

PURSUIT

Annual English Journal



DEPARTMENT OF ENGLISH
M.N.C. Balika Mahavidyalaya
Nalbari
Estd.-1979

Editors

Dr. Kaushik Kr. Deka
Ms. Manashree Baruah

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Editorial

Women empowerment, in short means enhancing the capacity of women and girls so that they can play a significant role in the society. After being suppressed in a patriarchal world for so long, women just need to raise their voices against oppression, female foeticide, rapes, dowry, and gender equality. Empowerment in its literal content means to give power. When we use the term women empowerment, it means to create means and provide channels through which women can practice equal rights as men. Mainly because women are humans same as their male counterpart, no less no more, they deserve to enjoy the same rights, the same burdens as men. The very idea that women need empowerment more than men is based on the perception that women have less power than men and have always been appraised. If we study laws and customs around the world and through out time, we will find plenty of evidence for this proposition. In the west, there is a perception that women have made many gains over the last few decades, while in many other parts of the world, including India or Assam, Women Can't do anything without the consent of men. In some Islamic countries, women are not allowed to move out of their homes except under escort of men. They are not allowed to own property. They can not make any significant decisions about their lives, at least as far as the law is concerned. In some parts of India, girl babies are still killed because boys are preferred. Empowerment means addressing these inequalities and making it not only legal but accepted in society that women and men can do the same things with the same level of approval. It is not enough to make women equal in the eyes of the law but it also has to be accepted by a significant portion of society, or else the problems will not be addressed. But the nature of empowerment is such that only those who seek power can

empower themselves. Power can never be given to anyone, it can only be earned. We can give power to someone, but if she has done nothing to earn it, it is not real. Men can be allies in women's empowerment, but men can not give power to women. Women must organize for their own power. And most importantly, women's empowerment starts with how women treat other women. To truly understand what women empowerment is, there needs to be a sea-change in the mind-set of the people as a whole. We all have to wake up to a world that is moving towards equality and equity. And it is better that this is embraced earlier rather than later, for our own good.

The publication of 'Pursuit' will focus primarily on the women related issues in connection with various other issues. We expect that this issue will arouse consciousness among its readers.

Editors :

Dr. K.K. Deka

Ms. Manashree Baruah

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FEMALE IDENTITY: RE-READING 'SUDHARMAR UPAKHYAN'

Dr. Kaushik Kr. Deka

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M.N.C. Balika Mahavidyalaya, Nalbari

It is less significant whether Padmavati Devi Phukononi, the author of *Sudharmar Upakhyan* is the first Assamese novelist, but being a female the epoch that she had made in 1884 through this novel is unquestionably praiseworthy. Published in 1884, *Sudharmar Upakhyan* is the first Assamese fictional narrative in prose that bears the stamp of *Jantrikar Jatra* a translation of John Bannyan's *Pilgrim's Progress*, serialized in *Orunodoi* from its January 1851 issue.

In appearance *Sudharmar Upakhyan* is in very simple narrative. Two newly married couples Satyaban- Sudharma and Madhab Chandra- Leelabati had started a river voyage for merchanary deeds. After taking a few days journey a dreadful storm had broken down their boat and all the four members had to face the worst. Sudharma and Leelabati were rescued by an old boat man and had given shelter at his own house. They failed to get any information about their husbands. Meanwhile a rich man of that village came forward to seduce Sudharma, promising her to marry. Sudharma and Leelabati finding no way to save their chastity escaped one night and entered into a deep forest. However, inside the forest they were not safe until they had taken shelter in a Siva temple. There they met one lady named Manorama, who had been physically tortured and betrayed by her husband named Manmohan. At the end the author had shown a very positive beginning where all the three females get back their husbands and spend the rest of their lives with peace and prosperity.

Now the readers or critics of *Sudharmar Upakhyan* often neglect the real spirit of the author and consider it as a simple story without having any depth. 'Duyo jen mathon

bhagyar hatar putula. Aeoloke naribadar hake kenekoi thiya diba.' (These females are mere puppets under the hands of destiny. How they can stand for feminism).¹ But this kind statement is not acceptable. Sudharma, Leelabati and Manorama are the representative icons of modern women who believe on their own existence and stand into their own position, accepting their male partner at the end of the story.

It is interesting to notice that before the publication of *Sudharmar Upakhyan* all Assamese writings were in the form of chronicles known as 'Buranji'. However the entry of the missionaries had made a tremendous change in Assamese society and developed Assamese language and literature. The publication of *Sudharmar Upakhyan* in 1884 became possible for a number of reasons and the missionaries were one of them. The novel contains several interesting features that left their marks on the first Assamese fiction. The author Padmavati Devi Phukanoni was born in the family of Anadaram Dhekiyal Phukan (1829-1859) one of the brightest thinkers as well as writers of Assam. She received no formal education. What she has learned, learned from her parents. After her marriage she had little time for widening her writings as she was confined to the domestic space. It is surprising to notice that she had given birth as many as 18 children of whom only three survived beyond childhood. Still she never made any objection to life. Her biographers have referred her as an ideal wife and mother who never aspired to be anything else other than what Virginia Woolf calls 'the angel of the house'.²

Padmati Devi Phukanoni was very sensitive about the rights of women. On female education she says:

"We must consider carefully the meaning of the word 'education'. To send a girl to school with a Bengali primer in hand to learn the alphabets....then to start reading books like Rukmini Haran, Subhadra Haran, Bidyasundar and Kamini Kumar does not mean education. Dear reader forgive me for writing this. There is no doubt that if you can give your daughters, sisters and wives good religious and moral education, they would grow into pious and good women. But where would you have

1. Sarma, G.P. *Naribad aru Asomiya Upanyas*, Asom Parakashan Parishad:Ghy. Dec.2007
2. Woolf, 1966. "Professions for Women", *Collected Essays* (London: Hogarth Press)

...to do this. A girl has to be married before she is eleven. What she can learn in the five or six years at home? After marriage too the husband does not have the means to keep two or three servants to do the house works so that the wife may study."³

The author was making this comment when women got hardly any time to spare for herself. Here we may quote what Virginia Woolf had stated that the female lacks three things—money, leisure and a room of their own. Besides, the contemporary society was also against the female literacy. It is quite visible when nobody had made any criticism against the publication of an article titled- 'Tirotar Ban Ki' in Mou, an assamese periodical. Here the author Holiram Bora writes: "One can tolerate restlessness in man, but in women it is a great vice and the best way to cure them at this is by getting them to weave. While spinning and weaving she would be compelled to sit still for long hours.... A virtuous woman is like a boat capable of bearing burdens silently while men is the boatman controlling and guiding her.... If women aspire leave their own work and aspire to do masculine work like doing BA or MA we should be afraid of such male woman..."⁴

Padmavati Devi Phukanoni was living and writing during this period when the so called male writers like Holiram Bora and others tried to dominate the females. But Padmavati Devi Phukanoni was conscious enough to understand the power of writing. She knew that writing is a form of self assertion which is not considered as a feminine virtue. Her anxiety to assert feminine virtue comes out in the brief preface that she has added in Sudharmar Upakhayan:

*"Though I am going ahead with the resolve to publish this little book, I am not hoping that readers will enjoy reading it. Even then I am being bold enough to publish it with the hope that the readers will over look its defects because it is written by a woman"*⁵

3. Purnakanta Sarma : *Stree Shiksha* P-466

4. T. Mishra *Early Asomiya Novels, New Genre, Traditional Mindset and Changing Perspectives* in *Early Novels in India* (Ed. Minakshi Mukharjee) Sahitya Academi : New Delhi, 2005.

5. *Ibid*

Therefore it will be an injustice to consider Padmavati Devi Phukanoni as an ordinary writer having no merit of her writings. She is conscious about the pathetic condition of here contemporary women. But in writing *Sudharamar Upakhayan* she was forced to rethink and to rewrite many aspects by the contemporary male dominated society. Still in portraying characters like Monorama she shows how female are devoted to their husband even after knowing that her husband is a drunker, a debauchee. Being a conscious female she also shows how the Assamese female worshiped their respective husbands even after their disappearance. Portraying characters like Sudharama, Manorama or Leelabati the author of course stand against male chauvinism and proves that females can face all the hurdles even without their husbands and can control their instincts for better tomorrow. Otherwise they could have surrendered themselves when they have not got back their husband. Monorama knew about the real nature of her husband. But despite of all, she worshipped him like a god and patiently bears mental and physical violence until her husband left her inside a forest. At the end of the story she could accept her husband because she knew that it is the only way to save her husband and to live a happy life. This is of course an excellent example of modern feminism, where women also accept the presents of men in the society.

*Primary Source: Padmavati Devi Phukanoni : *Sudharamar Upakhyan* (1884) Reprint, Ghy. 1967

Literature of South Asia : A study of Communal Violence and the Status of women And Children In Bapsi Sidhwa's "Ice-Candy Man"

Sukanya Goswami

Introduction-

The violence that racked the pre-partitioned India of the 1940s was one of the most serious of the many communal disturbances that have occurred with greater frequency in South Asia. Labelled as "Communal" because the violence involved communities identified by religious differences, the riots were in fact orchestrated events depended on the outright participation of two different communities or sometimes even within the same community, and involving brutal acts such as shootings, rapes, stabbings and beatings.

Bapsi Sidhwa was one among the prominent Pakistani Anglophone novelists. She belongs to India, Pakistan and the United States simultaneously and likes herself to be called as a Punjabi-Pakistani-Parsee woman. Her third novel "Ice-Candy-Man" (1988) examines the inexorable logic of Partition as an offshoot of fundamentalism sparked by hardening communal attitudes and she takes it to be her responsibility to speak for the marginalized Pakistani and the Parsee community who had to live through the traumatic experiences of 1947 in India, unrecognized by people in the twenty-first century. Sidwa wrote the novel out of her personal experience as a Parsee child who, like Lenny (the protagonist of the novel), witnessed the Partition of India into two different States: India and Pakistan and flushed them out to create a larger reality of fiction.

Main body of the paper-

"Ice-Candy- Man" is a novel set in the context of the Partition of India in 1947, especially in Lahore, a city of Punjab that suffered many riots and violence among Muslims, Hindus, and Sikhs and finally became part of Pakistan. Precious lives and properties were

lost as the carnage engulfed the sub-continent beyond religious borders. Thousands of people had to leave their home to save their lives. Children and women had to undergo untold suffering due to such dreadful scenario. The sequence of violence lasted many years raising global alarm against the holocausts and people witnessed a virtual collapse of human values and social ethics. South Asian Fiction, in particular, continuously refers to this major historical and political events and questions the relevance of two-nation theory. And when it comes to certain writers like Bapsi Sidhwa, she assigns to herself the function of bringing out the miasma of horrific brutality created by communal violence in a society divided by religious borders and how it comes to affect the lives of women and children through the centuries.

It is through the perspective of a eight-years old polio-stricken girl, Lenny, Sidhwa presents the horrific scenario of cracking India into two nations. As mentioned earlier, the story takes place in Lahore, it revolves around people from diverse religious backgrounds- Muslim, Hindu, Sikh, and the Parsee; living in complete harmony till the rumours of the Sub-Continent's imminent division tear them asunder. At the first glimpse of the novel, we find that Lenny's Hindu Ayah, Shanta's admirmirers, Lenny's parents and relatives, their servants etc are the people in whose company Lenny is living a happy life. The circle in which Lenny lives is a cosy and comfortable one, totally oblivious of outer circle that contains social upheaval and miasma of violence. She is enjoying day-to-day happenings around her in the inner circle until and unless the miasma of brutality reaches her world. Slogans like 'Pakistan Jindabad' are soon found to be heard. Through Lenny's native questions, Sidwa interrogates the idea of separating the sub-continent- "There is much disturbing talk. India is going to be broken. Can one break a country? And what happens if they break it where our house is? Or crack it further up on Warris Road? How will I ever get to Godmother's then?" (Ice-Candy-Man 92). With her limited knowledge of politics, even a eight-years old child, Lenny can voice her separation anxiety through her personal cognition of geography; in her mind, the integrity of her house and her close relationship with her Godmother are threatened imminently.

While people are planning to shift at safer places, communal riots take place, and Punjab province is seen burning in the commercial hatred and violence. Arrival of the train from Gurdaspur is the turning point in the lives of many people. Ice-Candy Man repots to his friends that a train from Gurdaspur has arrived in Lahore filled with murdered Muslims. He shouts "Everyone is dead. Butchered. They all are Muslims. There are no young women

among the dead. Only two gunny bags full of women's breasts." (Ice-Candy-Man 159). This act of violence against Muslim women spurs him to inflict violence on Hindu and Sikh women. He says, "I want to kill someone for each of the breasts they cut off the Muslim women." (Ice-Candy-Man 161). The transformation of a fun-loving man into an ogre due to communal frenzy is a stark reminder of the brutality of the time. Such degradation is best exemplified when Ice-Candy Man says: "I lose my senses when I think of the mutilated bodies on that train from Gurdaspur.that night I went mad.I lobbed grenades through the windows of Hindus and Sikhs I'd know all my life! I hated their guts." (Ice-Candy-Man 163).

The violent act is a deliberate action of the community group to threaten the other and impose their power. The depiction of two gunny sacks full of women's breasts implicates more symbolism for amputation of breasts at once desexualize a women and negates her as wife and mother. Women have always been the suppressed community in the male-dominated society, who need to experience worst possible consequences of torture, death decay and hopelessness, especially during communal wars, for their status as 'second-class' citizens. They are the ones who suffered lot more than men because during the mayhem of wars, male offenders have used to construct a symbolic battlefield over the conquered female bodies.

Most forms of violence that women suffer during conflict are gender specific in nature and it includes verbal obscenities, undressing a victim or forcing her to undress, forced sex through the use of physical force, striking sexual organs and the like. The abduction of Lenny's Hindu Ayah by a Muslim mob and her repeated rapes for several months throws light on the sexual violence against women during the communal riots of 1947. Ayah is forced to be the mistress of Ice-Candy Man who makes her a dancing girl and even forced her to change her religion. Even her post-abduction story is horrible. Doubtlessly, she has experienced death several times. And finally when she is rescued by Godmother, she declares being not 'alive'. The Ayah's story is paradigmatic like thousands of women who were raped during the time of communal war and is engulfed with the physical and psychological aggression practices against women by their male-counterpart.

The situation becomes even most worst when children falls victim to communal clashes and suffer in silence the adverse impact. The sudden change of the peaceful environment, the loss of parents, relatives, neighbours, and friends leave in their mind

permanent scars, and finally leading to psychological insecurity. When a child playing peacefully with his friends in the school or elsewhere, unaware of any kind of religious barrier has to bear suddenly the blow of separation, definitely that will be the most difficult for the child to cope with that situation and in addition, he will grow up with a distorted view of relationships with communities. This impact can be described graphically as 'trauma haunts of children.' The thought that Hindus care for Hindus, and Muslims care only for Muslims, starts yielding its poisonous seeds on the children unknowingly. The same thing was suffered by Lenny throughout the novel. She seems to be the most helpless and unprotected part of the society during the communal riots. She has to witness a heavy toll of innocent lives of children. Towards the latter part of the novel, we find that the demonstrating Sikh mob pokes a child and hangs the body on a spear and 'waved like a flag' is the cruelest deed ever that depicts dehumanizing blind rage experienced on an innocent child as the outcome of pseudo-communal pride. The narration is followed by bodily mutilation of the emaciated Banya who is knocked down very badly. While he is screaming in pain, the Muslim mob violently tie his legs to a jeep and there is the roar of a hundred throats: 'Allah-O-Akbar' and beneath it the growl of 'revving motors'. After running home, Lenny tears her doll apart by pulling the legs of her doll and examines the spilled insides. The shock she receives through the brutality she witnessed is beyond her comprehension and has a far reaching affect on her. Lenny at such a tender age, when she should have played with toys, becomes aware of religious difference. She looks tensed and much worried, when she exclaims: "It is sudden. One day everybody is themselves- and the next day are Hindu, Muslim, Sikh, Christian." (Ice-Candy-Man 93). Not only that, Lenny's feeling of insecurity becomes clear when she advises her Ayah, not to marry Masseur, Ayah's Muslim suitor. It indicates not only a mature gaze-point of a child but also reveals that even the mind of child gets so deeply affected with the riots and heinous crimes caused by the racial disunity.

The tragic story of Ranna and his family sheds another light on the merciless blind avenging of a community over the other, who even does not spare the life of a child. When Lenny saw Ranna for the first time, he was a sprightly happy boy, taken care of by the parents and the womenfolk of his community. But when Lenny sees him for the second time, she can hardly recognize him. Lenny narrates him in the following words: "So painfully thin.....His limbs are black and brittle, the circular protrusion of his wind pipe and ribs so skeletal that I can see the passage of air in his throat and lungs." (Ice-Candy-Man 196).

Ranna's traumatic experience of Masseur that took place proves to be the dumb-founding experience for Ranna. The Sikh villagers fail to fight back the attack and to defy themselves and Ranna has to witness the horrible bloodshed, decapitation of the male members of his family and humiliation of his sisters and other women of his community. Even Ranna has to witness his sister "run stark naked" (another sexual against women). Ranna's story endorses the actual wounds caused in the turmoil to the innocent minds and bodies as well. Ranna's helplessness and inability to protect himself make him wander like an orphan. Not only that, while roaming in the burning city of Amritsar, Ranna sees "a naked woman, her light Kashmiri skin bruised with purple splotches and cuts, hanging head down from a ceiling fan..". He also sees "babies, snatched from their mothers, smashed against walls and their bowling mothers brutally raped and killed". (Ice-Candy-Man 201).

Conclusion :

Bapsi Sidhwa has very skillfully brought out unprecedented spate of communal violence owing to the process of dividing the Indian sub-continent on sectarian lines in its naked cruelty and its impact on children and women. Violence directed against women is often considered an attack against the values or 'honour' of a society and therefore it seems to be a particularly potent tool of war. Because in patriarchal society, women are seen as bearers of honour and culture, they are considered as symbols of social and religious identities, whose lives are highly conditioned by the pressure that they must preserve those ideals. In times of war, we find women subjected to crimes including rape, gang rape, abduction, sexual mutilation and the like. Once termed 'a fate worse than death', the future of a raped woman is one of isolation and stigma even amongst her own community and sympathizers. A communally violated woman is more psychologically, physically and sexually assaulted than a normally abused woman. Same is the case with children. They become the means by which each side could take revenge on the other. Children are too innocent to know about prejudices or religious differences, and hence they fall easy prey to the violence of war. Most of them lost their lives, kin or identities and those who survives has to bear the irreparable scars of the traumatic experience for the rest of their lives. Sidhwa's portrayal of the sad fate of Ayah amidst Lahore's communal frenzy, the stories of rape victims, amputation of women's breasts, child being hanged and waved like flag, genocide in "Ice-Candy-Man" are the clear proof of communal violence against women and children in the pre-partitioned India of the 1940s. It is an another matter that Sidhwa does not allow her female characters to remain

passive and accept simply what their fate has to offer, while going through the hurts of the time. Though these women are those who have confronted a lot of trauma and sufferings, but Sidhwa shows that those brutal realities could never overshadow the resilience of their spirits; though they are not entirely empowered, they are not entirely victimized also.

Violence against women and children is one of the most systematic and prevalent human rights abuses in the world and Bapsi Sidhwa is careful to draw a realization of their rights as inhabitants of a common earth. For the consequences for victims of violence during conflict are grave and may affect the entire community for the rest of their lives and at its best, "Ice-Candy-Man" exemplifies this.

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Feminization and Feminist use of Language in Indian Literatures

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Feminism broadly aims at refuting masculinist approaches, patriarchal modes of thinking to woman. It aims at bringing to fore the feminine subject matters in a distinctive feminine mode of experience. Feminism in Indian English literature is bi-product of the Western feminist movement but it got recognition from our freedom struggle under the dynamic leadership of Mahatma Gandhi, spread of education, employment opportunities and law's for women's rights. The struggle for women's rights can be traced back to the eighteenth century when the Enlightenment emphasis on equality foregrounded the depraved status of women, it was in the twentieth century that the issues relating to gender positions came to occupy both the public sphere and the discourses of critical theory.

The subversive imagination of the women artist/poet becomes one of the most vulnerable things in the hands of male oppressive power. In a culture controlled by males, by "discouragement and thwarting of her needs", the oppressive, prejudiced and egoistical male judgement has constantly created problems for the woman writer : problems of contact with her-self, problems of language and style, problems of energy and survival. The interpretation of woman writer's work, remains a perennial concern for the feminists in a culture dominated by male.

By common consent, Toru Dutt and Sarojini Naidu are the two distinguished daughters of modern India who have written in English. They took to an alien medium for the expression of their essentially native genius, and contributed substantially towards the expansion of the intellectual horizon by carrying to the west the heavy wisdom of the East. Their literary activities demonstrated to the world that the then prevalent Victorian belief - 'Woman for the heartle' - was miscalculated.

Among the Indian poets in the nineteenth century, Toru Dutt was one, who gained recognition as a poet inspite of her very short literary career. Her poetry struck a new note in the writing of English poetry by Indians. Toru Dutt had command of French as good as that of English and with her mastery over both the languages, she could articulate her feelings in a very original way even in her translations. What is most remarkable about her is that she made an effort to reveal to the west, the soul of India through poetry by narrating the stories scattered in divine poetry for thousands of years. In her narrative poems, in "Ancient Ballads and Legends of Hindustan", she has shown her skill as a story teller, but what is most original about her as a poet comes out in her a personal poems. Critics have noted that her excellence in her personal poem is not quite consistent and uniform. Sometimes her lives lapse into conventionality and at other times her poems bring fresh vigour and poetic excellence. Thus could be attributed to the lack of using English as a vehicle for expressing feelings and ideas as English is a foreign language and writing poetry in it was a new experience. Her much anthropological poem, Our Casuarina Tree can be cited as an example to show the strength and weakness of Dutt as an English poet as her use of second hand and otiose adjective is particularly noticeable in this poem. But this can be attributed to her lack of practice and experience. The same things were also experienced by Sarojini Naidu as her writing style smacks of the 'Decadent' practice and she remains almost matchless in wordcraftsmanship and prosodical perfection. Both the writers are lyricists instinctively but Toru Dutt was also an accomplished novelist, an impressive translator and a fine letter-writer. As contrasted to her multi pronged genius, Sarojini Naidu was merely poetic, she was a 'singer of songs' and that is why she is called the nightingale of India. Again, Toru Dutt and Eunice de Souza both are Indian poets who establishes a reality in their poems by including the scenes of their native lands and reliving the memories of childhood that they had spent long ago. Their poems struck a new note in the writing of English poetry by Indians. In 'Advice to Women' D' Souza portrays the condition of women in terse combative note. The forlorn singularity of women in the world of man is poignantly depicted in her poems. The sense of alienation and otherness that a woman undergoes in the midst of 'society' is hinted at. Like her other counterparts - Kamala Das and Melanie Silgado, Eunice de' Souza's poetry increasingly strips away any forms of self-protection and create a world of direct self revelations.

With these poetess, we must take the name of Kamala Das, who took the literary

world by storm in the mid-sixties. Kamala Das as a poet, treads on familiar grounds and never tries to transgress her self-imposed restrictions. With a narrow range of experience in her life, Kamala Das reminds us the another woman writer Jane Austen, who is so well known for her 'two inches of ivory'. Like Austen, she also moves within her limited range with grace and skill. The advantage of this range is that it offers to the reader only what the writer has personally felt and realized. As a poet of sharp feminine sensibility, Kamala Das gives vent to the hopes, fears and desires of womankind. Her poems like 'A Relationship', 'Summer in Calcutta', brings to the fore her boldness and freedom in speaking aloud the secret longings and aspirations of women.

Apart from poetry, we have plenty of feminist theories postulated by various authors and critics. They came at ensuring egalitarianism of opportunities and rights for women in all sphere of life. Feminist theory puts forth various approaches towards an understanding of the woman in the context of the 'body'. Women's experience is considered to be central to any theorization of self-hood and female bodies are largely rendered docile under the domination of patriarchy. It thus becomes a powerful symbolic entity, a surface on which the totality of a culture may be inscribed. Here, I want to draw the example of Sashi Deshpande's 'The Dark Holds No Terrors' where the novelist brings out various issues of identity, selfhood and autonomy of bonding and its disruption while narrating a compelling story of a woman's struggle against all odds. Here the author displays a typical male view that the man is at the centre. The woman always on the periphery 'deconstructing and interrogating' the culturally given assumption like Sarita, her mother and even Vidya. Such questioning echoes throughout the narrative where the novelist dwells upon the primary issues of bonding and bondage which are vital to the understanding of a woman's situation in a given patriarchal set up. All understanding of bonding and bondage inevitably leads to a referral to the 'body' since the body is the prime factor as far as the construction of subject is concerned. Therefore the body emerges as a focal side in the study of all feminine discourse.

Sashi Deshpande's novels represent the contemporary modern women's struggle to define and attain an autonomous selfhood. Her female protagonists are at great pains to free themselves from traditional constraints. Female quest for identity has been a pet theme for many women novelist. Sashi Deshpande has also been one of such writers and she makes an earnest effort to understand the inner dimension of the female characters.

Mahasweta Devi, another renowned writer, whose writing portrays the struggle of

socially marginalized, the poor and the tribes. In her fictional works, she has included wide range of topics, such as demands for law, various oppression against the minorities and this is clearly revealed in 'Draupadi' where the state machinery has exploited "Dopdi" by violence. Here Mahasweta Devi is criticizing the police violence against women and this story is also a mockery of the institutional inadequacies in India's governance mechanism. This story is connected to the naxalist resistance to India's state machinery where the female character "Dopdi" has become the subject of humiliation by the male authority.

Now, Indian women have started questioning the age-old patriarchal domination. They have shown their worth in and without any hurdle and this is cleared from the above examples of Sashi Deshpande and Mahasweta Devi. Apart from them, also the works of Kamala Markandaya, Anita Desai, Sobha De and many more have left an indelible imprint on the readers of Indian fiction in English.

Feminism in Indian fiction has been the growth of a feminist or women centered approach, that seeks to project and interpret experience from the view-point of a feminine consciousness and sensibility. They, in order to liberate themselves and need to empower to confront different institutional structures and cultural practices that subject herself to patriarchal domination and control. A major preoccupation in recent Indian women's writing has been a delineation. A growth of Indian woman novelists in their in betweenness hybridity of thought and multi-cultural and multi-religious dimensions have contextualized the women problem in general and middle and upper class woman in particular.

In conclusion, the study shows feminism is a struggle for equality of women, an effort to make women become like men. It reveals the growth of Indian Feminism and its development. It depicts that Indian women writers have placed successfully their problems and have proved their place in the international literature.

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Reflection of Women and Ethnic conflicts in 'Felanee' -A study

Chandramallika Deuri

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The northeastern states are different from the other states of India in every way. These differences have created rift, giving rise to insurgencies, and years of internal conflict and discontent. Northeast have been besieged by insecurity and violence, death, kidnapping, rape and torture on a daily basis, poverty and unemployment. Ethnic conflict in Assam, like some other parts of the North-East is decade's old but has increased in frequency since the late 1970s. Causes for this ethnic conflicts are -

Scarcity of lands, Unemployment

Problem of Rehabilitation

Illegal immigration.

The ethnic conflict in the state manifests as political right from the Assamese Language movement, statehood movement and autonomy movement by ethnic groups like Bodo, Karbi, Rabha, etc. But besides conflict for political arrangements and social tensions, Social and ethnic groups of Assam are maintaining their social harmony throughout the centuries.

Many writers continue to grapple with these issues. Having grown up in the shadow of the gun. Their desire to analyze the common men's reaction to insurgency is as strong as ever. Life in the Northeast is not all bleak, tragic or violent. There is love and hope in the human spirit too.

Arupa Patangia kalita's The story of Felanee is a novel about a woman who spends much of the life being stricken by the winds of ethnic violence in Assam. It is a story of courage, survival, of ethnic conflict and violence that tears people and communities apart in the most brutal, savage way.

Felanee is the name of the protagonist, Felanee means 'trash' or thrown away. It is a story of a woman who loses her husband and her home in one round of ethnic conflict, lives her life and brings up her son with the shadow of violence always hanging over her head and is threatened by loss all over again when the ethnic conflict grows strong again and takes on new forms. This is a story of how war affects women. Set in Assam, which has seen two major agitations that have crippled the economy, this is a story that will shock the reader by its absolute passion and its brutal honesty. The story revolves around the experiences of one woman Felanee. Her name means 'thrown away' so called because as her mother lay dying in the burning riot torn village, Felanee was thrown into swamp and left to die. But against all Felanee and thousands like are survived. The callousness and utter disregard for human life, the ugly play for power, For electoral gain, the sham and petty, hypocrisies the bloody horror of ethnic violence all exposed in this powerful novel written by the leading fiction writer Arupa Patangia Kalita

Conflicts between various ethnic and linguistic groups over the decades, the Assam Movement and its degeneration into lawlessness, form the background of this story. It is a story of survival, but it is also an outcome, and a portrayal of the dark under belly of the Assam Movement as well as of the several violent upheavals that have periodically gripped this land. In a place where no dissident opinion on the movement was tolerated while it was happening, the effect of bandh calls, riots, bomb blasts and curfews on this vulnerable group of people is detailed with a great deal of anger. However, the focus is firmly on Felanee and the band of women who struggle together to survive against all odds.

The series of misfortunes that fall on Felanee is given in detail. She evolves, through the pages, from a delicate young mother, cared for tenderly by her husband, to a strong single woman who is shown as taking a position of leadership, towards the end, in her community. She learns whatever skills are necessary in order to raise her son single-handedly. She is firmly moral in a place where immorality of various kinds is rife. This, even though the author takes pains to show that 'morality', in the conventional sense, is just not possible for these women in the face of such extreme economic deprivation. Her kindness and consideration for others, even in the face of great hardship, allows her to survive with dignity in a milieu of degrading destitution and violence. Indeed, in spite of being thrown into this environment in sudden, extremely traumatic circumstances, she still retains this essential goodness of the soul. This is her achievement, a triumph of humanity, even in the face of acts

of unimaginable inhumanity. And the fact that this is shown in a quiet, understated manner, marks it with a certain poignancy.

As the settlement of refugees grows, the bonding between the women of the group becomes stronger. They look out for each other, even though each has her own problems. It is this spirit that the author celebrates.

Felanee is not a novel that places importance on plot or nuances of character. The plot is linear and moves from incident to incident. Most of the individuals stand for certain characteristics. This kind of characterization was perhaps necessary for a story whose underlying idea is the indomitability of the human spirit which can survive, with dignity and a sense of humanity and, at times, even joy, in the face of the deepest adversity.

The story has a litany of physical violence that shower its pages. Babies' bodies are split into two down the middle, heads and sexual organs are chopped off, limbs are cut, and there is a great deal of savage detailing of sexual brutality against women. There are also the problems of penury - what happens to a woman with a prolapsed uterus who has no money to go to the hospital for surgery, what happens when an abortion is botched. After a while, though, the shock-value of all this abates since they become somewhat repetitive. A more nuanced presentation of the horrors would have worked better, with things left more to the readers' imagination.

The origins of the ethnic clashes and the several movements remain unexamined. The reasons why they happened in the first place, the 'other sides of the story', are not even hinted at. It is the effect of violence on this vulnerable group of mostly Bengali people who live in Assam, just below the Bhutan hills, which concerns the writer. These are after all not people who can, in any way, influence the course of events, but people on whom events fall like a series of thunderbolts. What does remain, though, is the image of these deprived women, impoverished beyond belief, who rebuild their lives, nurture their families, even manage to laugh in spite of all hardships, and how they help each other through their numerous problems to emerge as triumphant survivors. This is what saves The Story of Felanee from becoming a criticize and a tract, and makes it a story of the human spirit, a story that delineates how a delicate woman becomes like a white chilli, small to look at, but fiery inside.

The author, Arupa Patangia Kalita, is greatly respected in her native Assam as a writer of unflinching views. The Story of Felanee is a book that has, in its original Asomiya,

held up a mirror to a society that is most often not given to self-reflection about the path which it has taken in the past several decades. It shows up in stark, unvarnished detail, this 'other' side of conflicts that have worsened in this land for long decades. Indeed, in what can be said to be a case of life imitating art, the recent clashes in western Assam have once again shown that a society that does not learn from the mistakes of history is doomed to repeat them.

The Story of Felanee is an important landmark both in its original and in translation, the latter because much of what is happening in this state in India's Northeast remains unknown to the rest of the country. Like the reeds that grow in such profusion along the bank of Assam's river the root less inhabitants of refugees camps and make shifts shanties whose stories form the core 'Felanee', are swept along by the wind and thrown onto new hostile terrain but they hold tight on with tenacity to take root again and again. The root of the conflict stems from Assam's diverse ethnic population. One third of the population is Assamese. The other two thirds consists of migrants from other parts of India, Bangladesh and ethnic tribesmen, as a result, tension arose after these groups assimilate into the Assamese Society.

Status of Women in India in Pre- Independence Era

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'Status' broadly refers to a position which a person occupies in a social structure or group or a social system. Question arises who determines this position? In clear terms it can be said that the society where male have a preferred position determines this position, or the status of a woman. As the 'Status' concept is talked in terms of the relation between man and woman, it can be seen that woman has always been dominated by men since the early periods of history in all the cultures. The anthropological researches also prove this fact. The maker of an woman as passive, suppressed, docile is Society. It is society which makes a 'woman' and marks the differences between man and woman. Simon De Beauvior in her book 'The Second Sex' clearly indicates that the term woman is constructed by the society. She says, 'One is not born but rather becomes, a woman'. It is not biology which determines her role as a woman but learns it from the man and others in the society. There is a perception that men are producers and woman are consumers have persisted from ages in the society and is still alive. Both man and woman are capable of meeting the demands of almost all positions or status without being constrained by biological factors.

The main objective of this paper is to study the 'Status' of woman in Pre independence India with special reference to Assam.

The Status of woman has been subjected to many changes over the past few millennia. In the ancient times woman have been given equal status to that of man. In addition they were properly educated in the early Vedic period. These references are available from the works of grammarians such as Katyayana and Patanjali. In fact during this time woman had superior position than the males. But the Status deteriorated during the medieval period with the invasion of the Muslims. Female infanticide, child marriage, Sati, purdah system were

practiced during this period. Though during this period there were female rulers like Razia Sultana, Nur Jahan, Durgavati etc. still the condition of woman was pitiable. There was also the devadasi tradition where a woman married to trees and diety.

In modern times there was a little development in the status of woman as the reformers worked for the upliftment and betterment of the woman. The issues which attracted the attention of the reformers were the social issues or evils which stood as an obstacle in the path of woman empowerment. The issues were -

- a) System of Sati
- b) Ban on widow Remarriage
- c) Polygamy
- d) Child Marriage
- e) Denial of Property Rights
- f) Denial of Education to woman

Raja Ram Mohan Roy, Iswar Chandra Vidyasagar, Maharshi Karve played important roles in order to abolish sati, for the remarriage of women respectively. Swami Vivekananda, Swami Dayanand Saraswati, Annie Besant and Mahatma Gandhi took interests in the social and political rights of women. Another very powerful force which helped to change the attitude towards woman was the Nationalist Movement during the Gandhian phase. Gandhi sought the support of woman along with the man.

The Status of Woman are similar to certain extent all over the world. Gender disabilities and discrimination are widespread. Women are considered to be the weaker section of society almost everywhere including India. This state prevailed everywhere including the so-called European societies in ancient times. The situation of woman are almost similar everywhere earlier. When it comes to India and especially to Assam, It can be seen that Assam is one of the few states where woman enjoy a comparatively better status than many woman in other parts of the country. Still Assamese woman face many problems and are subject to the same social pressures which woman experienced in other parts of the country.

In the Economic sphere, the work participation rate of women in Assam is considerably lower than that of a man in general.

In the field of Education, Women in Assam are in a better position than the all India average. Still due to various reasons there is a slow progress of Girls' education such as

conservation of parents' prejudice against the girls' education, early marriages of the girls, utility of the girls at home in order to help their mothers in their household chores and look after their younger siblings when the parents are away at work.

Women are shackled to traditions, customs, age old superstitious beliefs, orthodoxy, dogmatism like witch hunting and conservatism. Purdah system, dowry system, early marriage, widowhood are strong part of woman in Indian society in general and Assam in particular. They remained suppressed by their husbands, in-laws, spend most of their time in household chores and remain economically dependent throughout their life and viewed as inferior in the man dominated society.

In the pre Independence Era, with the spread of Education, influence of the west and modernity, the educated women became aware of the pitiable situation of the women folk. Thus the social reform movement of the 18th century Bengal, the assertion of woman rights in the form of Abolition of Sati in 1829, Widow Remarriage Act of 1856, Age of Consent etc. highly influenced Assam. Though Sati was not a concern in our land but barring of widow Remarriage, child marriage, barring of education to woman etc. was prevalent in Assam. During the British rule several changes were made in the socio-economic structure of our society. During this period some substantial progress was made in eliminating inequalities between man and woman in matters of education, employment, social and political rights.

The transition or the change in the status of woman came with the spread of education, industrialisation, urbanization and the various social movements. Due to industrialization and urbanization, development in the field of transport and communication not only new cities have emerged but also new social norms and values have emerged. Education has been identified as the major instrument for raising the status of woman. The Christian missionaries took interest for the spread of education among the girls in Assam. The reforms that has come has a long history and are the outcome of the efforts of several reformists through various movements that they launched in the pre Independence period.

In short during the phase prior to Independence, an awareness of the need to remove social disabilities of woman was created, the doors of education was opened, women's organizations emerged to represent the needs and causes of the woman. Finally monogamy, judicial separation, divorce are some of the salient features of the post independence Era which put man and woman on an equal platform are the results of the

efforts made in the pre independence era. Inheritance, adoption and divorce rights enhanced woman's status in India. The status of woman which was lost in the middle ages was regained to some extent in the 19th century. Finally , it can be said in the words of pt. Jawaharlal Nehru that , ' Woman empowered means mother India empowered'. Empowerment of woman is an essential pre requisite for the social progress of a nation.

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Indian Women Novelists

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Indian women novelists have given a new dimension to the Indian literature. Indian English literature has developed over a period of time and writing in English did not start in a day. It took many years and several distinguished personalities were behind to bringing the present status and distinction to Indian English literature. Indian literature is not only about novels, it is also about poetries and short stories. Before the rise of novels, several women writers composed songs, short stories and small plays. It is still believed that women are the up holders of the rich Indian tradition of fables, story telling and more. In the mid-nineteenth century, more women started to write in the English language. With the passage of time English literature has witnessed several changes in the writing patterns. Women novelist have incorporated the recurring female experiences in their writings and it affected the cultural and language patterns of Indian literature. They have brought a stylized pattern in the whole context of Indian writing. Now a days, people enjoy reading the anglicized novels presented by the new age women writers.

In the past, the work by the Indian women authors has always been under valued because of some patriarchal assumptions. Indian societies gave priorities to the worth of male experiences. In those days, women used to write about a woman's perception and experiences within the enclosed domestic arena. On the other hand, male authors used to deal with heavy themes. Thus it was assumed that their work would get more priority and acceptance in the society. During the 18th century these factors led towards the decline of Indian women writing. And with all these factors, production of women's literature declined further. In the 19th century, more and more women actively participated in India's reformist movement against the British rule. It again led to the women literature. At that time their

write-ups mainly concentrated on the country is freedom struggle. Over the years, the world of feminist ideologies began to influence the English literature in India.

In the 20th century women writing was considered as a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English literature. Today is the generation of those women writers who have money and are mostly western educated. Their novels consists of the latest burning issues related with women as well as those issues that exist in the society since long. These books are thoroughly enjoyed by the masses and the publishers make easy money out of them. The publishers feel that the literature actually survives because of these types of bold topics and commercials used by the women novelists. They describe the whole world of women with simply stunning frankness. Their write-ups give a glimps of the unexplored female psyche, which has no accessibility. The majority of these novels depict the psychological suffering of the frustrated house wife.

Since long, feminism has been used by the women novelists. Their novels reflect that the present age women have realized that she is not help less and is not dependent. They feel that a woman is an equal competent just like man. Today a woman has also become a direct money earner and she is not only confined to house hold works. The women of modern era think on different lines and that is what is depicted in the novels of the Indian women writers. Indian women writers explores the feminine subjectivity and applies the theme that rongs from childhood to complete womanhood. Through their novels they spread the message of what actually feminism is, which actually is very broad. The women writers say that feminism means putting an end to all the sufferings of a women in silence.

Authors like KAMALA MARKANDAYA, SHASHI DESPANDE and ANITA DESAI have chosen the problems and issues faced by the women in today's male dominated world as the main theme of their books. For instance, some of the novels of ANITA DESAI Like VOICES IN THE CITY and WHERE SHALL GO THIS SUMMER? she has portrayed the complexities between a man woman relationship. She has tried to explore the psychological aspects of the lead protagonists. The women novelists try to create awareness that this is the time to proclaim with definite precision. In India, the women writers are doing very well and their contribution is immense.

Indian English writing started with authors like SAROJINI NAIDU. This great poetess charmed the readers with her writings. Feminism themes have also been used by authors

Like NAYANTARA SAHGAL and RAMA MEHTA. Regional fiction theme has been aptly used by KAMALA DAS. ANITA NAIR and SUSAN VISWANATHAN. Novelists like KAMALA Mr. KANDAYA and ANITA DESAI captured the spirit of Indian cultures and its traditional values. During the 1900s India became a popular literary nation as a number of women authors made their debut in this era. CHITRA BANERJEE DIVAKARUNI, SUNITI NAMJOSHI and ANURADHA MARWAH RAY used relation as main theme of their novels. The list of Indian women novelists also comprises popular names such as BHARATI MUKHERJEE, NERGIS DALAL, KAISHNA SOBTI, DINA MEHTA, INDIRA GOSWAMI, MALATI CHENDUR, GAURI DESHPANDE, NAMITA GOKHALE, RUTH JHABVALA, SHOBHADE, ARUNDHOTIROY, JHUMPALAHIRI and many more. They are known for the contemporary approach in their novels. The novels of authors like NAMITA GOKHALE OR SHOBHA DE are really out-spoken. Most of these female novelists are known for their bold views that are reflected in their novels. Basically, these are the novels of protest, repercussions and contaminations. Unlike the past, where the works of women novelists were given less priority and were actually undervalued today the women writing's acquire a position.

Majority of the Indian readers comprising both male and female read the novels of the Indian women authors with certain expectations. They look for some 'Indian-ness' in the writings. Only the women novelists of India are capable of conveying the messages of feminism in an Indian way.

Position of Women In India

Manika Baro

India is a land of diversity. It has come to a better level through many ups and downs, rise and falls. As time passes, it is moving towards the extreme level of modernity. But there are still some parts in India, where people are indulging in superstitions and some kind of evil activities.

The tradition of dowry is a great social obstacles of our Indian society. It degrades a young maiden to the level of a saleable commodity. We see the events of suicide of many daughter-in-laws after getting persecution from her in-laws. Cases of harassment of young brides and bride burning on account of inadequate dowry have multiplied during the recent years.

Boy child is another important issues of discussion. The Indian Constitution provides article 14 for equality, article 15 for no discrimination based on sex, article 16 for equal opportunities for both male and female. But, inspite of these laws, gender discrimination is still in our society. Still there are parents who neglect their child just because she is a girl. They treat their daughters like servants of the house.

We have reached at the utmost state of civilization, but certain things and activities prove that we are still uncivilized. No matter how broad-minded, trendy, fashionable, qualified we are, but we are still lagging behind in many ways. Discrimination on the basis of gender is still going on in our country. Whether we live in urban or in rural areas, we are still living in male dominated society and our mind has not yet accepted to change this fact.

A country without women's participation cannot achieve its full development. So,

for the sake of progress and to cope up with the other developed countries of the world, the Indian society should try to remove all these obstacles. And for this, we must have to be aware and warned. If gender discrimination is rooted out, then women will deliver her knowledge, skills, potential to develop a family, nation and ultimately the whole world.

The Indian Constitution as well the Government of India should strictly prohibit some kind of evil actions such as - Dowry tradition, harassment of women, gender discrimination etc. Furthermore, they should provide more laws for women. If you educate a woman, you educated a generation - we must remember this.

THEME OF JEALOUSY
in 'OTHELLO'
by WILLIAM SHAKESPEARE

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Shakespeare's 'Othello' is very close to the Aristotle's conception of tragedy, specially in respect of the portrayal of the protagonist Othello. Like a classical tragic hero Othello in the tragedy 'Othello' falls from his position due to his 'tragic flaw'. Jealousy is the main tragic flaw that brings about Othello's misfortune, suffering and death. Though this flaw is not fuelled by the external forces like the witches in Macbeth, but jealousy seems to have a deep root in Othello's character.

Jealousy is the main factor that appears to destroy Othello. Iago is the initiator of the chain of events that sparks jealousy in Othello and eventually leads to the downfall of not only the main character, but also of most of the significant characters in the play.

In 'Othello' Shakespeare presents us with the tragic spectacle of a man in spirit of jealous rage, destroys what he loves best in all the world. We will be able to best realize the tragic effect of jealousy if we consider first the nature of the relation between Othello and Desdemona. The marriage between Othello and Desdemona is a real 'mutual awareness and a true appreciation of each others worth, a love that has in it. Through Shakespeare's 'Othello' jealousy is apparent. The tragedy Othello focusses on the doom of Othello and the other major characters as a result of jealousy. In 'Othello' jealousy is mainly portrayed through the two major characters; Iago and Othello. It causes Iago to show his true self, which in turn triggers Othello to undergo an absolute conversion that destroys the lives of their friends.

Othello represents how jealousy particularly sexual jealousy, is one of the most corrupting and destructive of emotions. It is jealousy, that prompts Iago to plot Othello's

downfall jealousy too, is the tool that Iago uses to arouse Othello's passions.

Roderigo and Bianca demonstrate jealousy at various times in the play and Enilia demonstrate that she too knows the true innocents of the story, seem beyond its clutches.

Since it is an emotion that every one shares, we watch its destructive influence on the characters with sympathy and horror none of the element of sensual last. The love of Othello and Desdemona transcends any age. But this love is destroyed as soon as jealousy centers into the mind of Othello.

It is Iago who plants the seeds of suspicion and jealousy in Othello's mind. In Act III, Scene 3, Cassio speaks to Desdemona, asking her to intercede with Othello on his behalf. Desdemona willingly agrees, knowing that Cassio is an old friend of Othello. She promised to speak to him with her husband repeatedly until the quarrel is patched up and Cassio is recalled.

In the meantime Othello and Iago enter and Cassio, who is embarrassed because of his antics the previous night departs. Iago seizes the opportunity to make an undermining comment.

"Ha, I like not that,"

Iago further insinuates that Cassio was not just leaving, but that he was "stealing away so guilty like seeing you coming."

Iago's words here are filled with forceful innuendo, and as he pretends to be a man who cannot believe what he sees, he introduces jealousy into Othello's subconscious.

Desdemona greets her husband and without any guilty, introduces Cassio's name into their conversation. Here fate plays a major role in this tragedy not even Iago wholly arranged this swift, coincidental confrontation of Othello, Desdemona and Cassio, and certainly the pathos of Desdemona's position here is largely due to no other factor than fate. Desdemona speaks of Cassio, and Othello, to please her, agrees to see him but he is distracted by his private thoughts.

As Desdemona leaves, Othello chides himself for being irritated by his wife. Loving he sighs, "Excellent wretch"! Perdition catch my soul/But I do love thee! And thee not,/ chaos is come again" (90-92)

A conversation follows between Othello and Iago, in which Iago continues to imply

that he knows something that he refuses to divulge, Othello denies that he would give himself over to jealousy. In his denial he shows himself most vulnerable. Othello noices his old fears that Brabantio was right, that it was unnatural for Desdemona to love him, that he was too horrible to be loved and that it could not last. Iago leaves, and Othello contemplates his situation. He could be tricked, married to a women who is already looking at other man, and he fears that he must wire her out of his heart. He tries to tell himself that it is not true.

Iago also urges Othello to recall that Desdemona deceived her own father by marrying Othello. To Brabantio, Desdemona pretended to shake and tremble at Othello's exotic demeanor yet "she loved them (Othello's features) most (207). The implication is clear, Iago does not have to state it. If Desdemona deceived her own flesh and blood, she might just as naturally deceive her husband.

When Desdemona re-enters. Othello's aspect is changed; he watch her intently, looking for signs and brushes away her handkerchief when she seeks to sooth him. They go in to dinner, and Emilia picks up the fallen handkerchief, one that her husband, Iago, often urged her to steal from Desdemona. Iago sees the handkerchief, and snatches it from her.

When Othello enters, Iago sees that Othello cannot regain his peace of mind. His speech is fevered, sweeping and frantic. He believes that his wife has been unfaithful to him Othello them turns on Iago with savage intensity and demands to see the proof of Desdemona's infidelity. Iago produces the dream story that Cassio spoke in his sleep, embraced him, called him Desdemona, and cursed the Moor. Iāgo tells Othello he has seen Cassio wipe his brow with a handkerchief embroidered with straw berries. Othello recognizes this handkerchief as the one he gave to Desdemona.

Othello dismisses love and calls for Vergeance and Iago swears to help him. Othello wants Cassio dead, Iago agrees to do it, and then Othello wonders how to kill Desdemona.

The fire of jealousy is further inflamed in Othello in Act III : Scene 4. When Othello enters, he claims a headache and asks her for a handkerchief to bind his head but he will have only the embroidered strawberry handkerchief. Desdemona cannot produce the handkerchief and tries to deflect his questions about the handkerchief, Othello walks out in fury.

But Othello is totally engulfed by his jealousy in Act IV. Scene - 1, in which he sees

his wife's handkerchief in the hands of Cassio's mistress Bianca. It is for Othello, the "Ocular proof" he sought. He is now convinced of Desdemona's infidelity and knows he must kill both Cassio and Desdemona that very night. This is the second time Othello has sworn to kill both Cassio and Desdemona.

Othello goes directly to the point, "How shall I murder him I ago?"

Othello swears also to kill his wife the same night, he curses her and weeps over her at the same time mingling love and murder; for she shall not live, no my heart is turned to stone ... 178-179.

Still Othello knows the pull of love and distance, but he sees justice in, Iago's idea of strangling her in her bed, imagining that she has dishonoured that bed. Again the agreement is made; Iago is to kill Cassio, and Othello is to kill Desdemona.

Thus we see how the passion of jealousy, which derives from pride and breeds anger, gradually gains control over Othello. It destroys his initial nobility, so that he finally turns into the black beast that he was at first unjustly accused of. The decline in the moral and spiritual stature of Othello goes hand in hand with the destruction of his love for and faith in Desdemona.

Iago "most honest" in the eyes of his comparisons, is in fact, truly the opposite. His feelings of jealousy uncovers his actual self.

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Desires

Kangkana Talukdar
T.D.C. 3rd Sem

I want to fly
High and high
I want to touch the sky
The heights of success
I want feel free
Free from all the pains and worries,
Happiness and desires.
I want to light up the world
With the light of my knowledge
I want to feel the cool breeze
Flowing over the mountains
That will blow away my tiredness towards life
I want to stay pleased
Pleased with everything that I have
I want to fly away with the clouds
That keeps moving on and on.

If One Day

Upasana Das

If one day you feel like crying
Call me
I don't promise
That I will make you laugh
But I can cry with you,
If one day you want to run away
Don't be afraid to call me
I don't promise
To ask you to stop
But I can run with you
If one day you don't want to
Listen
To anyone .
Call me
I promise to be there for you
And I promise to be very quite
But if one day you call me
And there is no answer
Come fast to me
Perhaps I need you

