in his writings claiming the portrayal of them in certain ways constrained to a certain type on the basis of his upper-class identity. They claim that 'dalit' experiences cannot be appropriately voiced by non-Dalits. For example, Gajarawala points out how in Premchand's novels, the untouchable characters were defined by their caste, and not by other issues like "kindness or social class." (Gajarawala, P. 41)

So, what is the main concern of Dalit literature is a question. The main concern of Dalit Literature is the emancipation of Dalits from the ageless bondage of oppression. Dalit literature is not a mere fiction. It is part of the larger movement to bring about changes. Dalit writings are based on real life experience. This is the reason why some critics have the view that the writers, like Mulk Raj Anand and Premchand do not represent the Dalit life as it is, but they represent Dalits as hapless and mischievous being unable to take their own decisions and action.

They may have a valid point to categorise a particular genre of literature but their firm insistence on its absolute validity that Dalit Literature can only be written by Dalits only, spoils its literary relevance. If so it needs to be settled down to define the word Dalit itself. Limbale writes,

> "there will have to be a definite explanation of the word 'Dalit' in Dalit Literature. Harijans and neo-Buddhists are not the only Dalits, the term describes all the untouchable communities living outside the boundary of the village, as well as Adivasis, landless farm labours, workers, the suffering masses, and nomadic and criminal tribes. In explaining the word, it will not do to refer only to the untouchable castes. People who are lagging behind economically will also need to be included." (Limbale, P. 31)

If so, then a number of people from exclusive caste will also be categorised as Dalits, or by the logic settled down of late, a female writer will not be able to create an authentic male character or vice versa. Similarly, a writer who is not a detective can not write detective fiction or a writer from a particular religion can not create a character from other religion. So, often when the critics attack Premchand's presentation of the inequal society, Dalit struggle and the characters' inability to speak up against their exploitation, or do anything concrete to improve their life and their existence, perhaps they overlook or try to overlook many other aspects that Premchand highlights, on account of his Kayastha identity.

It is to be noted that in his story *The Shroud*, Premchand may have depicted two Dalit unvoiced, unethical protagonists as addicted and irresponsible but even in their intoxicated states, he presents them in

such a way that the story raises questions about alienated labour, the indignity and suffering of the untouchables and their deliberating deprivation that doesn't allow them even the potential to secure two complete meals a day. It can also be said that all the people are not mentally similar in a community. So, can we not read it as the presentation of two irresponsible, inhuman and do-nothing like men of society? He mentions it in the beginning of *The Shroud*,

> "घीसू एक दिन काम करता तो तीन दिन आराम करात। माधव इतना कामचोर था की आध घन्टे काम करता तो घन्टे भर चिलम पिता। इसीलिए उन्हें कोही मजदूरी नहीं मिलती थी…" Premchand, P. 5)
>
> English Translation:
>
> "If Ghisu worked for one day, then he rested for three. Madhav was such a slacker that if he worked for an hour, then he smoked his chilam for an hour. Thus, nobody hired them on. …." (translation, Pritchett)

In fact, there are such kind of characters in the society, but the problem is Premchand categorises them by telling "चमारो का कुनबा था…" (It was a family of Chamars..,). He could have mentioned a family of farmer, Brahmin, Kayastha or any exclusive caste other than the excluded ones. So, this text or the others are not anyhow a push to mock the lower caste people as thought by some Dalit critics and writers, but a thought he penned to show how callous and unresponsive a particular group towards their duty, their rights and their position etcetera. It is like how they choose to be slaves of their situation. Because he observed their suffering and silence, he presented Dalits as unvoiced. Because for him probably Dalit life matters that can be associated with what Ambedkar points out quoting Thucydides,

> "It may be your interest to be our masters, but how can it be ours to be your slaves?" (Ambedkar, P. iii)

Conclusion

Therefore, if Munshi Premchand is not a writer of Dalit literature, who is to be categorized in this segment? If *Kafan* or *Godaan* or *Sadgati* or *The Thakurs Well* is not a Dalit text what is a Dalit text? Literature does not comprise one single experience or event of life. It is a mixture of abundant experiences. It is a blending of Imagination and reality. It is not just to present the voice of any class or section but also to give a space for the unvoiced people- how they simply live and die? Hence, if the blame is to be given, blame the cultural system, blame the political power structure of the society, and not to a writer. Because writers' works are to present life in their own artistic way. If this be true that it does not have the place of imagination and artistic soul, it is not literature-- it will be history. So, it is to be decided -- are Dalits writings literature or part of history? As long as they are part of literature any writer with power of imagination and observation of life can write Dalit literature. However, those who stuck with such stances like literature is a mere re-presentation of reality, they need to know that literature is a re-creation of reality through the power of imagination, experiences, talent and creativity. Had it not been so, Danial Defoe could not have created a Moll Flanders, **Nathaniel Hawthorne a Hester Prynne** and Premchand a Nirmala. And if one particular literary genre is supposed to be written by a particular group or class of people based on the life's experiences they lead, then it should be accepted that almost all genres of literature are invalid in themselves. Because a writer's work is not bound to a particular man, caste or section of a society. If it is so, then the validity will be accepted. For example, a Dalit writer is writing a text on Dalit lives but in order to present the suffering one has to present Non-Dalit lives or exclusive caste in comparison. But as per the logic assigned it can be said that the writers of Dalit community will not be able to present properly the

lifestyle and mind of the elite class people because they are supposed not to have experience of elite lifestyle and their mind as a whole. So, again the literature produced will also be imaginative in one sense. So, it can be summed up that the definition of this particular genre of literature has emerged as a result of not socio-cultural-economic emancipation, but as a result of political emancipation. There might be 'literature politics' that will not help equalise the society, but will breed two classes of literature—elite and Dalit which farther stigmatise the fact that Dalit are incapable of writings other than Dalit literature. Hence, the idea of inclusion will once again shift to separatist idea. Therefore, this existing definition has nothing to do with writers because a good writer such as Premchand, Shakespear, Rabindranath or Manoranjan Byapari can head towards any genre of literature as long as they are not part of politicised system. In case a literary segment is politicised it is better to quote Professor Ramachandra Guha,

> "A writer's beliefs must never be mortgaged to a particular party or ideology." (Conversation, The New Leam, 31 December 2021)

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দেশ কালের প্রেক্ষিতে ভারতীয় কথাসাহিত্যের বিবর্তন

সম্পাদক

অনুপম প্রামাণিক

পীযূষ সরকার

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Desh Kāler Prekhsite Bhāratiya Kathāsāhityer Bibartan
Edited by Prof. Anupam Pramanik & Prof. Pijush Sarkar

An edited volume based on the selected articles presented at the UGC-CPE sponsored two days national seminar held in Bankim Sardar College, Tangrakhali, South 24 Parganas, West Bengal on 15th-16th September, 2017 including few articles published as abstracts in abstract volume of the said seminar and also other research articles of the dignitaries concerned with the interest of the seminar theme *"Desh Kāler Prekhsite Bhāratiya Kathāsāhityer Bibartan"*.

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Evolution of the Indian English Novel in Context with the British Novel and Love of a Flexible Language.

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Abstract :
The English Novel as a literary form mainly flourished in the eighteenth century England. But it is not the first literary genre that was introduced then in literature. In fact, it was the last one. If we go back to ancient times there was no novel form available then. English literature was mainly started with ^ongs and poetry which were, however, not even in their written form because writing came very late, but when it came for the first time it was poetry, basically alliterative in nature and story based. However, after that came some literary types like tales and dramas. Finally it was in the eighteenth century that the true form of English novel was introduced in England. So is the case in Indian English literature where novel also as a literary genre emerged to the end of the chapter but this is not only the case of English writings in India but also the literature of other languages in India as well. But this last emerging genre has the strongest impact on the mind of the modern readers and it has been developing continuously since its genesis. However, as this study focuses primarily the evolution of the genre of Indian English Novel in context to British literary form of the same, I would like to focus mainly on that particular topic with historical perspective of love of a so flexible language that is English.

Key Words: Literature Review, Cross-Breed Culture, Language Flexibility, Indianized Feelings, Prestigious Language.

Introduction

During the initial years of Indian English writings, just like the original English literature, the premier kind of literary form was poetry. It was followed by other forms of literature especially drama that is also the case of British literature. Though the development of Indian English fiction had boundlessly surpassed that of most other forms, the

fiction was actually the last to arrive in the Indian English Literary scene. Indian fiction in English like other branches of Indian English literature, originated and grew up under the supervision of the British.

However, one of the most important reasons why English fiction in India has developed, is that it was the language of the rulers that led Indians to learn to communicate with them and it was with this language that was prevalent in almost all over Europe. The Indian writers wanted to bring their own culture to the door of the world so that they can present their Indianized feelings, aspirations and subjugation. But that would not be possible using any of Indian languages because they are not in any way global medium of communication. Thereby English worked as a medium.

This can be certainly discussed taking a quotation from Nissiem Ezekiel's poem, the 'Night of the Scorpion' which says, "My mother only said, 'thank God the scorpion picked on me and spared my children'." This shows what the Indian culture is where a mother does everything to protect her child. Though this explanation is applicable to each and every culture, it particularly symbolizes,if we go deep into the poem, the colonial rulers who like the scorpion picked on the mother but now the land is free to her child. This shows at one side the Indian culture and at the other it focuses on the free land which was once ruled by English.

Moreover, as it was the communicative language and the language of the elite group, and the rulers also belonged to it, it was often considered as one of the prestigious languages in the world. This is the case of today in India. However, somehow the literature of this language has flourished not just because it was considered as only prestigious but along with it, this language has certain flexibility that the other languages don't have, for example there were other language rulers like Persian, Portuguese etc. before English conquered India but they didn't have such impact as English had. This flexibility had inspired the Indian writers to present their feelings and thoughts in their own style by making a new form of English that is Indianized English. In doing so they produced texts especially those after colonial era that show, a separate culture, not from India not from English but different from both and they look like a cross-breed type of culture.

Whatever the reasons hidden behind the love of this particular language and the introduction and evolution of English fiction, the novel is the most popular form today. In the modern sense it is a weapon to highlight the social, moral, religious and psychological problems in any literature. In Indian perspective it is somehow psychologically to present the Indian cross-breed culture all over the world especially to the English speaking world and for that we, Indians are greatly indebted to the European and English novel because as an art form it has been imported to India initially from the West because if we search the history of Indian writing in English we will not find any single piece of novel introduced before the birth of British English Novel i.e. Richardson's **"Pamela"(1740).**

It is quite true that before the introduction of the English novel in England we find some pieces like **"Gulliver's Travels"** by Jonathan Swift, **"Moll Flanders"** and **"Robinson Crusoe"** by Daniel Defoe etc. but they are not novel in the true sense of the term, rather can be considered as tales of the British literature. Similarly we find the form in Indian English writings though it came late than the original English form. India was colonized by the English rulers. There came the influence of the colonial rulers. They brought this language in our land and made ourselves comfortable to express our feelings in it. After learning the language Indians started reading the British Literature, and thereby writers in India during that time got influenced by their master's literature and tried to produce in similar language which seemed to them flexible as well as elite. Moreover, they considered it very prestigious to speak, read and write using their ruler's language.So, English novel or literature in general as a literary form in India more or less is a gift of Western literature and the introduction of English education by Raja Ram Mohan Roy and Macaulay. Prof. M. K. Naik remarks: "One of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel, as we know today, was an importation from the West."

The Beginning of English Novel in India:

The first book written by an Indian in English was **"Travels of Dean Mahomet** published in England in 1793. However, the earliest fictional effort in India which were tales rather than novel was

actually introduced by the hands of ShosheeChunderDutfs **Republic of Orissa: Annals from the Pages of the Twentieth Century** published in 1845. In the nineteenth century with the publication of Bankim Chandra Chatterjee's/Rajmohan's **Wife"** (1864) and LalBehari Day's **"GovindSamanta"** (1874), Indian novel in English has grown by leaps and bounds in respect of thematic variety and linguistic maturity though Bankin Chandra had never written in English again after "Rajmohan's Wife" which was in the beginning serialized in a magazine in 1864 but later on in 1930's it came to be published in a novel form.

However, both of the novelists have used an acquired language to comment on the Indian social context. But compared to the recent output, most early novels in English were almost imitative and faulty. They were written more out of love of a language and showing their superiority in an alien language than presenting the form because truly speaking the Indian English started from here on. The stories of these novels are purely Indian in character even in language and dialogue, not like the British or modern novels we have now but a blend of something else which is called Indian English. However, it is assumed that Indian novel in English has its roots in the nineteenth century realistic tradition of English novel.

What is important to note is that the Indian English novel in the primary stage was brought to the forefront by the writers from Bengal. Then it was followed by Madras contemporaries like A. Madhaviah and T. Ramkrishna Pillai. The novel, **"Muthumeenakshi: the Autobiography of a Brahmin Girl"** (1903) by A. Madhaviah focus mainly on the harsh condition of the women and he supported here the widow remarriage and argued that the salvation of women and society lay in education. This types of novels are mainly based on the cultural structure of the society which however was tried to present in separate language which is of course not Indian. It shows that the love of language marks the beginning of English novel in India.

Women Novelists in India and England:

Interestingly there was an early appearance of women novelists as there was an early emergence of a group of women novelists in England just few days after the introduction of true English novel. Fanny Burney, Jane Austen, George Eliot, Bronte sisters and many more enlisted their

names in the fields of novels in England in the 18th and 19th century. Similarly a coincidence or any other fact like the love of language or elite showmanship or presentation of a dominant culture before the dominated people by the dominated language of the world- it is really a series of confusion but the important factor obviously was that a cross cultural connection and the immergence of new breed society led to appear as many as four women novelists before the turn of the century when the first Indian English novel appeared with the hands of Bankim Chandra.

When it was time for women to get themselves enclosed within the boundary of room suddenly in a flash from the stagnant socio cultural taboo certain women novelists in India emerged as the rising sun and it is quite similar as in England. If we have a look at the life of Jane Austen of how did she write during her life and even George Eliot whose original name was Mary Ann Evans who took the pseudonym of a male. The Indian backbone of fiction in respect to female authors is not the opposite of it. The life stories of these writers speak in themselves the immergence of new culture in India. Even, their storyline in novels are realistic of society more than fictitious tales.

Some important examples are: Raj Lakshmi Debi's **"The Hindoo Wife or The Enchanted Fruit(1876),** Toru Dutt's incomplete novel, **"Binaca or the Young Spanish Maiden" (1878),** KrupabaiSatthianadhan's **Kamala, A Story of Hindu life" (1895)** and **"Saguna: A Story of Native Christian life" (1895)** and Shevantibai M. Nikambe's **"Ratanbai: A Sketch of a Bombay High Caste Hindu Young Wife."** One prominent characteristic that these novels deal with is the condition of females in society though religion sometimes gets stick to them.

New Ideology and National Awakening with the Introduction of Education:

Then there were the impact of English education, national awakening and the influence of European models like Walter Scott, Charles Dickens, William Makepeace Thackeray and many more, which were the chief factors responsible for the rise and development of Indian novel in English. Those models also helped in developing the motherly English novels as well. But the interesting fact is that with the passage

of time especially upto 1980's the Indian novel in English has become thoroughly Indian in terms of the themes, techniques and the human values and even of the language which is called as Indian English. Therefore,Raja Rao said once, "We cannot write like English. We should not. We can write only as Indians. We have grown to look at the large world as part of us." He added that English is "the language of our intellectual make up.... but not of our emotional make up."

It is the crisis of language or rather the crisis of expressing emotion properly through a foreign language but still it was the impact of education and the communicative language that led to write and express the Indianized feelings in an alien language. Later on after 1980's the Indian English novel has become so enriching both in theme and language that it starts dominating all over the world. This is because a new sort of ideology has been established in the society where this particular language has been given the priority arisen out of cross breed culture due to the interaction between the colonized and the colonizer.

Periodic divisions and broad segments:

However, in order to understand the growth of Indian English Novel, it is necessary to take into consideration its tradition and developing stages. The Indian novel in English can be divided into three successive periods such as:

a) Novels from 1860 to 1920,
b) Novels from 1920 to 1947
c) Novels from 1947 onwards

But these stages have come not just as mere divisions rather they had their two basic influences: socio-cultural and socio-political. The first stage of the colonization had produced writings that are not basically dealing with colonial rules and oppression but they show the bad impact of feudal system, some superstitious beliefs and the condition of poor and women in particular and if they gave any details regarding colonial oppression they are not in the list for sure but yes, often symbolic. It was in the later part that theme of national unity introduced.

But after the colonial era and the impact of the foreign masters the themes changed to more of national type than what was territorial, and

their oppression was put into force through the novels of post-colonial era. It was like a voice came raising against what the colonial rulers did make the pathetic condition to the Indian people. This was so because the socio-political changes in India before and after the Independence had been immense. However, such classification has its own limitations as placing an individual writer in a specific period or dividing with particular boundary of years creates several problems, for in doing so we unconsciously make a boundary of the creator's creative modes for example in Shakespeare: we can't bound him just as an Elizabethan or Jacobean writer but if we go through his writings we will definitely find several modern traits in his enthusiastic works. Besides an individual, writers practice several literary modes and values of representation at the time of writing. Hence, the whole field of Indian English novel may be divided into three broad segments:

a) The traditional social realistic novel before Independence.
b) The experimentation modern novel after Independence.
c) A new trend in contemporary novel since 1981.

The elite intellectuals in India before the Independence concentrated on the national awakening and the society in a realistic manner. Bengal is considered to be the source of the Indian novel in English because the prominent forerunners of the nineteenth century were upper-class Bengali writers, for instance, Bankim Chandra Chatterjee, Romesh Chandra Dutt, Toru Dutt, and Rabindranath Tagore, who dealt with social problems within their reach. These writers were not merely the imitators of the West but they had in their writings the direct involvement of values and experiences which are believable in the Indian context. The great novelists of the time were trying to establish a new sense of social morality in place of the age-old social values. They were social reformers and with them, the novel became an exercise in social realism.

It is true that the novels in India before writing in English were being written in the regional languages, for instance, in Bengali, Hindi, Marathi, Tamil and Malayalam, but they had no English tradition. Naturally, at the beginning, the Indian writers were greatly influenced by the European writings of Leo Tolstoy, Honore' de Balzac and Fyodor Dostoevsky in English translations. Then the novels of the romantics and the early Victorians, Dickens and Thackeray worked as initial

balm. Yet Indians were not the blind imitators of the Western models. On the other hand, they tried to establish their own age-old Indian tradition of storytelling in writing English novel. Bankim Chandra's only English novel, **Rajmohan** s Wife"laid down the foundation for the first generation novelists to record the rich heritage and social change in India. After that he was followed by many other writers of same trend. Thus, the women writers of the time wrote about marriageable romances and marital male adjustment and their male counterparts wrote and socio-political issues.

Three Pillars of Indian English Novels:

It was after the First World War that Indian Novel in English was affected by socio-political upheavals. But it was already started from **1930** onwards. The three great South Indian writers, called as **'Big Threes'**- Mulk Raj Anand, R. K.Narayan and Raja Rao- tried to explore the contemporary Indian society from their specific views without distorting the reality. It was the real beginning of Indian novel in English. They are labelled "The founding fathers", "the genuine novelists", and "inaugurators of the form." They appeared in the thirties with the publication of **Untouchable (1935), Swami and Friends (1935)** and **Kanthapura(1938)** respectively that established the tradition of Indian English novel.

Mulk Raj Anand is humanist and a novelist with a purpose. He wrote from his personal experience and the experiences of real people. Mulk Raj Anand said that the novel is "the creative weapon for attaining humanness - it is the weapon of humanism." He writes basically about the lower class life. His **"Untouchable"** gives a vivid picture of the Indian caste ridden society. The introduction was written by his friend, E. M. Forster, whom he met while working on T. S. Eliot's magazine **Criterion.** Forster writes: "Avoiding rhetoric and circumlocution, it has gone

straight to the heart of its subject and purified it." This widely read novelist,Anand is influenced by Charles Dickens and Tolstoy in both form and characterization. He followed the ancient Indian tradition of story-telling, but his approach to themes and events, is of a social realist. Therefore, his novels are the novels of protest and social realism.

Anandwsearly novels, **Coolie** (1936), **Two Leaves and a Bud** (1937), **Village** (1939), **Across the Black Waters** (1940) **The Sword and the Sickle** (1942) and **The Big Heart** (1942) well justify this point, as Anand has brought in them the lower class down-trodden people such as the scavengers, the coolies, the leather-workers, and the untouchables who form the bulk of Indian society. His novel **"Untouchable"** simply stamps him as the Charles Dickens of India.

R. K. Narayan, full name Rasipuram Krishnaswamilyer Narayana-swami, was an Indian writer known for his works set in the fictional South Indian town of Malgudi. He is the novelist of middleclass sensibility. He is a natural story-teller in his novels from **Swami and Friends** (1935) to **The Painter of Signs** (1976). His novels **The Dark Room** (1938), **The Bachelor of Arts** (1937), **The English Teacher** (1945) and **Mr.Sampath** (1949) describe the South-lndian life realistically and in an unmitigated way. Narayan's mentor and friend Graham Greene was instrumental in getting publishers for Narayan's first four books including the semi-autobiographical trilogy of **Swami and Friends, The Bachelor of Arts** and **The English Teacher.** The fictional town of Malgudi was first introduced in *Swami and Friends.* Narayan's **The Financial Expert** was hailed as one of the most original works of 1951 and SahityaAkademi Award winner **The Guide** was adapted tor film and for Broadway. His fictional town Malgudi is often compared to Hardy's Wessex.

Raja Rao was another Indian writer of English-language novels and short stories, whose works are deeply rooted in Metaphysics. **The Serpent and the Rope** (1960). a semi-autobiographical novel recounting a search for spiritual truth in Europe and India, established him as one of the finest Indian prose stylists and won him the SahityaAkademi Award in 1964. His first novel, **Kanfhapura** (1938) was an account of the impact of Gandhi's teaching on non-violentresistance against the British. The story is seen from the perspective of a small Mysore village in South India Rao borrowed the style and structure from Indian vernacular tales and folk-epic.

Thus novel became an established art form in the works of three South Indian Masters-Mulk Raj Anand, R. K.Narayan and Raja Rao-who were Still actively engaged in creative writing at the turn of the 20th century. The novel from evolved and matured in the hands of scholars

like Bhabhani Bhattacharya, ManoharMalgonkar, Khushwant Singh, ChamanNahal. Arun Joshi, Kamala Markandaya, NayantaraSahgal, Anita Desai. etc. in the post-Independence period. The Indian novel in English in this period is termed as tne modem rwve. But interesting fact is that it is not radically different from the novel m the pre-Independence India. The difference is it is no longer imitative now. Instead, ft has the modern tendencies of experimentation in form and truly Indian by nature. For example **Golden Gate by** Bikram Seth is the prominent one that deais with the human psychology which is one of the primary concerns for the modem novelists.

Modern Trends in Indian novels in English:

The Indian novelists before Independence were mainly interested in social, religious, political and historical concerns. But later in the post-independence era a new kind of novel dealing with the contemporary issues appeared on the Indian literary scene. The psychological novel concerning the inner realities of life replaced the realistic novel. A number of novelists like Arun Joshi and Anita Desa^ have explored the psychological and sociological conflicts in the social and the individual's life. There is a kind of shift from socio-political concerns to the inner life of human being. That is where they are different and the development comes in that form. But this change has also come in England as well because in England the theme of novel also transformed from realistic novel to psychological with the hands of James Joice, Virginia Woolf and many more. Some stories employ stream of consciousness, interior monologues and flashbacks to illustrate characters' mentalities. The best among these novels are James Joice's **"Ulysses",** Virginia Woolf's **"To the Lighthouse", "Mrs. Dalloway, "The Waves" "Jacob's Room"** and **"Between the Acts",** William Faulkner's **"The Sound and the Fury'** D.H. Lawrence's **"Sons and Lovers"** etc. They dealt with the predicament and loneliness of human life. Similarly the modern Indian Writers write about the socio-cultural predicament of the modern man. Many modern novels dealt with man's alienation from his self, his class, his society and humanity at large. In other words, the center of their novels shifted from the large section of society to an individual only.

So after the year 1981 there is a significant change seen as far as the growth and development of Indian novel in English is concerned. It is during the 80s that some very pregnant Indian English novelists came and their novels earned great honors and distinctions in the academic world. Recent Indian English novels are so enriching not only in theme but also in respect to language that helped them set back the original mother tongue language authors. They are making it look so simple through a language of global expression and giving place the cross cultural understanding in their pieces using so flexible a language making it their own one.

There are so many examples of this type of novel in Indain writing in English. For example: **"The Glassblower's Breath"** by Sunetra Gupta sometimes compared with Virginia Woolfs "Mrs. Dalloway" is an experimental and at times absurd account of an Indian woman coming to terms with her responsibilities and her marriage duties, the novel weaves back and forth between Calcutta and New York. It deals with the inner thought process of the main characters. Again **"A Fine Balance"** written by Rohinton Mistry tells the story of two Bombay tailors who struggle to stay afloat during the tumultuous infighting of the 1970's. Mistry, an fndian-Canadian author who has become a renowned figure in both countries, explores the vicissitudes of history upon communities and the stability of family in the face of great uncertainty which gives it a vivid modern trait.Kiran Desai's **"The Inheritance of Loss"** depicts the story of a retired Himalayan judge's family trying to hold his family together during the Nepalese uprising won her the Booker Prize in 2006. The Inheritance of Loss is both local and international, and like many other Indian Novels, explores the consequences of colonialism and present-day globalization upon a once-isolated pastoral life.Then, Salman Rushdie wrote one of the greatest works of Indian Literature when he was just 34. It was **"Midnight's Children".** One of the foundational texts of Magic Realism, Rushdie describes India from the moment of Independence onward through the eyes of a child born in a world full of mystical forces. Though it was different but it was the depiction of the shattering Indian life in its own form making it top of the list to attain its author the Best of Booker Prize in literature. Just as Joseph Conrad surprised the world with his classic novella **"Heart of Darkness",** Naipaul's novel about

postcolonial Africa delved deeply into the issues that wracked newly-independent Muntne;; after the eventual exit of Europeans. Though controversial, **"A Bend in the River"** paints a troubling portrait of corrupt governance amid the vast Indian

Diaspora in eastern and southern Africa.Arundhati Roy, another experimental novelist using her style irked as many critics as she impressed, but the novel has been, like other contemporary Indian novels, hailed for its innovative and pteyful language. Regardless of the disparity, though, **"The God of Small Thing"** is not merely a display of bells and whistles; rather, it is an intensely psychological examination of post-colonial rural India.

Novelists like Vikram Seth, Amitav Ghosh, ShashiTharoor, Sunetra Gupta, Shashi Deshpande, Arundhati Roy, Rohinton Mistry, Kamala Das and many others came to lime light in and around the last thirty years. Thus, Indian English fiction today has achieved a significant position in the world literature with stable roots. It has become an independent branch in the arena of English literature. This came about only because of the conscious and commendable efforts by many writers in the past. The present day has in its vicinity writers like AravindAdiga, ChetanBhagat, Ravindar Singh, SidharthOberoi, Rashmi Bansal, Kiran Desai, JhumpaLahiri, JaishreeMisra, and Chitralekha Paul who has brought an absolute revolution to the modern Indian English fiction.

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Conclusion

Thus, the Indian English novels were developed as a subaltern awareness; as a esponse to break away from the colonial literature. Hence the post-colonial Indian literature witnessed a revolution against the idiom which the colonial writers followed. Eventually the Indian English

writers started employing the techniques of mixed language (as they unconsciously loved the language which is flexible not like the other language of rulers came in India, for example Persian), magic realism garnished with native themes, nostalgia and superstitious beliefs because literature is the reflection of society and novel as said by George Sand, "Life resembles novel more often than novels resemble life."

Hence from a post-colonial era Indian English literature ushered into the contemporary and then the post-modern era. The saga of the Indian English novel therefore stands as the tale of changing tradition, the story of a changing India. Indian English novel has gone through sea changes since its inception and has attained a whole new intensity in terms of concept, marketing, presentation, business and impact on the Indian culture that were presented by the promising authors of the India. It was another way it can be said why it developed that it is considered to be the most read literary genre in literature. And giving reason of why it is said to be as most read, G.K. Chesterton said, "People wonder why the novel is the most popular form of literature; people wonder why it is read more than books of science or books of metaphysics. The reason is very simple; it is merely that the novel is more truthful than they are." There was again language, the flexibility of it and the love of it, which was already well spread in the world making it easy to grab and produce literature using it.

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SEEKING THE SIGNIFICANCE OF 'CONSENT': A STUDY OF *MEASURE FOR MEASURE* AND INDIAN PENAL CODE, SECTION 375

Amrapali Bose

Abstract: This paper would discuss the problems related to marriage, sexuality, consent and power as present in*Measure for Measure*and analyse the two central male figures- the Duke and Angelo, the duo having almost the same disregard for women's right on her body butpossessing different fortune. Given that the problematized understanding of 'consent' is not confined to this fictional Vienna, the paper would refer to the Section 375, the provision of rape in the Indian Penal Code (IPC) that echoes very archaic sentiments, mentioned as its exception clause- "Sexual intercourse by man with his own wife, the wife not being under 15 years of age, is not rape." Section 376 of IPC provides punishment for rape. According to the section, the rapist should be punished with imprisonment of either description for a term which shall not be less than 7 years but which may extend to life or for a term extending up to 10 years and shall also be liable to fine unless the woman raped is his own wife, and is not under 12 years of age, in which case, he shall be punished with imprisonment of either description for a term which may extend to 2 years with fine or with both. Now such discrimination in punishment, due for the same crime thrusts a very pertinent question infront of the society: 'the heinousness of the crime done or the institute/the absence of the institute – which one should be considered as the yardstick for the punishment? This paper would consider Angelo as the 'rapist' whereas the duke would serve as the potential 'can –never- rape rapist' husband and try to find out the condition of modern day Isabella and Maria in India.

Keywords: Consent, rape, marriage, patriarchy, power.

Measure for Measure, a play greatly interested in patriarchal authority, has often thwarted feminist critics as it addresses the problems related to marriage, sexuality, consent and power. Isabella, the heroine, is on the point of taking the veil of earthly renouncement, when we meet her first at the convent. She is one of a consecrated sisterhood- a novice of St. Clare. Lucio, that wild gentleman, does not dare play with her cold serenity. When he tells her Claudio's story, and begs her to soften Angelo's harshness, she shrinks at first from interfering. The sin is so hateful to her that she can scarcely bear to plead for pity. But at last she yields. Then they meet- Angelo and Isabella- he resolved to maintain his authority by holding fast to the sentence he has set on Claudio; she to induce him. for the sake of mercy, to reverse that sentence. As the

meeting progresses, Isabella is offered not sex but rape by Angelo. When Angelo finally loses patience, he tries to put his intentions in theplainest language he can. He says to Isabella:

"...Be that you are,
That is, a woman; if you be more, you're none.
If you be one—as you are well express'd
By all external warrants—show it now,
By putting on the destin'd livery."(*Measure for Measure*. II.iv.133-137)

Angelo entreats Isabella to fulfil her feminine role and submit to his will. Furthermore, he insists that if she be anything "more" than a woman, if she pretends to be an angel and refuses to submit, then she is "none." Although it may seem that it is too much of simplification, he in effect pronounces that it is impossible to be a woman and sexually independentat the same time—that she is "none" if she does not obey the expectations of her gender.

In *Measure for Measure* we find three distinct sexual alliances:Consensual pre-marital sex, proposed rape and institutionalized sex (or rape?). The utterly problematized outcome of each of the cases shows how the parties engaged in the issues become more important than the deed. Whereas in the first case the mutual consent is not even being considered valid against the public shaming, the institution of marriage emerges as all inclusivelicense to sexual relationship without any question of consent coming in between. It is so powerful an institute that even the rapist can become a revered man if he chooses to marry the girl he had raped- be it Angelo or an Indian rapist stayingin the vicinity of the 'khappanchayat'.

Given that the problem of bastardy is not confined to this fictional Vienna, we may steer our focus to a recent development in Indian judiciary. Section 375, the provision of rape in the Indian Penal Code (IPC), has been echoing very archaic sentiments, mentioned as its exception clause- "Sexual intercourse by man with his own wife, the wife not being under 15 years of age, is not rape." Section 376 of IPC provides punishment for rape. According to the section, the rapist should be punished with imprisonment of either description for a term which shall not be less than 7 years but which may extend to life or for a term extending up to 10 years and shall also be liable to fine unless the woman raped is his own wife, and is not under 12 years of age, in which case, he shall be punished with imprisonment of either description for a term which may extend to 2 years with fine or with both. Now such discrimination in

punishment, due for the same crime thrusts a very pertinent question in front of the society: the heinousness of the crime done or the institute/the absence of the institute – which one should be considered as the yardstick for the punishment? How can the same law provide for the legal age of consent for marriage to be 18 while protecting form sexual abuse, only those up to the age of 16? Beyond the age of 16, there is no remedy the woman has.

According to the definition of *Uniform Crime Report (UCR) Summary Reporting System (SRS): "The penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim."* While saying so, whose consent is being referred to- the woman's or the society's? Does Angelo get punished only because he does not arrange for the legitimisation of his act and the Duke does otherwise? In this paper, I would consider Angelo as the 'rapist' whereas the duke would serve as the potential 'can –never- rape rapist' husband and try to find out the condition of modern day Isabella and Mariana in the 21st century India.

Priya Nanda, group director of social and economic development at the ICRW (International Centre for Research on Women) had told The Guardian, "The reason men don't want to

criminalise marital rape is because they don't want to give the woman the power to say no." And even if she gets that, it would be regulated by the set rules of patriarchy. But can there be two yardsticks to define rape - rape of an unmarried woman and that of a married woman? Is it acceptable to discriminate a woman just because she is married to the man who raped her?

Now, let us turn to the Duke Vincentio and find out how the ultimate authority deals with the women within the text and see if it has any reference to the world outside. Duke Vincentio exchanges conversation with all three of the damsels in distress: Julietta, Mariana, and Isabella. As this head patriarch embodies broader qualities of the whole patriarchal system, in these scenes the audience grasps the subtler cruelties that patriarchy enacts on the 'weaker'

sex. The Duke levies one of his most misogynistic comments at Julietta's door; their conversation touches on what Claudio earlier described as "mutual entertainment" (I.iv.143):

Duke: Love you the man that wrong'd you?

Juliet: Yes, as I love the woman that wrong'd him.

Duke: So then it seems your most offenceful act

Was mutually committed?

Juliet: Mutually.

Duke: Then was your sin of heavier kind than his.

Juliet: I do confess it, and repent it, father.

Duke: 'Tis meet so, daughter; but lest you do repent…

Juliet: I do repent me as it is an evil,

And take the shame with joy. (II.iii.24-36)

Since the mutual sexual pleasure of married couples was encouraged for the sake of

increasing chances of conception we should not read this as an explicit condemnation of female sexual pleasure. Rather, the fact that sex was "mutual entertainment" would increase the chances that a bastard child would result—and reducing the rate of illegitimacy seems to be this patriarch's primary goal. Barbara Baines writes in *Assaying the Power of Chastity in Measure for Measure*, "The Duke's judgment of Juliet is not simply an expression of a male chauvinist's double standard (as Riefer suggests) but an acknowledgment of a patriarchal society's dependence upon women's chastity" (286-287). Furthermore, Juliet's responses to the Duke are not as compliant, perhaps, as they first appear. She is may be ready to admit that her sin was heavier since her pleasure will cost Claudio his life and since it is women's responsibility to guard their chastity, but in her insistence that she takes "the shame with joy," Juliet shows that the motherhood—whether of a bastard or not—trumps patriarchal

values, in her eyes. She is ready to accept that she should repent, as a formality, but she is not sorry that their mutual love will result in the birth of a child, especially considering Claudio's firm promise to marry her.

Measure for Measure, as a play, seems extremely preoccupied with the conflict between people's self-interests, and between one's self interest and the interest of the state. For example, Angelo's primary conflict is between pursuing what the state considers justice (condemning extramarital sex) and his own selfish desire for Isabella. The Duke's punishment of Lucio is fuelled both by his own hurt pride and by the state's need to punish sexual offenders. In considering Isabella's compliance with the Duke's plan, the audience would not see it as a simple switch from committed defiance of male power to happy, quiet acceptance. The audience would be aware that Isabella is following her own self interest in this case, just as she did in her interactions with Angelo and Claudio. It is true that here the Duke clearly reveals his own stake in the outcome of these events ("In that good path I would wish it go"), but he places three times as much emphasis on the benefits to Isabella.

Isabella's anger toward Angelo over her brother's death is so fierce that she is ready to trust the disguised Duke's promise that if she "follows the path [he] would wish it go" (IV.iii.133) then she will achieve her revenge. Although she acknowledges her doubts about the plan to Mariana, she is convinced that the friar is pursuing the same end that she is. Perhaps her trust in him is based solely on his position as a spiritual leader. Perhaps it is based upon his trust in her own moral judgment, as revealed by his first address to her: "The hand that hath made you fair hath made you good" (III.i.179). It is probably a combination of the two. But her trust in him alone might not be enough to get her to jump through any hoop he sets before her—her motivation to shame herself publicly is much stronger than obedience. She is motivated by a desire for justice, for her brother's death and for Mariana.

So, if we embrace the idea that Claudio's supposed death fuels Isabella's vengeful desire to make a public declaration against Angelo—and that the Duke anticipates this—it becomes increasingly important for us to imagine why the Duke desires for her to make this declaration. What does he gain by this? A simple explanation would be that he demonstrates to Isabella his power over her. He has the power to convince her to act in ways she herself would not act. Fear or admiration of this power could convince her to marry him—and marriage to Isabella would probably solve many of the Duke's problems, such as needing to produce an heir and needing to quash the rumours that he "would eat mutton on Fridays" (III.ii.175).

It may be observed that the purpose of convincing Isabella to publicly shame herself is to put her in a position where marriage might look more attractive than joining the nunnery. Here, by rejecting the nunnery Isabella would not only reject her only power that is chastity but also her chance to plead for justice. By entering into the institute she would automatically lose the residual authority over her own self. But of course her dignity i.e. chastity would be carefully 'preserved' because *within the confinements of marriage there happens no*

rape (emphasis mine).

This is the idea that reverberates in the non-removal of the exception clause of Section 375 of IPC. The wife's role has traditionally been understood as submissive, docile and that of a homemaker. Sex has been treated as obligatory in a marriage and also taboo. At least the open discussion of it, hence, the awareness remains dismal. Economic independence, a dream for many Indian women still is an undeniably important factor for being heard and respected. With the women being fed the bitter medicine of being "good wives", to quietly serve and not wash dirty linen in public, even counselling remains inaccessible.

Legislators use results of research studies as an excuse against making marital rape an offence, which indicates that many survivors of marital rape, report flash back, sexual dysfunction, emotional pain, even years after the violence and worse, they sometimes continue living with the abuser. For these reasons, even the latest report of the Law Commission has preferred to adhere to its earlier opinion of non-recognition of "rape within the bonds of marriage" as such a provision may amount to excessive interference with the marital relationship. A marriage is a bond of trust and that of affection. A husband exercising sexual superiority, by getting it on demand and through any means possible, is not part of the institution. Surprisingly, this is not, as yet, in any law book in India.

The very definition of rape (section 375 of IPC) demands change. The narrow definition has been criticized by Indian and international women's and children organizations, who insist that including oral sex, sodomy and penetration by foreign objects within the meaning of rape would not have been inconsistent with any constitutional provisions, natural justice or equity. Even international law now says that rape may be accepted as the 'sexual penetration,

not just penal penetration, but also threatening, forceful, coercive use of force against the victim, or the penetration by any object, however slight.' Article 2 of the Declaration of the Elimination of Violence against Women includes marital rape explicitly in the definition of violence against women. Emphasis on these provisions is not meant to tantalize, but to give the victim and not the criminal, the benefit of doubt.

The importance of consent for every individual decision cannot be over emphasized. A woman can protect her right to life and liberty, but not her body, within her marriage, which is just ironical. Women so far have had recourse only to section 498-A of the IPC, dealing with cruelty, to protect themselves against "perverse sexual conduct by the husband". But, where is the standard of measure or interpretation for the courts, of 'perversion' or

'unnatural', the definitions within intimate spousal relations? Is excessive demand for sex perverse? Isn't consent a sine qua non? Is marriage a license to rape? There is no answer, because the judiciary and the legislature have been silent.

Furthermore, it is important to acknowledge that patriarchy, when Shakespeare wrote his play, was still taken for granted, whereas today it requires more effort to understand the mechanisms by which patriarchy persists and how best to undermine them. What is most problematic in *Measure for Measure* is not its explicit depiction of the ways men take advantage of women, as Angelo attempts to do with Isabella, but rather its dramatization of the subtler, more sinister ways that patriarchy tries to elicit women's cooperation. If the Duke were to absolutely succeed in convincing Isabella that he is acting in her interest and more effectively than she could on her own, then there would seem to be little hope for women across the centuries. What Shakespeare offers us in this 'problem play' is a warning against accepting too quickly the helping hand of patriarchy when we would be better off making our own choices; he offers us the portrait of an upright symbol of patriarchy with a man's selfish needs for approval, love, and power; and he offers us a woman who learns the hard way

about patriarchy's extensive reach and allows her to live on as a woman with a choice.

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